Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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NOVEMBER 2, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

Louis B. Mayer

Presents

Anita Stewart

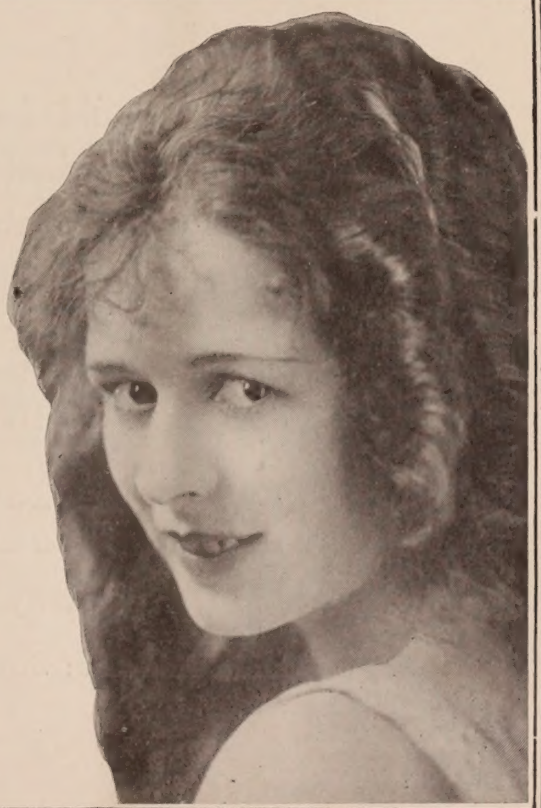
In Owen Johnson's novel published in the Cosmopolitan

"Virtuous Wives"

Directed by

George Loane Tucker

For release on an individual basis



VOL. XVIII-NO. 18 *Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N.Y., under the act of March 3rd 1879* PRICE 15 CENTS

Published weekly—$3.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

American Rights For Sale

of the two most important British Productions of 1918

"The Way Of An Eagle"

by Ethel M. Dell, produced by Samuelson

and

"The Elder Miss Blossom"

by Ernest Hendrie and Metcalfe Wood

We should be pleased to show these productions to your British Representative at any time.

If you are interested communicate by cable or letter direct with

SUN EXCLUSIVES

Sun House, 11, Holloway Head, Birmingham, England

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VITAGRAPH SERIALS

are the last word in action, thrills and melodrama — qualities which have been reflected at the box-office by

"THE FIGHTING TRAIL"

"VENGEANCE—AND THE WOMAN"

"THE WOMAN in the WEB"

AND

"A FIGHT FOR MILLIONS"

Now Booking at all Vitagraph Exchanges—

VITAGRAPH'S Latest and Greatest Photoplay Serial

(Now eclipsing the record of any of its famous serial predecessors)

"THE IRON TEST"

FEATURING

ANTONIO MORENO *and* CAROL HOLLOWAY

in 15 Smashing, Melodramatic Episodes

Written by Albert E. Smith and Cyrus Townsend Brady

Directed by Paul Hurst

VITAGRAPH

ALBERT E. SMITH *President*

FRIDAY, OCTOBER 11, 1918.

and the name beneath it is La France. This is the France for which the world's best soldiers fight, a nation symbolized by a woman's face."

This, the Simple Life.

The "movies" are closed and the joke about the evening dishes being piled in the sink is temporarily out of order. All the patrons of the "movies" were not so slavish to their lure as a woman who admitted hiding the remnants of supper in the stationary tubs with the lids down. The inexpensive film recreation has endeared itself to the common peoples, for it is the life of the world reproduced in motion. There has been a "get acquainted" quality to the "movies" that nothing heretofore has equaled in value, for it has been essentially human food for human minds. One-half of the world had always hankered to know how the other half lives. Along came the "movie," with "Behold! See what you have heard, read or imagined. I am a medium of education."

There are many non-believers in the "movies." Offsetting them are those people who have seen and believed and become even better informed in current happenings than such non-believers as minimize the value of the "movies." For informing quality there is about as much difference between the legitimate stage and the "movies" as between the door-stopper cat and a yowling pussy. The best argument for the "movies" is that the people like them.

It is remembered that a busy physician in this city stopped long enough during office hours to comment, "What's in this movie business, anyway? I used to think it was just a simple cinematograph show, but all my patrons talk 'movies!'" There is no reason to connect that physician's shortening his office hours with his conversion to the motion picture, but he found out that there is a certain fascination about seeing the other half of the world in action.

As the best sort of a dessert to the usual run of "movies" there came the pictures from the other side, convincing even skeptics that Yankee soldiers do laugh when going into battle and that Uncle Sam has a need for Liberty loans and 100 per cent. patriotism. In a manner that no actor or actress on the legitimate stage could imitate the "movies" told the story of war, brought tears and gladness, and cemented friendliness between the American people and their war comrades.

So, although the family dishes may be washed each night during a necessary closing of the "movies," there is a strong possibility that father, mother and children are looking toward that day safe from pestilence when optimism will again look from the film in the midst of ruin.

All-Wool Patriotism.

What quality is your patriotism? Do you

Newark, N.J. Evening News

It was probably the

OFFICIAL WAR REVIEW

for that is what they all feel and that is what they ALL say of these Government pictures of United States, France, England, and Italy.

An incomparable and inspiring war attraction—one reel every week.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

PATHE'
Distributors.

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, CHAIRMAN

Pathé's best salesman for

RUTH ROLAND

and

George Larkin

in the cyclonic serial

HANDS UP

is the exhibitor showing it!

Listen to what a few of them say;

"I ran the third episode of 'Hands Up' Sept. 15th to the biggest day's business I ever had. ...In my opinion it is the best serial I have ever seen and I have seen them all to date".

Frank Otto, Owner and Manager, Cedar Photoplay, Minneapolis, Minn.

"We have had a better business on 'Hands Up' than any serial we have ever used...Last Saturday we had to turn the crowds away."

C.L. Graham, Owner and Manager Forrest Theatre St. Paul, Minn.

"I have used the first two episodes of 'Hands Up' and find I can't accomodate the crowds in one night, so guess I'll have to run the serial two days.. The first two episodes gave us the biggest nights we ever had".

J. T. Ralph, Ha Ha Theatre, Minn.

Directed by Jas. W. Horne Produced by Astra Written by Gilson Willets

PATHÉ

DISTRIBUTORS

EXTRA SPECIAL ANNOUNCEMENT

I have sold ALL foreign territorial rights of "Wives of Men" (with Florence Reed) to the Inter-Ocean Film Corporation, 218 West 42nd Street, New York City, for one of the largest amounts ever paid for such rights.

Mr. Cromelin's comment was: "The best special I have seen in many months." The deal was concluded in record time. Foreign buyers who have been in correspondence with me are therefore referred to the Inter-Ocean.

NATHAN HIRSCH

President, **Pioneer Film Corp.**

126 WEST 46th STREET NEW YORK CITY

Controlling "WIVES OF MEN"
(With Florence Reed)

(*A Few State Rights Still Open*)

Why is an Army?

You would never back a LONE SOLDIER to fight the whole Battle-Front!

Are you trying single-handed to fight against profit-killing expense, high cost of films, the deposit system and cut-throat competition? Do you expect to win out—ALONE?

SINGLY you are out to lose.

BUT, with the combined strength of exhibitors banded together under the co-operative plan of UNITED you are in the ranks of THE MOST POWERFUL ARMY IN THE FILM WORLD.

Enroll with United TODAY.

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J.A. Berst -
President

Home Office
1600 Broadway
· NEW YORK ·
BRANCHES EVERYWHERE

A Triumph!

The Light of

Vibrates with tense situations and strikes an intelligent as well as a popular appeal. Its grandeur of scenery is a positive delight. Dustin Farnum realizes every demand made upon him. His vivid portrayal of the wild but lovable Gene Stewart should meet with the heartiest commendation from picture patrons.

Exhibitor's Trade Review

A wealth of good material—Dustin Farnum is fascinating in a masterly production characterized by breadth and beauty of treatment.

Moving Picture World

Based on one of the best known American books, with the popular Dustin Farnum in the lead, its quality is excellent. The beautiful desert scenes and cactus country form a fascinating background. Dramatic values and plot—action afford thrills and suspense.

Motion Picture News

One of the most picturesque and impressive Westerns ever unrolled on the screen, it is a vivid and actionful picture. The story is rich in human interest and engrossing adventure. The production is superb. The great West has probably never been more impressively filmed.

Morning Telegraph

A corking good production that will undoubtedly please. An out-of-the-ordinary special, presenting a stirring romance of the West with real action in an artistic atmosphere. A story that holds from start to finish. Interesting characters so presented, introduced and carried through the action that the audience comes to feel it knows them intimately. Dustin Farnum in this picture does by far the best work he has yet registered on the screen.

Wid's Daily

Dustin Farnum in "The Light of Western Stars" perfectly typifies the Western hero with conviction, virility and red-blooded action.

Exhibitor's Herala

Western Stars

Makes good with a bang. Teems with interest and excitement. Surcharged with human appeal.

New York Review

AND—

ENTERTAINMENT VALUE EXCELLENT. DRAMATIC INTEREST EXCELLENT. ACTING GOOD. PHOTOGRAPHY EXCELLENT. CONTINUITY GOOD. SCENIC SETTING EXCELLENT. AN UNUSUAL WESTERN STORY FILLED WITH THE SPIRIT OF ZANE GREY'S NOVEL. THE PICTURE IS REMARKABLE FOR ITS HAPPY DELINEATION OF WESTERN TYPES, ITS FINE EXTERIORS AND THE HIGH QUALITY OF ITS PHOTOGRAPHY.

NATIONAL BOARD OF REVIEW

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J. A. Berst -
President

Home Office
1600 Broadway
• NEW YORK •
BRANCHES
EVERYWHERE

FLORENCE REED

In a supreme super-feature of modern motif.

Supported by William Desmond and a magnificent cast.

By Tribune Productions Inc.

Direction John M. Stahl

Big Box Office Magnets

In a magnificent production of momentous interest

"THE NURSE"

(WORKING TITLE)

based on Adele Bleneau's gripping romance. Direction Wallace Worsley. Supervision of Robert Brunton

KITTY GORDON

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J. A. Berst, -
President

Home Office
1600 Broadway
• NEW YORK •
BRANCHES
EVERYWHERE

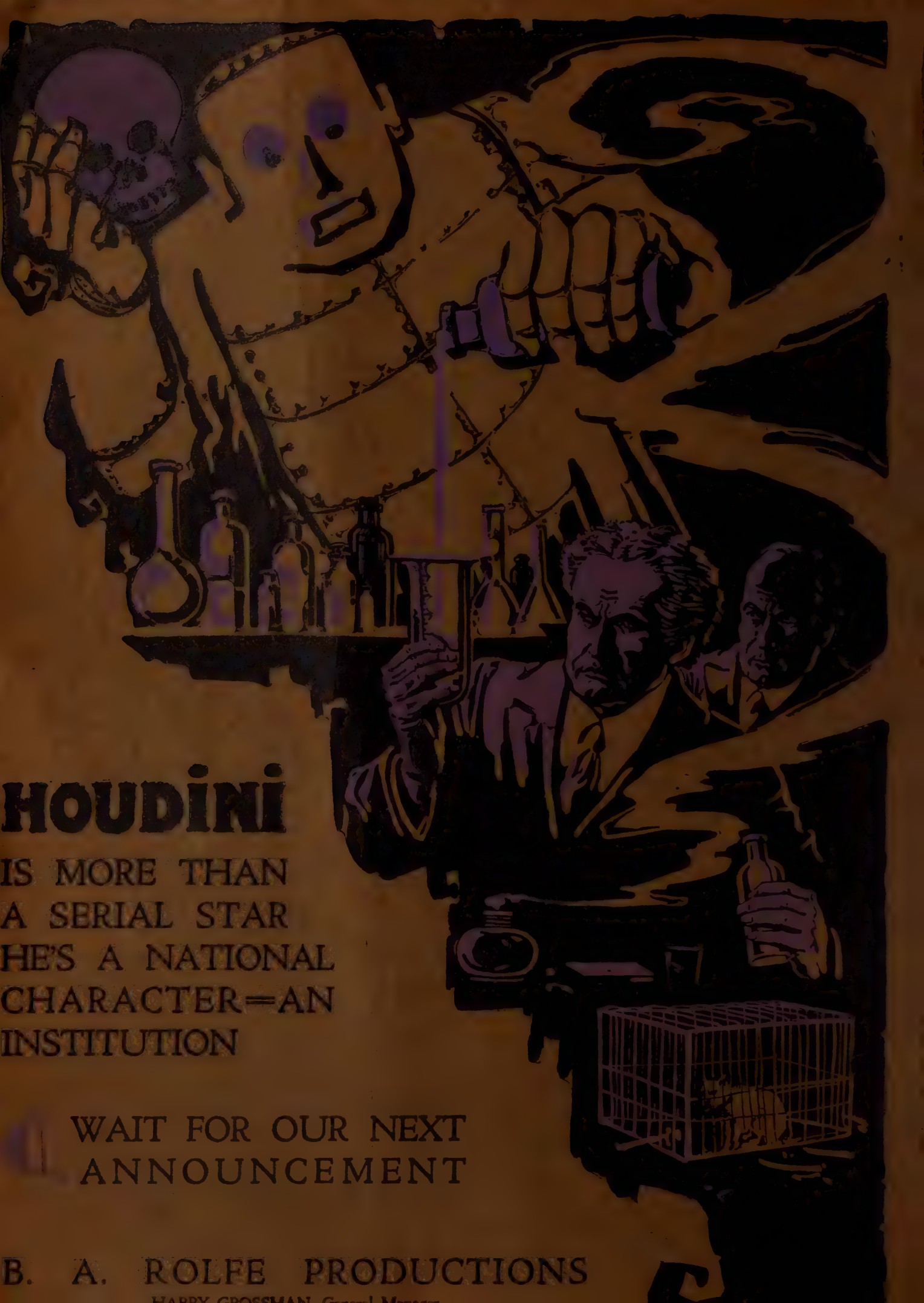
HOUDINI

ON NOVEMBER FOURTH AN IMPORTANT ANNOUNCEMENT ON "THE MASTER MYSTERY" WILL BE MADE IN THIS PAPER

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: 18 East 41st Street, New York C



HOUDINI

IS MORE THAN
A SERIAL STAR
HE'S A NATIONAL
CHARACTER—AN
INSTITUTION

WAIT FOR OUR NEXT
ANNOUNCEMENT

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

NOW—

When the Big Companies Have Announced, "No Releases for 30 Days"

IF YOU ARE SHORT OF FEATURES
OR YOUR FEATURES ARE SHORT

Get in Touch with This Office

SPECIALISTS IN SINGLE REELS

They're Sure Money-Makers—Bruce, Ditmars, Wright's Mexico, Newman Travels, International Cartoon Comedies, China, Alaska, Japan, European Reels and Split Reels, Nature Studies, Industrials—You Can Fill the Gaps in Your Programme **Instantly, Cheaply, Profitably.**

Why not wire or phone to-day?

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Gloria Joy
The Matchless Child Actress
Scenarios by Daniel Frederick Whitcomb
Stories of the Heart and Home
MISSION PRODUCTIONS
CE MILLARD

State Right Buyer--Here's Your Opportunity

Productions Have Stopped—Box Office Attractions Are in Demand

READ WHAT THESE BUYERS OF SPECIALS SAY OF

HARRY RAPF'S PRODUCTIONS

FLORENCE REED
in
The Struggle Everlasting *and*
with
Milton Sills and Irving Cummings

Capt. ROBERT WARWICK
in
The Accidental Honeymoon
with
Elaine Hammerstein
Directed by Leonce Perret

NEW YORK CITY—Exhibitors Booking Syndicate—Record Business everywhere. Exhibitors praise tremendous.

NEW YORK STATE—Pioneer Film—Booked productions in every first-class house in upper New York State.—Nathan Hirsh.

NEW ENGLAND—Eastern Feature Film Co.—Doing record business with these two features.—Herman Rifkin.

KENTUCKY & TENNESSEE—Having splendid success with these two features in all prominent theatres in our territory booking them.—Lee Goldberg.

WESTERN PENNSYLVANIA & WEST VIRGINIA—Olympia in Pittsburgh booked both pictures for a week's run. Since then we are glad to report big bookings on both productions.—Harry Grelle, Mgr.

EASTERN PENNSYLVANIA & SO. JERSEY—Keystone Film Co.—We are well satisfied, want more like these pictures.—Mr. Powell.

NEW JERSEY—Frank Gersten—Has booked these two pictures solid.

OHIO—Masterpiece Film Co.—Must have extra prints immediately on Struggle Everlasting and Accidental Honeymoon.—Geo. Jacobs, Mgr.

ILLINOIS & WISCONSIN—Have big bookings on both pictures, best houses playing them including Lubliner & Trintz new Riviera in Chicago.—Lou Frank, Mgr.

GEORGIA, FLORIDA, ALABAMA & SO. CAROLINA—General Film Co.—Big booking; best houses have all booked pictures, well advertised, will do very big.—Frank Tichenor, Mgr.

MARYLAND, DISTRICT OF COLUMBIA, VIRGINIA, NO. CAROLINA—Exhibitors Film Exchange, Washington, D. C.—Want more of your pictures. These are the real goods.—Dressner, Mgr.

MICHIGAN—Harry Goldstein Co.—Will do a big business on these pictures.

CALIFORNIA, ARIZONA & NEVADA—Sol Lesser—Struggle Everlasting opened Tivoli's Oct. 13th.—Accidental Honeymoon followed shortly afterwards.

Following Territory Still Open—

MINNESOTA	MISSOURI	IDAHO	OKLAHOMA
SO. DAKOTA	KANSAS	MONTANA	ARKANSAS
NO. DAKOTA		OREGON	LOUISIANA
NO. WISCONSIN	COLORADO	WASHINGTON	MISSISSIPPI
	WYOMING		
IOWA	UTAH		
NEBRASKA	NEW MEXICO	CANADA	

WIRE IMMEDIATELY

These productions have and are now playing in every first class theatre

WONDERFUL ADVERTISING MATTER

HARRY RAPF

1564 Broadway New York City

The immortal story
of a woman's martyrdom
to
HUMANITY
Written by ANTHONY PAUL KELLY
Directed by JOHN G. ADOLFI

Beginning Sunday Oct. 27th
at New York's
STRAND THEATRE
America's Premier Artist
JULIA ARTHUR
Portraying
the British Red Cross Nurse
EDITH CAVELL
in
THE
WOMAN THE GERMANS
SHOT

Produced by
JOS. L. PLUNKETT and FRANK J. CARROLL
220 WEST 42 ND STREET NEW YORK

San Antonio, Texas

Invites Motion Picture Companies to avail themselves this winter of the unexcelled conditions in

The Land of Sunshine

Demonstrated by actual experience of several of the largest picture corporations to possess:

1. More sunny days than California or Florida, and far less fog or rain.
2. Sunlight of unusual actinic power, giving a greater number of working hours, and greatly cheapening the cost of producing pictures.
3. A mild equable climate where it is possible to work out-of-doors all the winter.
4. An adequate fuel supply is available for artificial lighting purposes when required.
5. A varied scenery ranging from deep canyons and steep mountains to level prairies, from the shaggy wilderness to rural scenes of genuine pastoral beauty.
6. One night's ride from the ocean, and thirty miles from Lake Medina, a fresh water gem set down in the mountains, which is eighteen miles long by three miles wide, nearly as large as Lake George in New York State.
7. This wonderful natural setting for motion pictures has never been photographed—it is new and attractive, not old and familiar.
8. San Antonio is a modern city of steel and concrete, with a population of 175,000. It has all of the city conveniences and advantages. Motion picture work is new in San Antonio; the city officials, the Chamber of Commerce and all the citizens are willing to co-operate. "Locations" can be secured without cost, service can be had at reasonable prices—no gouging will be permitted.
9. San Antonio is the site of the greatest military camps in America. It has twelve separate and distinct establishments, representing every branch of the service. It has the largest aviation field and the greatest balloon schools in the Army.

Proved by Actual Test

Director Frank Powell made the greater part of "The Heart of the Sunset," the latest picturization of Rex Beach, at San Antonio. Mr. Powell organized the Sunset Pictures Corporation, of which he is now director general, and located it at San Antonio. They are now working on their third picture. In addition, the Vitagraph Company several years ago made "The Mystic Kingdom," under the direction of Theodore Marston, at San Antonio.

Studio and Laboratory Available

Mr. Frank Powell, of the Sunset Pictures Corporation, generously agrees to allow, under certain conditions, the rental of its studio and laboratory for developing negatives and making sample prints, to recognized picture companies desiring to work in San Antonio this winter. Stage space 80 x 100. Developing and printing capacity 1800 feet daily.

Permanent Location

If after actual test, motion picture corporations of established reputation wish to locate permanently in San Antonio, the Chamber of Commerce will co-operate with them. Under no circumstances will the Chamber of Commerce undertake to finance motion picture companies. Correspondence is solicited with established companies. Address

THE CHAMBER OF COMMERCE
SAN ANTONIO, TEXAS

Motion Picture News

Vol. 18 No. 18. November 2, 1918

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This copy of Motion Picture News may be LATE, owing to a strike of cylinder press feeders, affecting all New York Printing Plants.

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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COMING!

Watch this page for the first real money saving proposition ever offered a producer. You can count and keep the dollars you save each week.

Geo. K. Spoor

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 18 November 2, 1918

We Are With You!

LET us clear the air on one point—for now and for all time. Let us state, as clearly and bluntly as we know how, the attitude of Motion Picture News towards the members of the industry who have temporarily discontinued trade paper advertising.

Motion Picture News stands enlisted for one hundred per cent help to the entire industry.

Motion Picture News offers every facility of its columns and its organization to all the industry.

We are with you!

We are as willing and anxious to be a vital part of the industry in its hour of storm as we were—and will be—an important part in its days of prosperity.

It is granted that the above is but a repetition of the sentiments expressed at every possible opportunity in last week's issue. We said then, and repeated, and reiterated:

What can we do for you?

The words were not intended as a mere mouth-filling phrase. They were our "Oath of Allegiance." They were the concrete expression of the spirit and purpose of every member of our organization.

And we see no harm in repeating a *pledge*.

That our intentions may be clearly understood—and our performance measured by those purposes.

* * *

A Week for Thought

A WEEK has passed, and with it the opportunity for some wry and dry thought.

Some thoughts that confirm us even more strongly—if that were possible—in the attitude we announced last week.

Conferences held during the week and a word heard here and there bring to a clear focus these points:

(1) The manufacturers and producers—with only a few exceptions — are standing now with their backs to the wall.

(2) The decision to suspend trade paper advertising—while in our opinion fundamentally unwise —can at least be said to have been justifiable.

(3) Many of the larger companies will not face conditions any too bright even when the ban is lifted.

Points one and two have been said before in varying words by observers within and without the industry. But it has taken the crisis born of the epidemic to bring manufacturers to the point where they are sitting down and admitting the truth to each other.

They are cold, blunt, hard facts. They probably have no place in a trade journal in the opinion of those who believe that organ's function to be the preaching of optimism and creation of false courage.

But the picture industry has been skating along on the thin ice of borrowed money and manufactured hope long enough to have earned a drenching.

And if manufacturers are benefitting by *hearing* the truth from one another, then the whole industry will benefit by letting exhibitors and stars *read* the truth.

* * *

Back to "Our Part"

WITH the facts as stated in mind, Motion Picture News believes that now, of all moments, is the one when a trade journal should be dedicated to "Service to the Utmost."

Assuredly—

When manufacturers are confronted with the loss of over eighty per cent of the country's theatres for from two to four weeks;

When overhead, even after ruthless cutting, remains a staggering drain;

When some are struggling with internal business problems; others with a slowing up in rental collections that will extend into the period following the lifting of the ban; and all are faced with the serious phases of readjustment;

Is this the time for a trade paper to indulge in the disgruntled resentment we see in some quarters; is this the occasion for the use of the bludgeon slogan, "No advertising, no publicity?"

(Continued on next page)

¶ Mr. William A. Johnston, publisher of Motion Picture News, has requested the publication of a word here of appreciation to the many friends in the industry for the thoughtful expressions of sympathy and condolence extended in his recent bereavement.

¶ Their number made a personal acknowledgement almost an impossibility.

¶ Just as these few words are all too insufficient to express the depths of feeling they have touched.

(Continued from preceding page)

Most certainly—No!

While Motion Picture News may stand alone in its attitude—it has stood alone in the past and it has been right. It is willing to stand alone now—*and it is right.*

* * *

What of "The Reader?"

AND now, Friend Reader, we come to you. In this issue you will find every bit of news and service that we would give you in a week that saw a hundred pages down on the advertising ledger.

For, we believe, when we accepted your subscription money and your loyal support, we entered into a bargain to provide you with all the news of the industry in season and out of season.

Don't you feel that way about it?

As for the press agents, we can't assure them that they will find every bit of mimeographed copy they turned out in this issue. They won't find, for example:

The stories which tell us that "this picture is breaking all records for contracts and already thousands of theatres throughout the country are showing it to packed houses." (At a time when over eighty per cent of the theatres are closed!)

The stories which tell of pictures "released October 27th" and other dates within the four week closed season. (Judging from some of the copy many of the mimeographers do not know yet that their companies have suspended releases.)

The "brain storm" stories. (Enough said.)

As for the rest—it's all in this issue, every bit of real news. And service—why the Exhibitors' Service Bureau is running ahead at top speed, the Complete Plan Book is offering every available aid in making your plans for booking and advertising when the ban is lifted.

* * *

"Better Pictures—Longer Runs"

SPEAKING of the Exhibitors' Service Bureau reminds us of an interesting comment of one of the manufacturers that was reported to us during the week. He is quoted as saying:

"The thing that would surprise you about the manufacturers' meetings during the period of this four week ban is the way they are talking 'Better pictures, longer runs.' They are up against it now, and all you hear is 'We must have fewer pictures, better pictures and longer runs.'

"It makes me laugh because I remember how long W. A. Johnston banged away at that idea, and how little attention 'the wise ones' paid him. Now they are all converted—but will they give W. A. J. the credit? Not on your life."

We mention the conversation because we have often wondered if the manufacturers realize the aid the Exhibitors' Service Bureau is giving in bringing exhibitors around to longer runs.

Exhibitors realize it—they have told us so. Their letters have told us how the practical advertising and presentation stories in the Service Bureau are making many dollars for them and in many cases enabling them to change successfully from a daily change to longer run policy.

Look it over—this week or any week. You have a little time to spare these dull days, Mr. Manufacturer. Call for the office file of Motion Picture News and get in touch through the Exhibitors' Service Bureau with "the man on the firing line."

It's an exhibitors department for exhibitors. It'll make you forget Times Square for fifteen minutes and feel that you are sitting in a three by four box office.

Isn't that worth a lot?

* * *

On the Conservation Highway

WHEN we quit writing "sports" for a living we swore that never again would we fall so low as to inflict every successful manager with the nickname—"Miracle Man."

But we are tempted and we have fallen. We can't let the opportunity go by without saying that Frank Tichenor is "The Miracle Man" of this game.

When "Tich" took hold of General Film he possessed personal popularity but few believed that he could put the old G. F. back anywhere near to its once commanding position.

There were many willing to lay bets that he couldn't keep it off the rocks. There were some who laughed, and a few who sneered.

But these same fellows are now anxious to let you know that they are personally acquainted with the Frank Tichenor who is vice-president of the General Film that is now back as a staunch, strong distributing organization, handling a wealth of good product, and booking—if our observations on a recent up-State trip are any criterion—at a speedy pace.

"Tich" made his play on the one point that General Film stood foremost—a complete, efficient, extensive distributing organization. He followed the conservation highway—and he is only *beginning* to reap the benefits.

His latest move is a deal with William L. Sherry that you can read about on page 2747. Aside from the influenza developments it is the big news event of the week—so don't miss it.

* * *

A Sacrifice to Patriotism

HAROLD LOCKWOOD'S death was as much a sacrifice to patriotism as if he had died in muddy khaki on the red-hued fields of France.

We saw and heard him at Madison Square Garden on the evening that he was selling Liberty Bonds. He worked like a Trojan, mixed hard plugging and pleading with smiles, and stood for hours rolling perspiration as a result of his strenuous efforts.

His desire to do his part outweighed the counsels of his advisors. The result was the cold that brought on pneumonia and his death.

There's a tragic note to it all. We remember the day when Edison asked our sub-rosa advice as to whether we thought Lockwood worth $100 a week. He was then with American—and now, after years of sincere, whole-hearted work, he was reaching the crest and his due reward.

The industry suffered other losses during the week because of the influenza epidemic, notably the deaths of R. W. Lynch, vice-president of Triangle and Myrtle Gonzalez.

We have grouped the news concerning these unfortunate events on page 2746.

* * *

Our News Service to the Test

WE have received many compliments during the week on the fact that last week's issue of Motion Picture News gave the most complete reports of conditions throughout the country because of the influenza scourge.

This week our correspondents have again combed the field for you and presented an exhaustive resume of present conditions and the outlook.

One fact seems to stand out—that a goodly percentage of the theatres are looking forward to being open by the first day of November.

Another fact is prominent—that no section of the country will escape the effects of the plague. It is spreading, inexorably, inflexibly, with a steadiness that is weird.

Our reports of conditions will be found on pages 2744 and 2745.

Outlook Bright in Many Sections

All of New England Expected to Follow Lead of Boston in Reopening—Northern New Jersey Ban Lifted—Reports from Other Territories Promise Action by November 1st

FOLLOWING the lifting of the influenza ban in Boston and most Northern New Jersey towns as forecast in last week's Motion Picture News, reports received during the current week throw a cheerful light on the situation in many sections of the country.

New Haven, Bridgeport and Hartford have remained open throughout the scare and during the week many other cities followed the lead of Boston in reopening, with indications that all of New England would soon be in the optimistic line. From other sections exhaustive telegraphic investigation discloses that November 1st is looked upon as the likely reopening date for a large percentage of the theatres.

The outlook, however, indicates that it will be many days after that date before anything close to one hundred per cent of the theatres are again open and the exchanges are working anywhere near to normal. The general exhibitor sentiment would seem to be that there is no hurry in reopening until conditions are entirely clear. Theatre managers throughout the country are looking for boom times after the long shutdown and they have no desire to take the edge off by reopening while the fear of crowds is still present in patrons' minds.

Outlook in New England Is Promising

NEW HAVEN, CONN. (*Special*).—With Boston already open and its theatres fast getting back into full stride, the balance of the New England territory is beginning to show signs of life. The influenza epidemic seems to have passed through its cycle and is now subsiding everywhere, with the result that new sections are lifting the ban rapidly.

The New London district opened last Monday. Plans also called for the opening on October 28th of Springfield, Pittsfield, Meriden, Wallingford and South Manchester.

There is as yet no sign of a ban being placed on the theatres in New Haven, Hartford, and Bridgeport, where managers have kept running throughout, though attendance has been a bit hurt by the general effects of the scare on the public.

Penn. Managers Optimistic Over Prospect

HARRISBURGH, PA. (*Special*).—While no hint as to the date of lifting the state-wide ban on theatres has come from the Health Department, prospects here are distinctly optimistic. Deaths from the plague are on the decrease throughout the state and reports to Harrisburgh headquarters indicate a reduction in the number of new cases.

State Health Commissioner Royer is now at work on the preparation of the plan for the reopening of the theatres and will probably make it public late this week. As announced in MOTION PICTURE NEWS last week, the Commissioner expects to lift the ban by sections as the epidemic abates. A close check is being kept on the reports from each section and the plan now being prepared is to be in line with these reports.

LABOR A PROB LEM

Theatres and Exchanges Worry Over "After-the-Plague" Period

REPORTS to Motion Picture News would indicate that one of the big problems to be faced by exchanges and theatres when the influenza ban has finally been lifted from the country will be the question of labor. Operators, ushers, exchange shipping clerks and other helpers have been laid off in most sections and reports from New Orleans and other points indicate that most of them have already drifted to highly paid war industries. Will they come back?

From Cincinnati comes this report: "The nitrate plant at Ancor, on the outer edge of Eastern Cincinnati, may have considerable bearing on the theatres here. The authorities in charge of the plant plan to conscript labor and theatre ushers have already been placed in the preferred class for service. The plant and its inducements during the period of idleness in picture ranks offer a problem."

Wisconsin Looks for Relief November 1st

MILWAUKEE, WIS. (*Special*).—Expectations throughout Wisconsin would seem to be that the ban on theatres and public gatherings will last for some time yet but that the prospect is bright for its lifting by November 1st.

Exhibitors in Milwaukee have offered every facility at their command to the local Health Commissioner in combatting the spread of the plague. In interviews with a MOTION PICTURE NEWS representative the theatre owners stated that they believed it preferable to gain the confidence of the public by rmaining closed as long as actually necessary rather than to open prematurely and have the situation take a relapse. Milwaukee is in the care of an international bacteriologist who is felt to be an authority and the exhibitors are well satisfied to stand by him and aid to their utmost.

MADISON (*Special*).—State Health Officer Harper has expressed himself as hopeful of being able to allow the reopening of theatres before the first day of November. Theatre men here are banking their hopes on this.

Reports to the Health Officer would indicate that the epidemic has passed the climax in Wisconsin and is now in the convalescent stage throughout the state.

Atlanta Territory Is Brightening Up

ATLANTA, GA. (*Special*).—Local exchanges have seen so little cash in the past few weeks that they won't know a yellow back again when they receive one, but late indications would point to a brightening up of the situation about the beginning of next week.

The local situation is showing decided improvement, the decrease in the number of new cases having led the Atlanta Health Officer to tell some picture men that he may possibly be able to lift the ban the first of next week.

Reports are much similar in the near-by territory, though it is probable that the communities now shut up will follow Atlanta's lead in the matter of lifting the ban. Local exchanges report some Florida towns reopening on Monday, October 28th.

Des Moines Hopes for Action in Week

DES MOINES, IA. (*Special*).—Conditions throughout Iowa are reported as rapidly improving and the various health authorities seem inclined to the opinion that the influenza is on the run. Theatre managers in Des Moines interviewed by the NEWS representative are optimistically making plans for the reopening of their theatres the first of next week.

Postpone all Reopenings in Indiana

Extend Ban Another Week, with Prospect of Further Stretching—Rochester Abandons Schedule and Makes Shutdown Indefinite—Los Angeles Exchanges Optimistic

WHILE the health officers in the state of Indiana expected to lift the ban on theatres October 20, they since decided that the theatres could not open again until October 26.

As the influenza epidemic has not reached a crisis in that state, according to the health officials, there are no early prospects of the theatres being allowed to open as expected.

Many theatre owners in various sections of the country were disappointed when the local or state health boards extended the closing order.

Where the disappointment was the most keenly felt was in those cities where the first shutdown was only scheduled for a single week or ten days.

More than eighty theatres were affected by the closing order in Los Angeles and all the theatres in the nearby cities are also closed for an indefinite period.

At Rochester, N. Y., where the theatres were scheduled to open again on October 21, the Commissioner of Public Safety declared that they must remain closed indefinitely.

Rochester Opening Was Postponed

ROCHESTER, N. Y.—The theatres of Rochester, N. Y., did not open on Monday, October 21, as scheduled. In fact, the last pronouncement of Commissioner of Public Safety R. Andrew Hamilton is to the effect that they will be closed indefinitely, which means until the influenza epidemic is known positively to be abating.

When that time will be is a matter of conjecture, for the number of cases has been mounting steadily day by day. On October 21, the day set for the reopening, there was a total of 550 new cases reported, bringing the total to date up to 6,688. The total number of deaths has been 175.

As it was known the week before that there was no chance of opening on the day scheduled, moving picture men had resigned themselves to it and were merely marking time until they were able to make definite plans again. Some of the houses, such as the Regent and Piccadilly, have been improving the opportunity to screen a large number of films ahead in readiness for reopening.

These houses are required to show all pictures to Commissioner Hamilton before booking them, a task which usually is performed after show hours or early mornings. With the theatres closed, a good chance was offered to clean up a large number of films.

The loyal spirit shown by the theatre men through the closed period has come in for warm commendation from public officials and newspapers. Despite the heavy loss that the exhibitors suffered every day their houses were closed, not a word of complaint was uttered.

It is believed that the prompt closing of the theatres, with all other public gatherings, helped to keep the epidemic in check and prevented it from reaching the serious proportions that it attained in many other cities of the state.

WHO OWNS THIS FILM?

THE National Anti-Misframe League, organized by Motion Picture News, is in receipt of the following telegram:

Malta, Mont., Oct. 15th

Film from Harlowtown, consigned Palace Theater, on hand here. Unclaimed on account of Palace being closed during influenza epidemic.

American Railway Express Co.

Los Angeles Closed, But Very Optimistic

LOS ANGELES.—All the theatres in Los Angeles closed their doors for an indefinite period in compliance with an order from the Los Angeles health department. More than eighty houses in Los Angeles alone are effected. All theatres in San Diego, Long Beach, Pasadena and other nearby cities, as well as all Arizona houses, were also closed.

Since the original order was promulgated more recent orders have been issued placing a ban on all outdoor gatherings. Cabaret and musical entertainment in the restaurants and cafes is also prohibited. In all probability the theatres will not be opened for at least two weeks from the date they were closed.

All exchange managers of Los Angeles met and discussed ways and means of conducting their affairs during the closing of all theatres in Los Angeles and nearby towns. Harry Lustig, Pacific Coast representative of Metro with headquarters in Los Angeles, presided at the meeting.

Managers, however, generally speaking, said the temporary lull in business would be a help rather than a hindrance. They feel that during this period they will be able to readjust their offices, rearrange advantageously their bookings and in a general way clean house and clear the decks for action when a bigger business follows the temporary suspension.

Among the exchange managers who were extremely optimistic were David Bershon, of Universal; W. H. Hepburn, of Vitagraph; Guy Gunderson, of Kleine System; B. E. Loper, of Select Pictures; Bernard Fish, of Goldwyn; Harry Ballance, of Paramount-Artcraft; F. E. Hancock, World Film, and Manager Lamb of Metro.

Indiana Theatres Are Still Closed

INDIANAPOLIS.—The ban on public gatherings of every description throughout the state of Indiana, which was to have been lifted at midnight October 20, was extended Friday by the state board of health until midnight, October 26.

The ban in the city of Indianapolis will be kept in effect indefinitely and will not be lifted until the situation justifies it.

The object of such action by the state and the city is solely to prevent people getting together in crowds of five or more persons and therefore applies to meetings of every description, the state board of health says. This includes religious, political, business or social—schools, theatres and churches—and also to congregating in such places as poolrooms and bowling alleys.

Nehls Hastens to Coast

A hurried trip to the Pacific Coast, by General Manager R. R. Nehls of the American Film Company, Inc., is the result of the influenza epidemic's effect on the film business in general and the conditions in California in particular.

This is the first trip to the studios at Santa Barbara, California by Mr. Nehls, although he has been one of the executives of this big corporation for years.

In addition to the general management of the corporation, Mr. Nehls has always personally supervised the detail work and given the finishing touches to the subjects as they came from the coast to the Chicago offices.

Michigan Latest to Ban Shows

Nebraska Action Now State-wide—Plague Spreading to Coast Points—No Exchange Territory Outside New York Free of Ban Now—Exchanges Deserted

DESPITE numerous encouraging reports that theatres in some sections will reopen next week, the shut-down of theatres and distribution appears to be more complete this week than last. Exchanges are practically deserted, the scourge spreading to such dimensions that no exchange territory outside of New York is free of the ban.

A wire to MOTION PICTURE NEWS, October 24, from Omaha, Neb., carried the news that the Governor of Nebraska had closed all theatres, churches and other public gatherings until November 2. This order was sweeping, including the whole state, but is probably the first in which the date of lifting the ban was mentioned. Omaha had already been closed since October 4.

From the mountain territory of the west, in the vicinity of Salt Lake City, it was reported that the epidemic has not been checked as late as October 24. No prospects of opening soon were promised. Schools are closed and meetings forbidden. Many new cases of influenza were reported.

Washington Remains Unchanged, But Hopeful

The influenza situation at Washington, D. C., with its attendant effect upon the theatres, remains unchanged this week. It is reported the reopening of the theatres is indefinite, and that the civil authorities show no inclination to take the ban off amusements in that vicinity. Despite hopes of exhibitors and public, no information can be obtained as to when the theatres may be permitted to open their doors again.

News from Spokane, Wash., October 24, was no more encouraging than reports from Central States or the East. If anything, the situation was declared worse around Spokane than formerly. No information was forthcoming as to when the exhibitors could expect a notification permitting them to open their houses. Spokane's total number of influenza cases to October 24 was 1,246.

Michigan was tied up completely by October 20, by order of the governor, and not only were the theatres closed but the churches, schools, lodges, pool rooms and other places where the public gathered, were closed. In Detroit the retail stores were notified to close at 4 P. M. The opinion was expressed in Detroit that the motion picture theatres would be closed from three to four weeks. The Detroit exchanges notified exhibitors that all release dates would be advanced four weeks, or whatever length of time the houses were closed.

Ohio Situation in Doubt, But Openings Expected

Late reports from Cleveland, Ohio, to MOTION PICTURE NEWS carried the conflicting news that several towns expected to open Sunday, but that Martins Ferry, Chillicothe and Tiffin were the only towns open this week in Ohio. Toledo fostered hopes of being permitted to open its motion picture theatres October 27, but even the most optimistic did not express the opinion that the town would be able to attend the theatres Sunday. Cleveland was positive that no theatres would be open October 27, nor till the epidemic passes the crisis.

PARTICULAR

He knows which paper delivers the goods.

Just as we go to press the following letter clamors for attention—and gets it here:

"We have dropped all other papers but look for yours. The accounts on the Rivoli and Rialto theatres are worth the price.

(Signed) "Sidney C. Allen,
"Mellford Fillmore Theatre,
"East Aurora, N. Y."

Lansing Closed Tight

From Lansing, Mich., the report was sent out that the State Board of Health had announced that the influenza situation was becoming more menacing each day. It was said the lifting of the state closing order was very unlikely for a considerable time to come. The Lansing schools are also closed.

Flint, Mich., reported that it expected to remain under the closing ban for at least ten more days, if not longer. The average reported there of influenza cases was 100 cases a week, with ten deaths.

Section Reports

EVANSVILLE, IND.—The influenza epidemic in Southern Indiana on October 24 was steadily increasing. Local theatre men fear the colsing order will be lengthened by at least ten more days than were originally expected.

SAN DIEGO, CAL.—The influenza situation here is well controlled, with less than 400 cases in the city to date. The scourge is also light in military camps in this vicinity.

OGDEN, UTAH.—Since October 1 there have been 1,500 cases of influenza in this city, entailing 50 deaths. The situation shows little improvement, but health officials believe the crest of the malady has passed. The ban on motion picture theatres is expected to be raised in another week.

DENVER, COLO.—The total number of cases reported in Colorado is 8,997, with the number of deaths placed at 311. New cases reported to October 23 totaled 781. On that day it was reported the epidemic was being checked, and that the outlook was hopeful. At that time it was said the theatres may open in ten days or two weeks.

ROCHESTER, N. Y.—The danger in Rochester has not yet passed, and no chances are being taken. Influenza cases up to October 23 amount to 7,237, but a decrease has been reported in new cases.

MUNCIE, IND.—The influenza situation here is not regarded as favorable to the opening of the theatres October 28 as intended. New cases are being reported each day.

TAMPA. FLA.—All theatres have been closed since October 8. The epidemic has not yet reached the climax here, is the general opinion. New cases and deaths are being reported daily. Albert H. LaBelle, owner of three theatres and secretary of the Florida Exhibitors' League, is the first victim in picture circles to be reported. He died October 20.

BUTTE, MONT.—Three hundred new cases were reported here October 23, bringing the total to 2,300. Deaths to date are estimated at 92. Scobie is the first Montana town to be affected.

LACROSSE, WIS.—All local theatres have been closed the past ten days and prospects are evident for ten more days of darkness in the theatres. The situation has not abated and the State Health Board has assumed full power.

GREEN BAY, WIS.—No improvement is noted here. Several new cases of influenza have been reported, in addition to several deaths.

FOND DU LAC, WIS.—Motion picture theatres here have been closed since October 10, and no indications have been seen of the lifting of the closing order.

RICHMOND, VA.—The doors of ten more Liberty theatres in this section have been reopened, and it is expected that all of the

(*Continued on page 2753*)

McAdoo Thanks the Industry

Brady Receives Letter of Appreciation for Efforts in Behalf of Loan and War Savings Stamps—Zukor Praised

IN a letter to William A. Brady, president of the National Association of the Motion Picture Industry, William G. McAdoo, Secretary of the Treasury, expresses his thanks and appreciation for the work done by the industry in placing the Liberty Loan and War Savings Stamps appeals before the American people.

In his letter, which follows in full, he expresses his appreciation of the work of Adolph Zukor, president of the Famous Players-Lasky Corporation, who is chairman of the Committee of the National Association appointed to co-operate with the Treasury Department and the stars and producers who collaborated in the thirty-five Liberty Loan pictures.

Treasury Department,
Washington,
Oct. 9, 1918.

MR. WILLIAM A. BRADY, President,
National Association of the Motion Picture Industry,
New York, N. Y.

DEAR MR. BRADY:

The great financial enterprises of the Government incident to the conduct of this war could not have been carried out successfully without the enthusiastic co-operation of all elements of business activity.

The great motion picture industry has been conspicuous in its enthusiastic support of these enterprises. Mr. Zukor and his associates who have represented your organization in its relations with the Treasury Department have given unstintingly of their time, talent and labor to help get the Liberty Loan and War Savings appeals before the American people. In this patriotic activity I know they have reflected the attitude of the entire motion picture industry.

I want particularly to express my thanks to the stars and producers who have collaborated in the thirty-five motion picture subjects in behalf of the Fourth Liberty Loan. I believe these animated appeals are very effective in strengthening morale and in helping to arouse the public to its responsibilities in connection with the financing of the war.

I wish I might bring this message to you personally, but, because of my inability to do so, I am asking Frank Wilson to convey to you my expressions of appreciation and esteem.

Cordially yours,
(Signed) W. G. McADOO.

Harold Lockwood Passes Away

Metro Star Succumbs to Illness of Ten Days Caused by a Cold—In Pictures for Several Years

HAROLD LOCKWOOD, Metro star, died in his apartments at the Woodward Hotel, New York, on Saturday, Oct. 19. Death was due to pneumonia.

Mr. Lockwood had been ill for only ten days, and, despite the serious condition of his illness, it was believed that because of his strong constitution he would survive the crisis. The end came as a distinct shock.

On Oct. 8 Mr. Lockwood appeared at Madison Square Garden during the Motion Picture Exposition as a Liberty Bond salesman. He worked on location the following day in exterior scenes for "The Yellow Dove," but on Thursday his condition became such that he was obliged to take to his bed. His ailment was pronounced as a severe attack of grippe, which developed quickly into pneumonia despite the efforts of his physicians to check it.

Born in Brooklyn, N. Y., April 12, 1888, he made his first public appearance on the stage about twelve years ago with Otis Harlan in "The Broken Idol." After a season with this organization he went into vaudeville, thence into pictures. His first screen engagement was with the Rex company. Successively thereafter he was with Nestor, the New York Motion Picture Company and Selig. From Selig he went to the Famous Players studio as leading man for Mary Pickford and Marguerite Clark. He attracted universal attention and received numerous offers, among them one from the American Film Company stipulating that he was to be co-starred with May Allison. Mr. Lockwood accepted this offer, and thus was created the Lockwood-Allison combination. After their contracts with the American expired, Mr. Lockwood and Miss Allison joined the Metro forces, retaining their team for a year under the Metro banner, when Mr. Lockwood was made a star in his own right by R. A. Rowland, Metro's president.

The funeral was held from Campbell's Funeral Church, Broadway and Sixty-sixth street, New York, Tuesday, Oct. 22.

Erdmann Manages Cleveland F. P.-Lasky

The appointment, last week, of George W. Erdmann as manager of the Cleveland branch of the Famous Players-Lasky Corporation, reveals the rise of a young man from cameraman to the head of one of the largest film exchanges in the country.

Mr. Erdmann was born into the amusement business at Albany, N. Y., where he spent the earlier years of his life during the days when he received his education in the public schools. His father and his uncle for years controlled the musical situation in Albany. They were known as Erdmann and Madden's Band and Orchestra.

It was some time in 1890 that Mr. Erdmann started in the motion picture business as a producer on a small scale. During that year a Catholic priest brought back a large number of photographs of the Passion Play. These Mr. Erdmann transferred to slides, and for many months they were shown in churches, halls and theatres.

Influenza Takes Several from Industry

The Spanish influenza the past week has left a trail of death in the motion picture industry. The pneumonia scourge has left no branch of the business untouched, from players to exhibitors.

Harold Lockwood, Metro star, died suddenly in New York, as told in another story in this issue.

R. W. Lynch, vice-president of Triangle, died on October 21 in San Francisco while on a tour of the Triangle branches. Mr. Lynch, who was a brother of S. A. Lynch, succumbed to pneumonia, following influenza.

Albert H. LaBelle, owner of three Florida theatres, and secretary of the Florida Exhibitors' League, died October 20 of the influenza.

The Spanish influenza epidemic removed two very prominent exhibitors in the Dallas territory last week. These were James B. Wilson, owner of the Gem and Jewel theatres of Sherman, Texas, and Ben Meyers, manager of the Queen theatre, Tyler, Texas. Both men were very popular with the exchanges in Dallas, which sent floral offerings. Mr. Wilson has been engaged in the picture game in Sherman for a number of years. Mr. Meyers was also an old hand at the picture game. Their loss is keenly felt in this territory.

After an illness of but a few days, A. B. Doctoroff, sales manager of Southern Paramount in Dallas, died suddenly, a victim of the influenza epidemic, on Oct. 8, while in discharge of his duty in Palestine, Texas. He was buried Wednesday in the Jewish Cemetery, Dallas, and to his last resting place there followed the friends of "Doc," as he was familiarly known, numbering virtually every man on Film Row in Dallas.

C. C. Wells, of the Isis theatre, Cedar Rapids, Ia., died October 19, of influenza.

John Collins, the director, whose illness was reported last week, died October 23 at 4 p. m. His wife, Viola Dana, the motion picture star, is very low with the same ailment, influenza

Vitagraph Makes One for Canada Drive

Besides making six Liberty Loan pictures for the recent United States Liberty Loan drive, Vitagraph has made a picture for the Canadian Government to be used in its 1918 Victory Loan campaign. The picture was made under the personal supervision of Albert E. Smith, president of the Vitagraph Company of America, and was directed by Wilfrid North. Agnes Ayres, Templar Saxe, Charles Kent, Harry Kendall and others are in the cast.

Nathan Manages the Symphony

Al Nathan, who until recently was at the Broadway theatre in New York, and later at the Holman theatre in Montreal, has been transferred to the Symphony theatre, New York. Mr. Nathan is now in full charge of affairs at that theatre.

Sherry Transfers Offices to General

Conservation Prompts Move by Which Pioneer Organization Takes Over Selling and Physical Distribution—Sherry Service to Maintain Separate Identity

FRANK TICHENOR, vice-president of General Film, and William L. Sherry joined hands this week on the biggest film deal so far of the fall season. The result is the transfer of the William L. Sherry Service to the General Film Company—in so far as the selling and physical distribution of the product is concerned.

Aside from this conservation move, securing large savings in overhead expense and routine work, the William L. Sherry Service will retain its separate identity and home offices as heretofore. In addition, New York, Northern New Jersey and Western Connecticut will continue to be served with the Sherry program from its own exchange in New York City.

The entire deal is in line with the policy of conservation long advocated by Frank Tichenor, and which now finds the Hodkinson, United and Sherry programs as well as many independent series going through the General Offices.

Takes Effect at Once

According to the terms of the agreement, the branch offices of the Wm. L. Sherry Service will be discontinued at once and will be taken over by the local branches of the General Film Company in the fourteen cities outside of New York where the Sherry Service has been represented.

Mr. Sherry was beaming with satisfaction when seen at his offices following the completion of the new deal. "I feel free at last," said he, "to give my full time and attention to the quality of the Sherry Program and the efficiency of the Sherry Service, now that the physical handling of the product is placed in the hands of a distributing organization that has facilities for handling film that are unsurpassed.

"These are extraordinary times and business of all kinds must adjust itself to constantly changing conditions. Conservation of material and of man power has come very much into vogue, and any plan that helps to eliminate waste is to be considered as a patriotic service. The handling of the Wm. L. Sherry Service by the General Film Company is strictly a conservation measure. Every separate organization entails a separate set of overhead expenses. This is particularly true of an exchange organization. In ordinary times this may be justified, perhaps. But in times like these, sensible men agree that everything should be done to lower the fixed charges of doing business.

"One of the best known ways of eliminating overhead expense is to merge parallel interests, where such a merger is feasible and equitable. Consequently it did not take Frank A. Tichenor, general manager of the General Film Company, and myself long to come to a complete understanding and agreement along those lines. Our arrangement is in the form of a contract, distinctly fair to both sides, and continuing for a definitely stated period.

"By this arrangement a considerable load is taken off my shoulders. In all my exchange experience my watchword has been '*Service.*' My arrangement with the General Film Company to take over the actual work of distribution leaves me free to devote my entire time to the matter of service. There is no more admirable or thorough film distributing organization than the General Film Company. It covers the United States and Canada to the farthest ends. By virtue of long establishment its system and personnel are settled and reliable. So far as booking and transportation and general exchange detail are concerned, my troubles are over. The 'General' will take good care of all of that.

"And that leaves me free to do what I have wanted to do—to devote my time to actual contact and acquaintance with the exhibitor. When I left the Paramount organization and started the Wm. L. Sherry Service, a few months ago, I had it definitely planned to spend practically all of my time on the road keeping in close touch with the exhibitor. The exigencies of war time have interfered with my plans until my recent affiliation with the General Film Company. Now I am foot-loose and I am going to demonstrate the meaning of real service. From this time on my time will be devoted to seeing that the exhibitor who books the Sherry Program is getting everything that is coming to him. Every additional help that can possibly be given will be forthcoming.

"According to my present plans, I expect to cover the entire territory two or three times a year and meet in person every exhibitor who does or does not use the Wm. L. Sherry Service."

May Add More Stars

The arrangement with the General Film Company will bring about no change in the present Sherry Program, except for the later addition of one or two more stars. The Sherry Program at present consists of the following contributing producing companies: the Frank A. Keeney Productions, featuring Catherine Calvert; DeLuxe Pictures, Inc., featuring Doris Kenyon; the Golden West Producing Company, featuring the ever popular G. M. Anderson; the Harold J. Binney Productions, featuring Vangie Valentine, and the Burlingham Travel Pictures.

Catherine Calvert is now in the midst of her fifth production under the auspices of Frank A. Keeney, in a story entitled "For Her Family's Honor," by E. Lloyd Sheldon.

Doris Kenyon is about to begin her fourth production on the Sherry Program. The working title of this feature is "Twilight." It is an adaptation of "The Alchemy of Love," which appeared in the October number of the *Metropolitan Magazine.*

G. M. Anderson returns to the screen via the Sherry Program, after an absence of many months. One of Mr. Anderson's first feature releases is "Shootin' Mad," which opened at the Strand, New York, October 21.

Vangie Valentine, the newest star on the Sherry Program, is sponsored by Harold J. Binney. She is now at work on her first production, "Vedvet and Rags," written by George Edwards Hall.

CONSERVATION

General Film-Sherry Action in Line With W. A. J.'s Editorials

CONGRATULATIONS are due William L. Sherry and Frank Tichenor for a move that is a real step towards motion picture conservation—in the transfer of Sherry distribution to G. F. offices.

Incidentally—when we first met Frank Tichenor after the deal had been announced and expressed our good wishes he said: "Well, it is in line with the policies of conservation that we have always advocated in the General organization and that William A. Johnston has so long and ably championed in Motion Picture News. It is just another one of the things which W. A. J. has been hammering at and which are slowly but surely coming to pass."

Rogers Gets Nomination to Congress

Gustavus A. Rogers, of Rogers and Rogers, who is quite well known to the motion picture industry, has been nominated as a Democratic candidate for Congress in the Twenty-ninth Congressional District, comprising Rensselaer, Saratoga, Washington and Warren counties.

Mr. Rogers has a residence in Warren County, where he spends a considerable portion of the year. He also has an office at Glens Falls, as well as at 66 Broadway, New York, and is connected with several of the industrial enterprises there.

Mr. Rogers will be remembered on account of his activity in the motion picture patents suits and his being for many years the attorney for William Fox and the Fox Film Corporation.

An Anonymous Letter

MOTION PICTURE NEWS is in receipt of the following communication which it publishes, despite the fact that it came unsigned in a plain envelope, because of its undoubted interest to the thousands of film salesmen throughout the country.

The article bears the heading, "A Few Words for the Salesmen, Please!" and then follows:

When the summer season sets in, film exchanges throughout the country begin to anticipate the exhibitor asking for a reduction in the price of his service, and the exchange in turn plans just what argument they will use to refute this request. In most cases the exhibitor either is made to sustain the loss at the same price of service, or cancel his present service; or go without. The exchange, in these instances seem to feel that the exhibitor is not at all fair—that when the exhibitor is enjoying good business, during the cool season, he is not willing to share his profits, by paying a better price for the service he receives. This may be very true.

BUT

With the epidemic of Influenza at hand, the exchange is playing the very game that he expresses displeasure at from the exhibitor. In good times, when business is at its best, and the profits on productions are enormous, the salesman is not given a fair increase in his salary, in proportion to the amount of business he is securing for his firm, but is told NOT to ask for any increase in salary. And now, NOW with the epidemic but two or three weeks in swing, the exchange uses the same tactics as the summer "crier," and lays off the bulk of its selling men. The men who are really responsible for the business that is carried upon the books of their respective exchanges. The salesmen are the under-pay of the industry; they are discharged at the mood of their superiors; they are given less consideration than an ordinary office girl or boy. They are the mainstay of the exchange, and are really the most essential body of men connected with the sales departments or exchanges. It is therefore unjust and without reason that the salesmen have been given a lay-off without pay, when at the same time exchange managers, and other higher-ups are holding their jobs at preposterous salaries, when they, so far as the exhibitor is concerned, are the least needed, for the upkeep of the theatre.

Most every business has its good or bad seasons. Every business, with but a few exceptions, has a sales force to support. In almost every other industry the sales force is respected, and sustained, not in the spirit of "doing them a favor" to keep them, but because they are a necessary asset to the maintenance of the business. In the film business it seems to be just the opposite. If the film industry is not founded on fairness and justice to all—it is certainly not an AMERICAN BUSINESS, but instead is an autocratic business. If the film industry cannot survive but a few weeks of poor business, and maintain their sales force through but a short period of trials—it is a business to be pitied, or rather, not a business at all.

Will the trade papers allow this condition to exist? Or will they take upon themselves as the only means of bringing to light some of the radically mistaken methods in the industry? The salesmen support all issues put to them by the trade papers, why can't the papers in turn help them to further their just cause? They need it and need it badly RIGHT NOW.

In and Out of Town

E. S. Flynn of Minneapolis, until recently the manager of the Fox Film exchange in that city, is visiting in New York City.

"Smiling" Bill Parsons, of the National Film Corporation of America, whose comedies are distributed through Goldwyn, is in New York from the West Coast.

Monte Katterjohn, the scenario writer, who has been doing special work for Paramount, is expected in New York this week.

Reginald Barker, Goldwyn director, has gone to the Coast to direct a new picture immediately the influenza ban is lifted.

T. S. Cooper of Montreal, secretary of the General Film Company (Limited) of Canada, was a visitor at General Film headquarters in New York last week.

Rogers Visits Select

Branch Manager C. R. Rogers of Select's Boston office paid a visit to the home office and conferred with General Manager Arthur S. Kane. Mr. Rogers also paid his respects to President Lewis J. Selznick.

Chicago Famous Players-Lasky Moves

The Chicago exchange of the Famous Players-Lasky Corporation, formerly located at 220 South State street, moved into its new offices at 845 Wabash avenue on Oct. 14. This building, which is eight stories in height, stands at the northeast corner of Ninth street, one block from Michigan Boulevard.

Of the eight floors in the building the exchange departments now occupy six. On the third floor are the offices of the district manager, his staff and the sales forces, including the contract department.

The fifth floor is occupied by the publicity and accessories department offices, the film renovating room and a large advertising display room, where lithographs, photographs and rotogravures will be kept on display for the purpose of augmenting accessories sales. On this floor is a theatre capable of seating one hundred people, with a projection room equipped with two of the latest Simplex machines. In the rear of the theatre is a special press stand for the convenience of press representatives in the reviewing of pictures.

The sixth and seventh floors are devoted to the storage of advertising paper and accessories and the preparation of the same for shipment. On the eighth floor are ten vaults for the storage of film, each provided with a thirty-inch vent through the roof, topped with an eight-foot stack.

Honor Roll

E. Richard Schayer just finished a three-months' course at the Central Infantry Officers' Training School and has been commissioned a Second Lieutenant with prospects of getting to France this winter. Mr. Schayer resigned from Paralta last Spring and enlisted in the Regular Army.

John Gilbert will have a chance to do another picture in Los Angeles before going into military service as the Spanish influenza prevents the Government from calling the men into the camp as early as the original schedule.

Manager W. F. Sexton of the Family theatre, Toronto, has received notification that his son, with the Canadian Army in France, has been severely wounded in the left leg.

Herndon Edmond, Baltimore representative for General Film Company, sent in his resignation to Manager J. E. Flax of the Washington office last week, he having been called to the Army. Mr. Edmond has been six years with General Film Company and was considered one of its most valued and loyal employes.

Fox May Secure Minneapolis Theatre

Rumors were current in Minneapolis last week that following the run of Griffith's "Hearts of the World" at the Minneapolis Shubert that that theatre would pass under the management of William Fox, who would present "Salome," with Theda Bara; "18 to 45," "Why America Will Win" and other big features there. No one connected with the Fox exchange there would give out any information about such a deal being under consideration.

It is believed that Minneapolitans would welcome Fox into the local exhibiting fold.

R. K. Evans, for three months manager of the Fox exchange there, resigned his position Saturday, Oct. 5, and has been succeeded by D. Leo Dennison, former special representative for Paramount in the East. Max J. Weisfeldt, formerly connected with the Wholesome Films Corporation of Chicago, has become assistant to Mr. Dennison. Mr. Evans has not made known his future plans, but it is expected that he will remain in the local film field for a time at least.

Flynn of Minneapolis Visits New York

E. S. Flynn, of Minneapolis, was a New York visitor last week. Mr. Flynn has traveled the mid-northwest territory for years, and until recently was manager of the Fox Exchange in Minneapolis.

Just previous to the Fox position, Mr. Flynn was one of Manager Peavey's associates in the Famous-Players Lasky exchange at Minneapolis. He says that Motion Picture News has always been going very strong in his territory.

Tax Fight Threatens Another Split

Exhibitors Recently Organized Into Branch of National Association Hint at "Double Cross" by Manufacturers—File Protest with Senate Finance Committee

OMINOUS signs of another split between organized exhibitors and the manufacturers—such as followed the levying of the fifteen cent a reel charge last year—came this week with the presentation of a protest to the Senate Finance Committee by the Exhibitors Branch of the National Association.

The exhibitors, through a committee of which Alfred S. Black is chairman, allege that the manufacturers, after agreeing to offer no substitute tax plans to Congress, have filed a memorandum suggesting changes in the proposed revenue bill which arbitrarily place the burden of the new rental taxes on the exhibitor.

The original draft of the bill by the House Ways and Means Committee called for a ten per cent tax on rentals to be paid by the producer. It was understood in the industry that this would naturally find its way to the exhibitor's shoulders. But the substitute said to have been offered by the manufacturers calls for the reduction of the tax to five per cent and the insertion of words in the bill stating clearly that it shall be paid by the exhibitor.

"The Agreement Broken"

From Alfred S. Black, MOTION PICTURE NEWS is in receipt of the exhibitors' memorandum, together with the following explanatory letter:

MOTION PICTURE NEWS,
New York City.

Gentlemen:

I enclose you herewith copy of amendment to Brief filed with the Senate Finance Committee. In view of the action taken by the Manufacturers, there seemed to be no other way open except to file protest. To be sure some Manufacturers have assumed the tax but the vast majority have profiteered thereby, the profit on the tax amounting to more than the actual loss assumed by the few so that the Manufacturers, as a whole, have not paid 1 cent in taxation to the Government.

It is too bad for Congress to realize the Industry is divided upon this question, but the representative of the Manufacturers broke their agreement made with the Exhibitors at Washington and forced the issue. There is no reason in the world why they should not pay their just share of taxation as they can afford to pay same equally as well and much more so, in my judgment, than the Exhibitors branch can afford to pay the tax, in any event, it should be equitably distributed which I am in hopes that it may be.

Yours very truly,
ALFRED S. BLACK.

The memorandum enclosed with Mr. Black's letter follows:

AMENDMENT TO MEMORANDUM dated September 20, 1918.

Prepared by a committee of Exhibitors' Branch of the National Association Motion Picture Industry.

ALFRED S. BLACK, Chairman.

Whereas at a meeting of the representatives of Producers and Distributors' Branch and the representatives of the Exhibitors' Branch of the National Association of Motion Picture Industry at Washington prior to hearing before Senate Finance Committee, it was agreed that no taxations substitute be filed with the Finance Committee.

And whereas the committee representing the manufacturers have filed an amendment to their original brief as follows:

PROPOSED AMENDMENT TO SECTION 900 OF THE REVENUE BILL OF 1918.

After the word "producer" in the preamble to Section 900, Title 1X, and after the word "producer" in the first line Section 904-Excise Taxes, insert the word "distributor."

Amend subdivision (5) of Section 900 to read as follows:

(5) On positive motion picture film containing a picture ready for protection and sold, leased or licensed to an exhibitor for exhibition within the United States, five per cent. (5%) of the price collected for which so sold, leased or licensed; said five per cent. (5%) to be paid by the exhibitor to the vendor, lessor or licensor, provided, however, that if any person being a manufacturer, producer, distributor, or importer of positive motion picture film containing a picture ready for projection, shall himself exhibit such positive motion picture film for profit, such person shall be deemed an exhibitor, and said five per cent. (5%) shall be calculated on the fair rental value of such positive motion picture film at the time and place where exhibited.

We desire to protest against the phraseology of the aforesaid amendment whereby it places all of said tax upon the exhibitors.

We admit the manutacturers cannot stand the percentage tax as proposed in the House Bill, but wish to earnestly reiterate that the exhibitors would be doubly overburdened as stated in brief already filed with your committee. We wish also to call your particular attention to the fact that the manufacturers (other than the income tax to which all are liable) are not paying one cent of additional taxation, all the burden of various taxations being placed upon the exhibitors.

We believe that all branches of an industry should be treated equitably, and, if after considering our protests, Congress decides to place some excise or percentage tax upon the Motion Picture Industry that said tax be equitably distributed over the different branches of the amusement business.

In view of the very serious condition the exhibitors of the United States now find themselves placed in, we believe it fair and essential to again strongly emphasize that excess burden of taxation upon the exhibitors will work out very much to the great disadvantage of the best interests of the Government for the reasons heretofore expressed. All of which is respectfully submitted on behalf of the Exhibitors' Branch of the National Association Motion Picture Industry representing the motion picture theatres of the United States.

DATED ROCKLAND, MAINE, OCT. 15, 1918.

AGAIN

The Complete Plan Book Keeps 'Em in Good Humor

When a letter just won't let you pass it by without a second reading, why, it's good enough to print. So here it is:

"Please change my address, as I want to be sure not to lose a single copy of your paper. Since you added your new Plan Book department you have the best paper in the field. That was what we all wanted. The best addition you ever made.

(*Signed*) HARRY S. WATERMAN,
Operator,
135 *Lincoln Avenue,*
Kalamazoo, Mich."

Coal Question Bothers Canada Houses

The opening guns of a verbal duel between the exhibitors and some of the churches of the Province of Ontario with respect to a question as to whether the churches or the theatres should be closed if the coal situation becomes acute this winter have been fired at Toronto. The first volley was fired when the convention of the Epworth League of the Methodist Church, in session recently at Stratford, Ont., voted to ask the Government to close the theatres to conserve coal if necessary.

The answer came from Manager James Crang of the Oakwood theatre, one of Toronto's brightest and best suburban theatres, who offered the use of his theatre, rent, heat and light free, for Sunday church services, so that there would be no need for the opening of one or more churches in the Oakwood district at all this winter. It was pointed out by Mr. Crang that his theatre was heated by oil-burning furnaces, so that the coal question really does not affect him at all.

It is also pointed out that almost one-quarter of the moving picture theatres in Toronto have been using wood, soft coal or nothing to heat the buildings, and will continue to do so as long as the weather will permit. This does not take into account the several houses which have, or are installing, oil-burning furnaces.

Laemmle's Secretary Goes to Mayer

Bernard Miller, who has for the past year been secretary to Carl Laemmle, president of the Universal Film Manufacturing Company, has resigned his position to accept an appointment as assistant to the president in the Louis B. Mayer organization, which has opened offices at 2 West Forty-fifth street. He will have virtual charge of the New York office and will be Mr. Mayer's personal representative in New York City.

Posner Buys Theatre at New London

Morris Posner, formerly exchange manager at New Haven, Conn., has purchased the Empire theatre, at New London, Conn., and is preparing to open it as soon as the epidemic of influenza passes.

S. P. Farber has succeeded Mr. Posner as manager of the New Haven exchange of the American Feature Film Company.

THE READER HAS HIS SAY

"Bar the Big Stars" Says This Prosperous Exhibitor

PRINCESS THEATRE COMPANY
HIGH CLASS MOTION PICTURES
ODEBOLT, IOWA

October 15, 1918.

MOTION PICTURE NEWS,
New York City.
Gentlemen:—

With prospects good for a doubled admission tax it seems high time that exhibitors wake up to what, in my opinion, is the cause of the proposed taxes, namely, high salaried stars and overproduction of films.

Judging from the reception accorded Mr. Brady and other prominent film men by the finance committee it would seem that this same committee thinks the film industry rich and prosperous simply because a few stars are paid enormous salaries and certain companies are turning out such a vast amount of films.

It seems a sad irony of fate that thousands of exhibitors should be taxed heavily for building up a few overpaid stars. In a way it is the exhibitor's own fault although the main fault lies with greedy producers bidding against each other and thus boosting star salaries sky high.

The stars have a right to get all they possibly can but when some of them think they are worth two or three million dollars a year it's just about time to call a halt. If companies would pay the high salaries and then keep quiet about it things would not be so bad, but when the grand and glorious salaries are press agented to the skies it's no wonder people think the moving picture industry is one grand succession of riches after another.

If overpaid stars and overproduction are not rooted out of the film industry during these days of influenza and taxes there is no hope that they ever will be.

For my part no Fairbanks or Pickford or other blazing stars will be shown in my theatre and the people will never miss them either. We have not shown the above stars for a year and a half and not a single person has asked that we do show them. That looks as if stars are not indispensable to the business. We have made five times more money on big specials without featured stars than we ever have on any star films. Seems to me that's a mighty good indication of the trend of the picture business for other exhibitors around here have had the same experience.

We hope excessive salaried stars will be boycotted by exhibitors so that conditions within the film industry will be readjusted as they should be.

Yours very truly,
O. W. LARSON.

A Kick on Liberty Loan Films—and Others —From a Live Wire

LYRIC THEATRE
Terrell, Texas.
October 1, 1918.

Mr. W. A. Johnston,
MOTION PICTURE NEWS,
New York City, N. Y.
Dear Sir:

It was with much interest that I read your editorials in the issue of October 5 and the preceding number. The thought is by no means new to the exhibitor. I always suspected that we (the exhibitors) were the biggest bunch of boobs in any line of business. But I find they are about the wisest in this industry. You'll have to admit this even though it may hurt. You may look around you and see everywhere you go, theatres that cost from $30,000 to $1,000,000. You may look over their poster boards and see every brand of pictures made. And if you notice on an average they are all making money. They have proven they are wise enough to pass the advance on to the public that they've educated to like the stars that they show, whether the manufacturers or producers pay this particular star $10,000 or $1,000,000. per year

I've written you several letters but I suppose they were too radical to publish, as they never appear in print. But in this instance I wish to point out a few instances in which the exhibitor, rather the average exhibitor, is on the job, and equal to all emergencies.

We were advised through the columns of the trade journals that the stars were producing some Liberty Loan films, to assist in raising the Fourth Liberty Loan. We immediately advised exchanges of dates we wanted to use their respective releases. All bookings were okayed. We were to receive one each day from the exchanges beginning on September 27. We received our first one October 1; on September 30 our quota of "The Fighting Fourth" was over the top. We had prepared for this Fourth Loan ahead of the Drive. We showed to about 1,000 of our patrons (at cost) "Gerard's Four Years in Germany" and "Pershing's Crusaders." Now for the next fifteen days (maybe) we will get some of the special Liberty Loan Films. I trust they will prove interesting. Our bookings have been demoralized, and some have canceled bookings, advising us that we will receive one each day. Now these will conflict with other dates that have been previously arranged, which is directly against Washington instructions, as we had explicit instructions to show only one subject each day. Congested distribution will probably give us a half dozen of those subjects on some days, on others none. The exchanges have failed miserably. This is by the way of summary. The conditions are not to be improved by exhibitor nor by the distributor nor by the manufacturer, nor by the actor or actresses, but Government control, which is right in line with conservation, would eliminate all these wasteful extravagances.

For instance, the many idle days. The waste in express charges, the millions of dollars wasted annually in the poster and photographs, the exhibitor buys and has baled after one day's use, and awaits an opportunity to dispose of at 25 cents per cwt. One wise exchange manager who saw he was short of paper sent out a circular letter asking exhibitors to go through their paper and return all put out by them. Of course this was to help conserve and it is the patriotic duty of the exhibitor—only he paid from 50 cents to $5.00 for his lobby display and must send it back to them for resale. Wonder why they don't add a postscript asking exhibitors to prepay express.

No, Mr. Johnston, the exhibitor is and has proven to the exchanges, the manufacturers and all other branches of the industry that he is competent to handle his end of the game. If service is too high he uses something else that costs less. Let Uncle get hold of the situation, and the desired results will be forthcoming, as is demonstrated in the handling of the Government film, "America's Answer," figured on a basis of 25 per cent of gross receipts for so many months past. The proof of the pudding is in the eating of it.

Yours very truly,
E. L. BYER.

From a Town Which Has Met the Influenza Ban

THE SPRAGG AMUSEMENT COMPANY
Bellaire, Ohio, Oct. 21, 1918.

Motion Picture News,
New York City.

Gentlemen—After reading page after page in your valuable paper of houses closed and theatres out of business by the terrible "flu" epidemic, it might be refreshing to learn of one city right in the midst of the epidemic that is not closed—Bellaire, Ohio, an 18,000 city on the banks of the Ohio.

Of course we have our share of the epidemic and have had a few deaths, but our Board of Health took a sensible view of the matter and has not ordered a general closing. In fact we have been asked to help in the epidemic, running slides how to prevent it and posters in front of the house advising people the best course to take.

Wheeling, W. Va., just across the river from us, has been closed three weeks, and really has no larger percentage of cases than we have. Martins Ferry and Bridgeport, Ohio, five miles north, both closed for a week, but are open again. Barnesville and Cambridge west are closed; Shadyside south, with no cases, is closed, as in Moundsville, Benwood and McMechem, across the river in West Virginia.

An unusual situation exists at Bridgeport and Martins Ferry, both saloon towns, have quarantined against Wheeling, a dry town across the river. No one is allowed to cross any of the bridges from West Virginia to Ohio.

When the "flu" epidemic first struck this section we attended the Board of Health meeting and took an active part in the discussion, and our Mr. Spragg had considerable to do with postponing immediate action. When the first scare was over no actiion had been taken. If we had not been on the ground floor, we would have been closed with the balance. We have not as many cases as Martins Ferry and Cambridge, cities here in our class that did close. We have had the local papers publish Dr. Copeland's statement about New York closing and it has had its effect here.

With best wishes,
The Spragg Amusement Co.,
By Ben L. Morris.

P. S.—Just read in "Wids" of Mr. Johnson's terrible loss. Extend to him our heartfelt sympathy.

Here's One of Unusual Interest—He Mixes Wit with Logic for Quite a Letter

Motion Picture News:

To save you postage by further solicitations and replying to yours of recent date, we are advising that we are subscribers to the NEWS when we were operating the Majestic, and bring the service with us to the Airdome, which we have owned since April 11, 1918. This subscription to the undersigned does not expire for some time to come, and there is little question about the renewal at time of expiration, not only for the information your columns pound into the nut of the exhibitor, but to read as well the sympathetic feeling the producer has for Poor Exhibitor.

Some time since, your files will show, you requested a review of our operations and experiences that to this time remains unanswered for two reasons: first, the writer being engaged with other business beside the cares of a motion picture house, is too busy to become a correspondent for a publication of the very high-class order we have concluded the MOTION PICTURE NEWS to be, and display the intelligence entitled to space in its columns.

Second, the report we could have given you then or that we could compile now would not be a solicitor of advertising space from many we note utilize same at the present time.

Our report carrying with it a review of amateurs in the motion picture business would be a very interesting comedy for the "Scientific American," "Popular Mechanics," and such publications, but you would hardly desire to publish the facts that the "boobs'" down at Dunkirk, Indiana, who launched a stock bark on the motion picture world last December, fell victims to the pirates working or lurking in that territory. It would make a sensational heading wouldn't it, and then to go on and name the pirates working the field and uncover the vultures that squawk about the best interests of the Poor Exhibitor, and name the dates of our exploitation wherein we signed a NEW CONTRACT for our protection to learn that before we could get away we were to exhibit for a period of a quarter of a year or more the first RELEASES of this philanthropic producer that made a picture of anything you desired to call it made in a storm.

Contracts made for prints for certain dates and set back the weeks because said contract was not signed by branch manager, the branch manager wasn't here, so they kept our money, or we suppose they will keep it, as at this time it has never been returned, but they are still preaching the best interests of the "Poor Exhibitor," and may be we are subscribing our share toward the space it takes to tell him about his better day coming, and if he gets any pleasure from exulting over his future prospects, we are glad to lend a hand to his pleasure, but we don't get much consolation from the squawking now—we have been pleased and let us say to you now that the influence your publication has over the new beginner looking for facts, caused us to put a great deal of confidence in the lauding of the exhibitors' interests and made us careless.

However, this was possibly cheap education—send one of the vulture representatives to Dunkirk now and you will be safe in going with him as far as he can go.

Let us say too, however, we are cleaning our service book, and when we are around with the new order of things we will not be ashamed to answer questions we were asked by you weeks ago, "What service do you run?" We will answer you later, when we trust we can mention their names as producers that render service making possible the existence of the man that pays for the existence of the industry and makes possible its continuance or possibly its perpetuation.

If it were possible for natural force to weed out these parasites in the industry, the picturization of its procedure would make the crowning production of the century, with the punch and with the appeal to producer, exhibitor and fan who pays for it all. We would like to say something about the percentage parasites that are now seeking the large share of the receipts from showings of war pictures who will after the war allow "Poor Exhibitor" to buy "lemons," and all at the regular service rate as soon as they are old enough and exploit his own patriotism by insisting that their prints were shown in every hamlet to assist the Government in winning the war, forgetting they pocketed all the receipts from excess admissions made possible because of the patriotic ardor of really true Americans—truly great is the "Dollar Patrio," and they are on a parallel—"capital and labor's interests are identical," so "produceers and exhibitors' interests are identical," no—not that we know.

W. A. PFISTERER.

Winding Up the Liberty Loan

"Zukor Day" Gathers in Half Million for Loan

"Adolph Zukor Day" at the Liberty theatre conducted in New York by the Stage Women's War Relief marked up a total of $548,450 in sales of Liberty Bonds. William S. Hart, Elsie Ferguson and James Montgomery Flagg were among those who aided in raising this sum.

But for the fact that "Adolph Zukor Day" had been postponed from the date originally set because of the Liberty Parade it is expected that a much larger sum would have been secured as an extensive program had been arranged.

Subscriptions of $318,700 from the members of the organization of the Famous Players-Lasky Company helped to swell the day's total. In addition the corporation also subscribed $50,000 to the credit of Adolph Zukor and $100,000 to be credited to the various exchanges throughout the country.

Another $100,000 came from Charles O. Baumann, who happened to be in the Famous Players-Lasky offices and expressed a desire to have his subscription listed to the credit of Adolph Zukor Day.

The individual subscriptions were as follows:

Adolph Zukor	$ 25,000
Jesse L. Lasky	20,000
Arthur S. Friend	20,000
J. E. Brulatour	25,000
Emil E. Shauer	15,000
Daniel Frohman	10,000
Blanche Lasky	12,000
Hiram Abrams	10,000
Hugh Ford	9,000
J. C. Graham	2,000
Ethel Clayton	1,000
Elek J. Ludvigh	1,000
Walter E. Greene	1,000
Charles O. Baumann	100,000
Apeda Studios	2,050
Employees, Home Office and N. Y. Branch	14,000
Employees, Fifty-sixth Street Studio	7,400
Employees, Ft. Lee Studio	3,550
Famous Players-Lasky Corporation	150,000
Total	$428,000

Fairbanks Gets Six Million Within Forty Hours

A trip by aeroplane mail from Washington to New York and back again, a speech from the steps of the Treasury Department in New York, a "one man parade" up New York's principal thoroughfare and a wind-up speech from the same platform with Secretary McAdoo, in Washington—these comprise the eventful forty hours of Douglas Fairbanks' life that netted subscriptions of six million dollars for the Fourth Liberty Loan.

Fairbanks made the aeroplane trip to New York in order to match Barney Baruch's subscription of one million. But the million was matched so quickly that he remained in New York long enough to bring the total to six. In the New York party were John Fairbanks and Ted Reed of the Fairbanks Company, and Pete Smith, who took up Bennie Zeidman's work when the latter was stricken in Chicago with pneumonia.

Secretary McAdoo paid a glowing tribute to the work of the screen in his speech welcoming Fairbanks on his return to Washington.

Thirty-two Million! That's William Farnum's Figure

The total of Liberty Loan sales to William Farnum's credit reaches the staggering figure of $32,000,000.

Mr. Farnum's high-water mark was reached on Thursday of the drive's concluding week at a Carnegie Hall meeting presided over by President William Howard Taft. Taking the stage after the former President, the Fox star started his plea with a recitation of his poem concerning Belgium, "My Prophecy," and then launched into an auction of war relics. To such a pitch of enthusiasm did he work the audience that he held their attention for two hours and brought the subscriptions to $32,000,000.

Later in the same evening Mr. Farnum secured subscriptions of $75,000 at the Riverside theatre, where he was accompanied by William Fox. Personal appearances at Fox theatres during the early part of the campaign had netted over a quarter million in purchases.

At a Lambs' Club meeting, Mr. Farnum was the recipient of enthusiastic praise from Edward N. Hurley, chairman of the United States Shipping Board, after his recitation of "My Prophecy."

Geraldine's Dinner Adds $4,000,000 to Her Sum

The dinner Geraldine Farrar gave at Sherry's to 300 wealthy persons added $4,000,000 to the sales of Liberty bonds already credited to her efforts. One million of this sum came in response to Miss Farrar's pledge to sing the "Marseillaise."

There were speeches by Thomas W. Lamont, who presided at the dinner; Ambassador Boris Bahkmetieff, of Russia, U. S. Marshal McCarthy, Sheriff Knott and Police Commissioner Enright, and pleadings by Miss Farrar.

Some of the larger subscriptions were $100,000 from J. P. Morgan, $100,000 from the Farrar family table, where the Goldwyn star's mother, father and husband were sitting, and $200,000 from Henri Bendel, who creates the gowns Miss Farrar wears in her series of Goldwyn pictures.

Fox Booth at "Expo." Sells $89,000 Worth

A final checking up on the last night of the motion picture exposition at Madison Square Garden showed that the William Fox booth disposed of $89,000 worth of bonds throughout the week.

During the week the film players who aided the loan workers in the Fox booth were Jane and Katherine Lee, the Fox baby Grands, Lucy Fox and Irene Blackwell.

The booth was presided over by Mrs. Louise Castle for the Metropolis Canvass Committee, and great assistance in the sale of bonds was given by M. R. Andrews, bond campaign captain for the precinct.

Liberty Tank Rolls Over the Million Mark

Clarence H. Geldart, of the Famous Players-Lasky stock company, who returned to the Lasky studio last week, reported that Fourth Liberty Loan sales to the amount of $1,096,600 were recorded by the Liberty Tank on tour during an itinerary of nine days. James Roban was in charge of the tank and among the speakers were Mr. Geldart and Mary Miles Minter.

They covered among other towns and cities Long Beach, Garden Grove, Annaheim, Santa Ana, Fullerton, Whittier, Orange, Pomona, Corona, Riverside, Hemet, San Jacinto, Paris and Elsinore. At Riverside the sales were $149,450. In Huntington Beach, a town of 16,000, and with a $21,000 quota, the sales reached $42,000. At Hemet, which was almost destroyed by an earthquake a few months ago, $34,000 worth of bonds were sold.

Theda Bara Sells $70,000 in Forty Minutes

Theda Bara set a record at the Liberty theatre in front of the New York Public Library, when she sold $70,000 worth of Liberty bonds in forty minutes to a crowd that packed Fifth Avenue from curb to curb. It was the most enthusiastic and profitable meeting so far held at the Stage Women's War Relief playhouse.

Miss Bara started off with a $10,000 pledge for herself, whereupon there arose a babel of voices and the sales were on, soon reaching the $70,000 mark.

National Studio Boosts Loan Along

The National Film Corporation Studio at Gower and Santa Monica boulevard, Hollywood, went "over the top" in the loan drive with a subscription of slightly over $50,000, which makes an average of a trifle more than $1,000 subscription for every man, woman and child employed at this plant.

William Parsons made his third subscription for this loan, the amount being $25,000.

The National organization, headed by Parsons, was to have been in charge of Tank Victory, in Central Park, one evening, but he was suddenly called East.

"Cavell" Film for N. Y. Strand

Plunkett and Carroll Production Starring Julia Arthur in "The Woman the Germans Shot," Gets Broadway Showing

Added to the most exceptional volume of high endorsement which has already been accorded the new Jos. L. Plunkett-Frank J. Carroll production, "The Woman the Germans Shot," has come the further attestation to the superiority of this timely motion picture in the conclusion of arrangements between the producers and Manager Harold Edel, for the initial presentation of this production at the Strand for the week beginning October 27.

Under the supervision of Director John G. Adolfi, the producers and their staff of assistants have been untiring in their efforts through the past ten days aiming toward the completion of their production and the Broadway presentation in what would mark a record time for such an accomplishment.

Manager Edel's enthusiasm over this Plunkett-Carroll production has been indeed marked. His presentation is promised to set a new mark in Broadway showings of motion pictures.

In the portrayal of the character of the British Red Cross nurse, Edith Cavell, from whose immortal martyrdom this production has been taken, Julia Arthur has elicited for herself a most unusual praise.

The plan for distribution of "The Woman the Germans Shot" is being withheld by the producers until some time during the next week.

Virginia Pearson Entertains Wounded Marines

Virginia Pearson, William Fox star, last week entertained twenty-eight wounded marines, heroes from the battle of Chateau Thierry, at a theatre party at Loew's Metropolitan theatre, Brooklyn, with a supper party afterwards.

All of the lower boxes on one side of the theatre were reserved for the marines and the ladies of the Women's Motor Corps, who drove them from the base hospital at the Brooklyn Navy Yard. The boys were for the most part on crutches and all showed the evidence of battle scars.

The marines have now adopted Miss Pearson, or she them, and she will visit the hospital every Sunday morning hereafter, bringing with her cigarettes and delicacies, and sometimes friends who will offer them a vaudeville show.

Canadian-Made Picture Reaches Screen

TORONTO, ONT.—The first real made-in-Canada five-reel photoplay had its initial presentation at the Strand theatre, Montreal, for the three days of Oct. 3 to 5. The picture, which is called "Power," was made by the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago —after the taking of two features. The run at the Strand was arranged by George E. Brownridge, who was the general manager of the late company. The star of the picture is Holbrook Blinn.

Buffalo Manager Launches "Smoke Drive"

BUFFALO, N. Y.—E. C. Winegar, manager of the Central Park and Premier theatres, has undertaken to launch two drives for the Buffalo *Evening News* smokes' fund, the first of which was given Sunday evening, October 19, at Lafayette Square. Mr. Winegar has been also active in organizing relief associations in connection with local drafts boards, which provide entertainment and camp necessities for departing members of the national army.

Lust Seeks to Reclaim Disabled Soldiers

Sidney B. Lust, the exchangeman of Washington, D. C., has been appointed advisor to the Chief Educational Officer under the Surgeon-General of the U. S. Army, according to advices received this week. The appointment followed Mr. Lust's request that he be permitted to volunteer his time, work and facilities to the reclamation of wounded soldiers.

Mr. Lust has asked MOTION PICTURE NEWS to announce that all men qualified to assist in this work whom their draft boards have classified in *"1-A limited service,"* write to him at 1209 E St., N. W., Washington, D. C., to be inducted into the service, and he will take up these applications with the officials. As the work broadens there will be need for good men, and the cause is certainly worthy of the best the motion picture industry can give.

Ince Heads New Branch of Film Division

A number of newspapers throughout the United States, with the co-operation of the Division of Films of the Committee on Public Information, have engaged in the taking of motion pictures of the families of American soldiers overseas, to be sent to France as a pictorial message from home to those who are fighting to make the world safe for democracy. Director Charles S. Hart announces that Thomas H. Ince has been appointed advisory director of this new film activity, and will operate in conjunction with the Division of Films.

New Members of National Association

Applications for membership in the National Association of the Motion Picture Industry have been made by the Triangle Film Corporation, the Triangle Distributing Corporation and the Mutual Film Corporation. Thirteen distributing organizations are now represented in the ranks of the National Association and eighty-three producing companies.

Vitagraph Popularizing Its Many Serials

Beginning with "The Fighting Trail," in which William Duncan and Carol Holloway were featured, Vitagraph has set up many records in serial distribution. This fifteen-episode drama was released in September, 1917, and still is one of the most active units in Vitagraph service. It was followed by "Vengeance—and the Woman," in which the same stars were featured, and the newer production set a new record for the number of theatres booking a serial. This mark was in turn shattered by "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon, and then William Duncan, in "A Fight for Millions," supported by an all-star cast including Edith Johnson and Joe Ryan, shattered all previous records.

On October 21, Vitagraph's latest serial, "The Iron Test," was released, with Antonio Moreno and Carol Holloway costarred, and the books of the Vitagraph Distributing Organization show that the advance bookings on this production were greater than those for any of its predecessors.

W. H. Sells Fatty Arbuckle Reissues Quickly

With the exception of two territories, the rights to the series of twenty-four single-reel Fatty Arbuckle re-issues have been sold by W. H. Productions Company.

The territories already disposed of are: New England to Boston Photoplay Co., New York State north of Westchester County to the Gardiner Syndicate of Buffalo, N. Y., eastern Pennsylvania and southern New Jersey to Masterpiece Film Attractions of Philadelphia, western Pennsylvania and West Virginia to Standard Film Exchange of Pittsburgh, Ohio and Kentucky to Standard Film Service of Cleveland, Michigan to Strand Features of Detroit, Illinois, Indiana and southern Wisconsin to Bee Hive Film Exchange of Chicago; Virginia, Maryland, District of Columbia and Delaware to W. High Productions Co. of Baltimore; Kansas and Missouri to Emerald Film Company of St. Louis; Oklahoma and Texas to R. D. Lewis Film Co. of Oklahoma City, Okla.; California, Nevada and Arizona to Peerless Film Co. of San Francisco; Washington, Oregon, Idaho and Montana to Greater Features Co. of Seattle.

Rinehart Succeeds Hall

Director Charles S. Hart of the Division of Films, Committee on Public Information, announces the appointment of Robert E. Rinehart as manager of the Department of Film Production, to succeed Ray L. Hall, who has resumed his duties as news editor of the Screen Telegram. Mr. Rinehart is now installed at the laboratory of the Division of Films, in the Masonic Temple Building, Sixth avenue and Twenty-third street, New York, and is busy, with his staff, putting the finishing touches to "Under Four Flags," the third U. S. official war feature, which will have its first showing in November.

More About the Influenza Situation

Section Reports

(*Continued from page 2745*)

soldiers' playhouses in the various army camps will be in operation again soon. The influenza menace is reported as disappearing from the camps as suddenly as it appeared. Heavy frosts in many sections is believed to have hastened the removal of the ban on Liberty theatres.

West Shows Little Improvement Thus Far

BUTTE, MONT.—Butte's show houses continue dark due to the closing order of the county board of health, following an outbreak of Spanish influenza. About 100 cases of the disease have been officially reported in Butte but indications are that the situation will be kept well under control. The action came like a bolt from the blue and theatre men were taken completely by surprise. All of them are acquiescing in good spirit to the inevitable.

DENVER, COLO.—The influenza epidemic is still raging in every Rocky Mountain state and all theatres as well as all other public places are still closed. It is hardly probable that the ban imposed by state executives and health departments will be lifted before November 1st. Every department of the motion picture business in Denver territory is at a standstill and no business is being transacted. Denver exchanges are open, but practically all employes have been given an indefinite layoff and road salesmen are for the most part included.

DALLAS, TEXAS.—All exchanges here continue to face a tremendous loss through reason of the fact that virtually every theatre in the territory, Texas, Oklahoma and Arkansas, is closed by the epidemic. All of the salesmen are in, and exchanges are receiving nothing but daily cancellations. Virtually the only big towns open at present writing are San Antonio, Waco and Fort Worth.

In the effort to meet the great need for nurses in stamping out the influenza epidemic in New York City, the Emergency Committee of the Health Commissioner asked the National Board of Review to prepare and distribute to the motion picture theatres in this city a slide asking for the aid of nurses and house helpers in the emergency. Slides were prepared. The exhibitors displayed their usual willingness to use their screens for the benefit of the public and the slide was widely used.

PORTLAND, OREGON.—Due to the Spanish influenza epidemic, Mayor Baker issued a proclamation October 10, which stated that all picture theatres and theatres must close, as well as churches, and all meetings. Orders were received Friday, October 11, by the Universal Film Exchanges of Portland, Seattle and Spokane, of which Sol Baum, of this city is district manager, closing the exchanges.

GREEN BAY, WIS.—Green Bay has been "all dressed up and no place to go" during the two weeks beginning September 29. As stated in recent correspondence, the motion picture houses, along with the theatres, dance halls, schools, roller skating rinks and churches were closed by orders of the Health Department to curb the spread of the Spanish "flu." Never since the introduction of public amusements has the city been so quiet. The lights have been out in the movie houses every night. Conditions showed some improvement at the close of the week of September 13, but orders came from the State Health Department to continue the closing order in effect at least one more week, and the Green Bay Health Commissioner was powerless to permit the houses in Green Bay to re-open.

TORONTO, ONT.—The health board axe fell in Toronto on Thursday, October 13, when an order was issued for the closing of all local places of amusement starting with Monday, October 21, and until further notice. A number of local exhibitors were consulted before the move was made and no objection was raised to the order.

"It is a good thing," declared Secretary Thomas Scott of the Motion Picture Exhibitors' Protective Association of Ontario, in reference to the order. "The exhibitors are always ready and willing to cooperate with the authorities when the public is to be benefited." Mr. Scott declared further, however, that the city should arrange for the partial closing of stores where people congregate and that the Government should facilitate the sale of stimulants on the order of physicians during the epidemic. These are, of course, more or less side issues.

Other Bulletins from "Mister Optimist"

SEATTLE, WASH. (*Special*).—Local theatres are of the opinion that they may be allowed to reopen on next Monday, October 28th, and are laying their plans accordingly.

The week's reports in Seattle show more influenza cases but fewer deaths, due to the older cases coming under control.

BUFFALO, N. Y. (*Special*).—November 1st is the probable opening date set by Buffalo theatre managers though nothing definite has been secured from the health authorities. But as long as the streets continue as deserted as they are now the managers are in no hurry to reopen. They are well satisfied to get a rest from their strenuous Liberty Loan efforts and clean houses.

ELGIN, ILL. (*Special*).—Though reports from the rest of the state are none too cheerful, Elgin is at present well satisfied and "knocking wood." There have been no signs of the Spanish influenza epidemic here. The picture shows are ready to reopen the instant the State-wide closing order is rescinded. Efforts of the managers to secure information regarding the date of this relief have brought hopes that before November 1st the epidemic will have waned sufficiently throughout the state to allow of reopening.

CINCINNATI, OHIO (*Special*).—Cincinnati motion picture theatres may reopen on Sunday according to the best posted men with whom MOTION PICTURE NEWS representative has spoken. The influenza situation is fast getting better and the health authorities indicate that if all continues to improve as well as at present there will be no objection to reopening on that date.

Producers Are Invited to Locate in Texas

The Chamber of Commerce at San Antonio, Texas, is an active, aggressive organization and has cast its eyes towards the motion picture industry. After making a thorough investigation of the industry and the benefits that the producers might enjoy by locating in Texas they have launched a campaign of propaganda with that end in view.

They claim that they have proved by actual test that there are more sunny days in Texas than there are in California or Florida and far less fog and rain. It is also asserted that the Texas sunlight is of unusual actinic power, thereby giving a far greater number of actual working hours per day.

A varied scenery ranging from deep canyons and steep mountains to level prairies, and both shaggy wilderness to rural scenes of pastoral beauty, is also declared to be some of the many reasons that producers of motion pictures would find Texas the ideal spot to make pictures.

The Frank Powell Sunset Pictures Corporation is now located in San Antonio with a stage space of 80 x 100 feet and a developing and printing capacity of 1,800 feet daily.

Correspondence is solicited with established, reputable producing companies and while the San Antonio Chamber of Commerce will under no circumstances finance any motion picture company they promise to co-operate strongly.

New Picture Shows Life of Sailor

The life of a sailor in the United States Navy from enlistment to duty on a dreadnought is graphically shown in "Making a Sailor," a motion picture which had a special showing at the Fulton theatre in New York October 20. The film was made entirely by men of the Photographic Division of the navy, under the direction of Lieut. Wells Hawks, and will be exhibited under official auspices to illustrate for mothers and fathers what their boys are doing in the navy and how they are being treated.

Exhibitor Service Bureau

Keeping Your House Dominant

Just One Look at Dayton Advertising Shows How Such a Policy Convinces at First Glance

ONE of the big points in motion picture advertising is to make your theatre dominate its particular field. If you can do that you have won half the battle. You may not get them into the house for the first few weeks, but you are building business for the future that is just as sure to come as you are to get your interest on the Liberty Loan subscriptions.

We are taking up here a little insight into the situation in Dayton, O., because it is a splendid example of the point that we have wanted to illustrate for some time. The mere matter of using white space is not the whole thing in exploitation of a picture. You have to put something into that space if you are going to invite the people to come to your house today, tomorrow and the next day.

Let's look over Dayton for a moment. It is a city with a census population of 123,794. It is perhaps best known as the home of an immense manufacturing plant that pays its people well and works for a good, clean city. Dayton is one of the few municipally "managed" cities in the country. It is a city that had one of the worst floods in the history of the country and got over it about the quickest. Dayton is wide awake and on the job, and therefore we naturally expect that the theatre that is really wide awake is the one that is going to appeal to its own people.

There are only three newspapers in Dayton. The *Journal,* morning and Sunday, and the *Herald,* afternoon, are under the same ownership. The *News* is an afternoon daily and Sunday paper with almost twice the circulation of the other two combined. So far as motion pictures are concerned, the Sunday *Journal* carries the same advertising as does the Saturday afternoon *Herald,* and so we have reprinted on the page opposite the Saturday edition only. And we have taken different issues of the *Journal* and the *News* so that we may illustrate more than one week's advertising.

There are only twenty-one motion picture houses in Dayton, four of them being first run down town houses. Fourteen of the theatres are neighborhood. The Dayton theatre is the largest, seating 2,500 and being a new house, while the others are the Strand, with 1,800 seats; the Columbia, with 1,000, and the Ideal, with 350, but a house that is setting a splendid record for business.

Looking at the pages opposite the impression that one is given is that the Dayton theatre is the big house there. That is true. But it shows that it is putting over its bigness by the manner in which it is advertising.

In the *News* this theatre dominates with 11½ inches across four columns. This display is a combination of the announcement of the current production and that Paramount and Artcraft productions will be shown there. Our criticism of this particular advertisement is that it is a little too much crowded and that the attention is likely to be taken away from the current offering. But, even with that, the name of the theatre has been kept dominant, and there is an individuality given the display that causes one to think of the theatre and what it stands for more than a mere picture.

Strand theatre uses 5½ inches across three columns and also goes in for the hand drawn matter. It is in the main an attractive display, but the amount of black space that is used merely as a border serves no purpose. But the sales argument is splendidly put over.

Then, after that, we turn to the Columbia and find—a mere mass of type. There is more than enough reading matter here to fill a couple of pages. The only thing that stands out in the display is the cut of Mary Pickford. Probably there are some of her most ardent fans who will read all that the Columbia theatre has to say about this picture, but they must be mighty anxious to know about Mary if they do.

The Ideal is a small house and it emphasizes in its advertising the names of the stars and the titles of the production. It does not generally use sales argument, but seeks to get the people into the theatre on something on the guaranteed style of advertising—that there is always a good show at the Ideal. Ordinarily we would not say that such a display is good work, but in the case of a house that wants to get them, and get them quick, the fewer words the better. There's plenty of black type and a lot of adjectives. This style of advertising would never bring and keep people in a really big theatre, but it is likely to pack them into a 350 seat house such as this, which seems, without saying so much, to carry the motto, "A little house with a big show."

The advertising of the Alhambra and the New Lyceum is sure card stuff.

When we turn to the Saturday afternoon *Herald* we find that the Dayton still dominates. Here is a combination of a vaudeville act and a feature picture. The picture, Mabel Normand in "Peck's Bad Girl" dominates, and there is a sales talk that really sells on each of the attractions.

The Columbia here uses less space than in the *News,* but the desire to say everything possible in a very limited space, 5½ inches double column, seems to have grown to be a habit.

The Strand has another good advertisement here and the Apollo breaks into print with a splendid display on "Crashing Through to Berlin."

In passing, let's make a few remarks about the co-operation on the part of the papers. The *Herald* confines itself to reading notices, but the *News* shows a desire to print some of the real news and has a column and a half of interesting gossip of the screen. Its first of its two motion picture pages is devoted to a discussion of what is going on in the world of motion pictures. The whole showing of the *News* could be improved, but it shows that it has the proper spirit, and with the encouragement of the theatres of Dayton there is no doubt but that it will go over the top.

Take another look at these pages and note how the advertising of the Dayton theatre stands out. It is doing something that probably the larger number of the houses cannot do—employing an artist to design the advertisements. But the manager has something in view himself before he orders the design made. He keeps the selling point of the picture in his mind, but at the same time he remembers that his theatre is a bigger thing—so far as his pocket book is concerned—than any picture. And so you see that the name of the house stands out, not glaringly, but as the first thing that your eye strikes.

Any motion picture theatre can dominate his city with his advertising if he will follow the same general policy that is carrying the Dayton over.

There are a few recipes:

Use plenty of space, enough to get the good will of the newspapers and enough room to carry the message that you have to put over.

Then find out what the picture is about and tell the public as plainly and as attractively as you can without the use of adjectives and superlatives.

Set all of this in an attractive design that will catch and please the eye, and make it easy to read.

And make the first impress on your possible patron that this is the Dayton theatre and not merely a motion picture show.

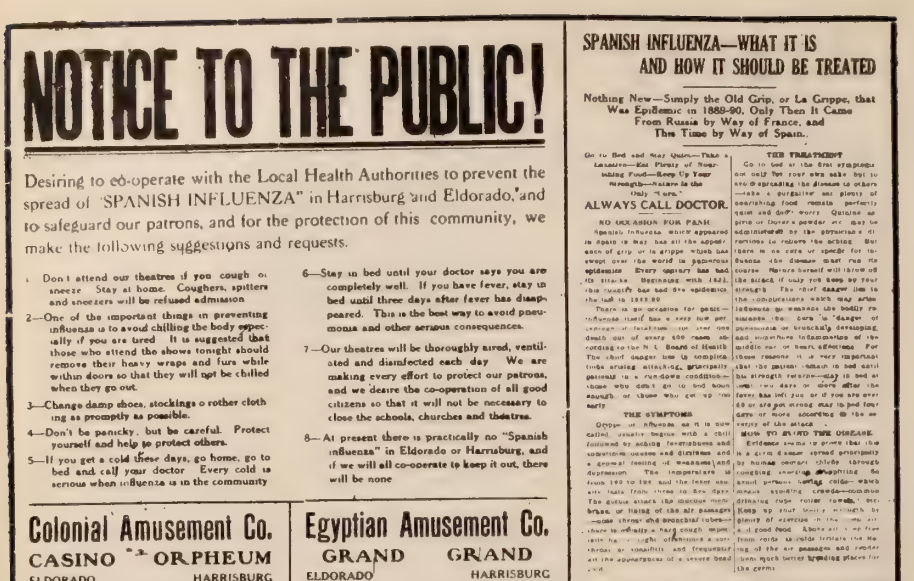
After you have looked at the pages illustrated, do you need to be told that the Strand and the Dayton are the two leading theatres of Dayton? You know that from their advertising.

But you may say that when you are advertising you are not

(*Continued on page 2763*)

How a Theatre Can Make Itself Dominate the Motion Picture Page

At the top are the two motion picture pages of the Dayton, O., Sunday News, and at the bottom two pages from the Saturday afternoon Herald. The same advertising appears in the Sunday Journal, the two papers being under the same ownership



NOTICE TO THE PUBLIC!

Desiring to co-operate with the Local Health Authorities to prevent the spread of "SPANISH INFLUENZA" in Harrisburg and Eldorado, and to safeguard our patrons, and for the protection of this community, we make the following suggestions and requests.

1—Don't attend our theatres if you cough or sneeze. Stay at home. Coughers, spitters and sneezers will be refused admission.

2—One of the important things in preventing influenza is to avoid chilling the body especially if you are tired. It is suggested that those who attend the shows tonight should remove their heavy wraps and furs while within doors so that they will not be chilled when they go out.

3—Change damp shoes, stockings or other clothing as promptly as possible.

4—Don't be panicky, but be careful. Protect yourself and help to protect others.

5—If you get a cold these days, go home, go to bed and call your doctor. Every cold is serious when influenza is in the community.

6—Stay in bed until your doctor says you are completely well. If you have fever, stay in bed until three days after fever has disappeared. This is the best way to avoid pneumonia and other serious consequences.

7—Our theatres will be thoroughly aired, ventilated and disinfected each day. We are making every effort to protect our patrons, and we desire the co-operation of all good citizens so that it will not be necessary to close the schools, churches and theatres.

8—At present there is practically no "Spanish influenza" in Eldorado or Harrisburg, and if we will all co-operate to keep it out, there will be none.

Colonial Amusement Co.
CASINO ORPHEUM
ELDORADO HARRISBURG

Egyptian Amusement Co.
GRAND GRAND
ELDORADO HARRISBURG

SPANISH INFLUENZA—WHAT IT IS AND HOW IT SHOULD BE TREATED

Nothing New—Simply the Old Grip, or La Grippe, that Was Epidemic in 1889-90. Only Then It Came From Russia by Way of France, and This Time by Way of Spain.

ALWAYS CALL DOCTOR.

NO OCCASION FOR PANIC

THE SYMPTOMS

THE TREATMENT

Colonial Amusement Co., Harrisburg, Ill., told the people the precautionary methods being taken

Ever Advertise When You Are Closed? Here Are Some Lessons From Influenza

ARE you keeping your theatre up to the times?

You will probably answer that you are, but that the epidemic and other things are preventing you showing pictures and that therefore you have to go home to the old fireside and forget all about it.

It takes crises to show what showmen really are. We are not talking from the position of the "arm chair" boys who tell you how to run your business. The advertising pages of this issue, and perhaps of others, show you that we are reflecting the effects of the "lay-off." But the Service Bureau is not. These pages want to impress on you that we do not want to show a moment's pause in the progressiveness of the theatre managers of the country.

When there is all fair sailing and all things are lovely any exhibitor can make money. There are trials and troubles, but generally everything comes out on top just as it should come. But it calls for enterprise when things are going against you to go out and put more money into that selfsame business with the hope of cashing in on it later. *The lesson is that the man who hasn't faith in his business and who cannot stand a few hardships is not there when the troubles arise.*

Here are concrete examples:

In Harrisburg, Ill., Steve Farrar knew that there was a scare about the epidemic and so he went straight to the newspapers with it. He told the people that his theatre was not closed, but he gave his patrons some mighty good advice. He told the people if they had a cold that looked like it might get into the troublesome stage they had better stay away from motion pictures. And this very warning inspired confidence in those that were well. It heartened everyone. It stamped the Casino theatre as a house that was a real institution in the city, a house that was caring for its patrons' health above the dollars of the box office.

A step still further was taken by the

The Theatres, Schools and Churches Have Been Closed

by the City Commission on the recommendation of the County Board of Health. This action was taken to lessen the possibility of your contracting Spanish Influenza. But it is just a step. The rest is up to you, individually. You must protect yourself

DON'T—

—Mingle in any crowd anywhere—whether on the street, in a store or where not.
—Get on an already crowded street car or elevator. A few minutes' wait may save a few days' sickness.
—Cough or sneeze except with a handkerchief over your mouth or nose.
—Expectorate on the street or sidewalk.
—Expose yourself to cold and wet. Don't over exert.
—Go out if feeling ill.

DO—

—Get plenty of fresh air and sunshine.
—Keep your hands, mouth and clothing absolutely clean.
—Avoid all excess.
—Take care of yourself—Keep fit.
—Buy Liberty Bonds.

STRAND AMUSEMENT CO.

NOTE—The Strand will offer as passes for the redemption of tickets for The 13th Chair.

Closing the house did not keep Strand, Birmingham, Ala., from advertising. It told the people how to avoid the "Flu"

Strand Amusement Company, Birmingham, Ala. Here the theatres were closed. Evidently there was a scare in Birmingham. But the very day that the theatres were closed the management of the Strand inserted an advertisement in the daily papers telling the public how to take care in case anyone was stricken with the epidemic. Except for the signature on the advertisement there wasn't the slightest hint of the theatre in it. It was followed on the second day with another display and after the theatre had set the example the newspapers themselves began to talk about preventatives and cures and the theatre dropped out of the campaign.

Now this isn't a large thing to do.

But what did Harrisburg, Ill., and Birmingham, Ala., show to their respective publics?

You are an exhibitor and if you are a good one you have always put yourself in the position of a patron. You have asked what you could do to appeal to your regular man as well as to the one that you have been unable to bring into your house. In other words you want to attract the attention of every one to your house.

In Harrisburg the theatres were still open. The theatre simply told the people that their health would be guarded there. It invited the people who coughed and sneezed to stay away. That wasn't any offense to those who did cough and sneeze, but to those who didn't it was an invitation to come. It's like the faith in the doctor who cured you the last time; it's not so much the medicine as the faith.

In Birmingham they were closed. The Strand has recently changed ownership and it has done mighty good advertising to establish that fact in the public mind. We told you several weeks ago of the campaign that it carried out to put this fact over. The theatre has had a splendid showing as the result. It went out and talked to the public about the reason that the management had changed. It talked out prices and it talked about the picture that would be shown.

And the result was that when the epidemic hit Birmingham, it went out and talked to the public—not about the theatre—but about the epidemic. It was not a case of a theatre being peeved because it was closed, but a case of an institution showing its interest in the whole city.

The influenza isn't going to last long and we'll be mighty sure in saying that the advertising of the Strand will bring to the house a whole lot of people who have never been there before.

It's hard to get many exhibitors into the habit of advertising when they have a really big picture. On ordinary things it is impossible. But how about the EXTRAordinary?

The man who advertises his CLOSED house under these circumstances is building for the future. When he shows that he is a part of the people, more of those people are coming to him and they are going to keep on coming.

Printers' ink is no longer useful. It is a necessity.

And keeping yourself a part of the community, and, if possible its center, is no longer a good bet but an INSURANCE OF THE FUTURE.

33 Aeroplanes Used to Exploit "America's Answer"

Thirty-three aeroplanes took part in the exploitation of "America's Answer" just before it was shown at the Majestic theatre, Detroit, starting October 14. Paper bombs advertising the showing were dropped in all parts of the city. Special stage settings were provided and a purely military atmosphere was afforded through the whole program. On Monday only one performance was given, in the evening, and it was attended by leading officials, including Governor Sleeper. A new record in exploitation is claimed for Manager M. W. McGee.

At Dayton, Ohio, Prince Axel of Denmark was the guest of honor at the first showing of the film at Memorial Hall, and at the Auditorium, in St. Paul, a marine sergeant spoke nightly between the first and second parts.

Time to DO, Franklin Points Out

IT'S an old proverb: "It's an ill wind that blows no good."

Last week we called your attention to the fact that those of you who are closed have time to think over what you have done, how you can do more, to lay your plans for the future.

We especially invited you to sit down and write us the accounts of the best things that you have done. You have excused yourselves before on the ground that you were too busy. That excuse does not exist now, unless you are really busy in planning things for the future, not only for yourself, but for the industry as a whole.

BUFFALO is one of the cities that has been closed on account of the influenza. But Harold B. Franklin, manager of Shea's Hippodrome, gets some solace out of the compulsory let down in a view of the future. His view will inspire you:

"For the first time in its history the motion picture business is given a chance to stop, look and listen. Over two-thirds of the business has been given an enforced vacation on account of the epidemic. There is hardly a business in the world that has been going at such speed as the motion picture business. Along comes Fate and throws on the emergency brake. Producers stop producing; exhibitors stop exhibiting. Now the producers have time to talk things over and perhaps some of the wastes will be eliminated. Exhibitors will have a chance to put their theatres in order and will have time to reflect, plan and rest and when the re-opening comes the public will have missed you so much that you will be greeted as a long, lost friend.

"The rest that is being forced will prove to be a tonic. The Government will realize more than ever the big part that the theatres of the country are playing in the winning of the war and it is very likely that the big taxes will be conspicuous by their absence.

"MANY exhibitors will have an opportunity to review the work they have done. A change in our habits is a good thing, if for nothing more than to pick ourselves to pieces and try to determine how many faults we actually have.

"We should retrace our steps of the past to see where we might have improved ourselves. If we have been on the wrong track, it is now a good time to switch off somewhere. If on the whole we are making satisfactory progress toward the best goal we must continue to carry on.

"The picture business has been advancing so fast, that it has lacked the necessary checks and balances. Our equilibrium is unstable. Now is the time to secure the needed balance by eliminating everything that is wasteful and unnecessary.

"The motion picture is going to come back stronger than ever and will be built on a more solid foundation than in the past. The popularity of the films will be tested as never before. Your patrons will acquire a newer and greater interest in the silent drama.

"Here in Buffalo we have renovated our houses preparatory to reopening in a blaze of glory. There has been much talk of opening on Friday, November 1, thus continuing where we left off with the added prospect of two wonderful business days. There will also be less confusion in bookings. Films which had been booked for the end of the week will be shown the same as if the closing order had never come. Buffalo has had a street car strike for several weeks but it is expected that the cars will be running by the re-opening date, which will also help business. Local exhibitors are planning for tremendous business and we do not expect to be disappointed."

YOU have had your problems in the past year and you have scored your successes. For some months Mr. Franklin and other live wires in the motion picture exhibition have been contributing their good ideas to these columns, and they will contnue to do so.

But can you not apprecate how much good it will do others if you record here the successful things that you have done in order that others, even if they are hundreds of miles away can score the same sort of success? Can you not appreciate that everything that serves to make the exhibitor in general prosperous is going to add directly to your own net revenue?

We have been having wonderful response here to the appeal to hear from exhibitors, but we want to keep on hearing from more and more until the Exhibitors' Service Bureau represents the one hundred per cent forum of the exhibiting end of the industry.

And it may occur to you in these times when you have a chance to think things over that there is some way that we may serve you. If there is, there never was a better time to call on us.

When a considerable portion of the industry is in a state of suspension WE ARE ON THE JOB.

We are here offering you the SERVICE THAT WINS.

Let us help you, if we can, and do you, likewise, help your fellow exhibitor.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

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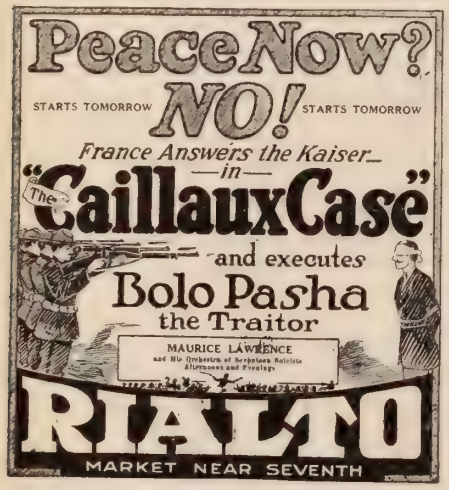
Your Idea and Ours

DO you consider your newspaper merely a place to advertise and to get your press notices? Or do you read it carefully for the tips that it gives you and then use the actual events of the day to boost the picture that you are showing? The exhibitor who does not take advantage of what is happening in this old world of



ours every day is overlooking a chance to increase his receipts.

Yet out of the advertising that we have inspected this week we find that the great majority of the exhibitors—and many who have been reputed to be good advertisers—have lost the opportunity to clean up on pictures bearing on the war simply because they refused to leave the beaten path.

Two striking exceptions to this are found in the cases of the Rialto theatre, San Francisco, and the Tremont Temple, Boston. Both of these theatres took advantage of the peace negotiations and they made their displays right up to the minute. Certainly the result must have been larger business than if they had merely followed their usual plan of exploiting these two productions.

Rialto theatre used a quarter of a page in exploiting "The Caillaux Case" and devoted a considerable portion of the space to the words: "Peace Now? No." You can imagine that this immediately attracted the attention of the thousands who had been reading the news from Berlin and Washington. Then followed the simple statement that France answered the Kaiser by executing Bolo Pasha. Now as a matter of fact Bolo was executed weeks ago, but this served to couple up the picture with the very latest events.

Tremont Temple uses small cuts of Foch, Pershing, Haig and Diaz and with each cut carries the declaration, "We stop only for unconditional surrender." Then the patrons are invited to see these men in action in "Crashing Through to Berlin." It is a far more effective argument than columns of reading matter.

No matter how good the original exploitation matter supplied you may have been, you must remember that it was, of necessity, prepared in advance, and when you can take advantage of something that is happening today you are putting the punch over all the harder.

Don't grin because you have to; smile because you want to.

FRANKLIN theatre, Saginaw, Mich., uses ten inches across five columns on "Hearts of the World" and gets one of the best displays that we have seen on this picture. We particularly commend it as one in which the box effects have been used to the best advantage, and it is worth noticing that light rules have been used for these and the heavy effect has been avoided. The center of the display is from one of the cuts supplied by the producers.

Now you can well understand that one

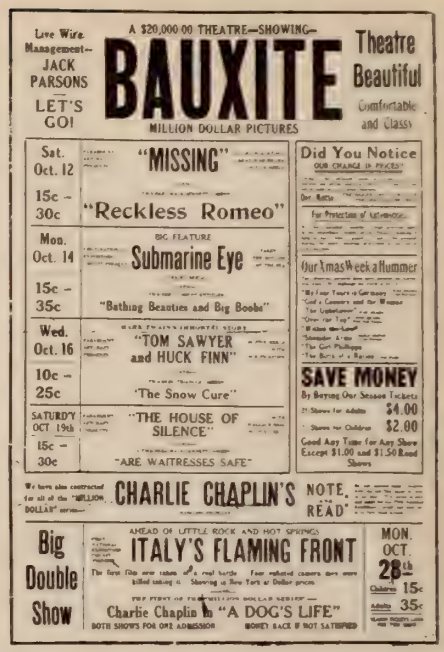
2:15 TWICE DAILY 8:15
FRANKLIN
3 DAYS STARTING THURS., OCT. 17
D.W. GRIFFITH'S
SUPREME TRIUMPH
"HEARTS OF THE WORLD"
A ROMANCE OF THE GREAT WAR
BATTLE SCENES ON THE BATTLE FIELDS OF FRANCE
The Biggest Picture That Has Come Out of the WAR
SPECIAL ORCHESTRA
MATINEE 50¢ Seats - 25c
NIGHTS 800 Seats 25c-50c
COMING to the FRANKLIN Direct After 13 Weeks at the Detroit Opera House
Where Thousands Were Turned Away Daily

of the big selling points for Saginaw folk is the fact that this picture ran for thirteen weeks at the Detroit Opera House. That means more to the people of Saginaw than if the same space had been devoted to reciting how long it has been shown in New York City. There are a lot of people who are not convinced by New York runs, but who are sold the picture when they know that it has scored a hit with their own folk.

Name of the theatre, prices, hours and other matter have been properly displayed. It would be mighty hard to beat this one.

Unconditional surrender—to enterprise.

WHAT do you think of building a $20,000 theatre "back in the woods?" This is just what has been done at



Bauxite, Ark., a place that you won't be able to find on the map. Yet this theatre, opened by the American Bauxite Company on Sept. 14, is showing first run attractions of the highest quality and is getting big business from the surrounding territory. This theatre is being made a real institution in the section, proving, as we have told you many times, that you don't have to have a big city to score a big success.

There is no paper published in Bauxite, so manager Jack Parsons uses pages in the weeklies in that section. This is good advertising for a theatre so situated, because it is necessary to advertise the bills for a number of days in advance and to make the displays something on the program order. You will note that the theatre advertises itself chiefly. And in this connection it is interesting to note the list of attractions that Mr. Parsons has selected for showing during Christmas week.

An idea file system in your theatre will save you many a rasping note in your exploitation.

IN this generous piece of advertising we believe that the Strand theatre, Salina, Kan., has gone to extremes on white space. It would have been worth while using all of this space had the display been sur-

"We Stop Only for Unconditional Surrender!"
"We Stop Only for Unconditional Surrender!"
"We Stop Only for Unconditional Surrender!"
"We Stop Only for Unconditional Surrender!"
ON THEIR UNITED DECISION REST THE PROSPECTS OF WORLD PEACE
SEE THEM IN ACTION IN
1000 CAMERAS Employed
ALL REAL
CRASHING THROUGH TO BERLIN
15,000,000 ACTORS
ALL TRUE
REOPENING TOMORROW MAT
TREMONT TEMPLE
EVE. and SAT. MAT. 25c, 50c, 75c, $1.00

What Live Wires are Doing

rounded by other advertising, but in this case the space was not needed to make the matter stand out and we believe it is rather lost on account of the island position that the few words of reading matter occupy.

Keep the name of the star played up. In cases where you are able to use a large and striking cut of the player the cut does the work as well as large type, and sometimes better. But in this case the only star cut that the manager had available was a single column and this does not get the effect although the designer tried to bring it out by the use of rules. That part of it was good, but at the same time there is no excuse for letting the lettered caption on the cut be the only representation that the player has.

The fellow who "just shows a picture" is getting the patronage of the fellow who is "just going to one."

ORPHEUM theatre, Butte, Mont., used the same design in practically all of its advertising on "Crashing Through to Berlin," ranging from quarter-pages down to two-column displays.

While this design was a striking one, it

CRASHING THROUGH TO BERLIN
THE MOST SENSATIONAL MOST AUTHENTIC AND MOST THRILLING WAR SPECTACLE of the HOUR
ORPHEUM THEATRE
Starting Thursday Sept. 26-4 Days
Adults... 25¢ Children... 10¢

really failed to tell the character of the production. One might judge from the matter contained in the display that it was the usual imaginative picture with a war setting instead of a real history of the war, portraying actual events. In other words, only a part of the big idea was put over.

Now had the theatre used different designs and different selling talks on the various days there would have been a much more definite appeal. There was liberal space employed, but more repetition of the same design is not the best way to attract general attention. This sort of exploitation is likely to catch the eye one day and be passed by on the other days that it appears. With such a picture as this you want to have cumulative effect from your advertising. If your patrons passes by your argument one day, come back at him with another—and a different argument—and you are much more likely to get him into your theatre before the run is over.

Atmosphere in your theatre may be made to speak louder than words, but don't let it smell that way.

WE like to see a theatre that keeps itself the dominant thing. This the Colonial, Springfield, Ohio, certainly does. You can pick up the paper at any time and immediately identify the display of the Colonial and we haven't the slightest doubt that there are hundreds of Colonial patrons

COLONIAL
QUALITY PLUS HOSPITALITY
4 DAYS STARTING TODAY
NORMA TALMADGE IN A PICTURIZATION OF THE FAMOUS STAGE SUCCESS
"HER ONLY WAY"
NOT A SIREN STORY-NOT A LURID PLOT
JUST GIRL - GIRL - GIRL
MISS TALMADGE AGAIN SUPPORTED BY EUGENE O'BRIEN
ALSO ALLIES OFFICIAL WAR REVIEW AND UNIVERSAL WEEKLY
COMING THURSDAY ENID BENNETT IN "THE MARRIAGE RING"
AND MACK SENNETT COMEDY "SLEUTHS"

that do not go any further. After they find out what is being shown at that house they are satisfied. We make these observations purely on the basis of the advertising, for it certainly has the institutional character.

We are reproducing two of these displays to show their similarity, and yet their

COLONIAL
QUALITY PLUS HOSPITALITY
CHARLES RAY IN
A BOY STARTING TODAY
"A NINE O'CLOCK TOWN"
His latest photoplay which is filled with Wholesome Comedy Thrills and Exceptional Heart Appeal
Supported by Jane Novak
ALSO ALLIES OFFICIAL WAR REVIEW AND UNIVERSAL WEEKLY
COMING THURSDAY CONSTANCE TALMADGE IN "SAUCE FOR THE GOOSE"
ALSO MACK SENNETT COMEDY "HIS WIFES FRIEND"

difference. The lettering of the theatre name is slightly different in the two, yet in the same general style and the theatre sales lines "Quality plus Hospitality" is carried in all cases though in a different position.

There is not very much of a sales talk used on either picture, and the only criticism in this regard is the fact that the matter on the Charles Ray picture is entirely too general. Of course the reason for the matter that is used is that before this picture Ray had appeared in several productions which pictured him as a victim of drink and naturally the theatres wanted to get away from this idea in the new picture. But even with this it would have been a stronger argument if there had been a few words about the story of "A Nine O'Clock Town."

The black background used with the half tones rather detract from the appearance of the entire displays. If these were used in cut-out form they would be more striking.

But Colonial theatre advertising is well up to the right mark.

Kaiser is making "right" of existence darned popular. You have to go out and show the reason for being here these days.

CRYSTAL theatre, Waterloo, Iowa, in the advertisements sent us runs too much to the rule effect. Rules, as we have observed often here, are a mighty good thing to let alone unless you are sure of the effect that you are going to get. Now we must admit that the main cause of this use of these rules is caused by the fact that the exhibitor has not been supplied with striking exploitation material and therefore must do something on their own hook. When they get only small cuts that probably mean nothing and when they are without facilities for getting other and striking cuts made they turn to the fancy rules.

CRYSTAL
TODAY AND TOMORROW
ALL WAYS
ALL STAR CAST
Who's Your Neighbor?
THE GREATEST SOCIETY DRAMA EVER
The Most Dignified and Moral Preachment ever presented on the screen.
POWERFUL, PULSATING
—with—
CHRISTINE MAYO
Always an Added Attraction at the Crystal! Today—Mutt and Jeff—and a great comedy.
It's Cool at the Bathing Beach, But the Crystal is Cooler.
THE BEST

But what is the use of attracting the eye when you have nothing to say after you have attention. Now this gallows formation is entirely meaningless to the reader because the sales argument is not followed. "The Greatest Society Drama Ever" and "The Most Dignified and Moral Preachment Ever Presented on the Screen" are meaningless. It is a whole lot better to use straightaway type and SAY SOMETHING in it than to strive for the fancy effect and have nothing to follow up with.

All you have to worry about yesterday's bill is that you did your best.

Don't worry about the bound volumes of your record, but about the advance sheets of your patrons.

Seeing Rialto and Rivoli with Rothapfel

ON the program at the Rivoli theatre this week there is a vocal number, "The Last Rose of Summer." As you will hear later it gets over in big fashion, but there is also a "come back" to it and everyone in the audience gets it when the title of Wolfville story, "Rose of Wolfville" is flashed on the screen. No, it is not the same music that comes back as the theme of this picture, but it is "Hearts and Flowers." And when the tune is first played by the orchestra the audience starts humming, sits back in its seats and is in perfect delight with the world.

If you have read the box that is printed on this page you have seen how the element of patriotism is emphasized by the music. *But there is much more to a motion picture presentation than putting over a single punch. The thing that gets the real strong appeal over, that puts the atmosphere of the theatre in the hearts of all comes from synchronizing the elements of the bill.* We have called your attention to this often in these reviews of the bills at the Rialto and Rivoli, but there has never been a better example than in this case. But we want to point out to you that the musical numbers and the picture are not set together, to form a sort of introduction, but that they are separated by the feature and an orchestral number and still the "atmosphere" lingers.

"Mignon" is the overture at the Rivoli, and it is played with the lights all in gold. This is a brilliant number, the introduction with a harp cadenza and then Mignon's song played on the French horns and then the Titania songs with the burst of the entire orchestra.

"Midst Peaceful Scenes" is the scenic this week, a Post-Pathe photographer by Van Scoy. There is a novel lighting effect being used this week with the scenic, all of them being red at first with the red reflecting on the screen as the first of the somewhat long title starts and then fading into blue, giving the idea of night coming after the red sunset. Then these blue lights die down and there is only the orchestra itself bathed in blue for the particularly pleasing music that is used, "Ansell's Suite," Nos. 2 and 3, and "Night and Love." As usual the titles are in verse and the music seems to be perfectly framed around them.

With a spotlight from the top of the proscenium arch on him Alberto Bachman then plays "Gypsy Airs." After the first few bars the curtains part revealing one of John Wenger's striking settings. In the center is a harpischord with a candelabra burning upon it and through the long thin window in the back one looks out into the night. At either side are one of the Madonna effects and a single hanging light forms the rest of the illumination. The curtains close before the whole selection is ended and the blue lights then merge into gold.

Then comes the Animated which consists solely of the Official War Review, but this is so well arranged and the music so carefully selected that no more of the topical matter is needed. "The Unconquerable Spirit" is the general title of the release. "Democracy" and "Liberty Overture" are played for the introduction and the first scenes showing the French on the Italian front and the Austrian prisoners that they have taken. Then we have a title telling us that "in 1914 the Huns jeered at England's contemptible little army" and the orchestra breaks into "Rule Britannia" and the audience shouts itself hoarse as we see the first of the men who crossed into France to fight and some of the soldiers as they are today, only to shout all the more when another title tells us that the Britishers are now seven millions strong.

With "Boys of Tipperary" being played the scene then shifts to Mesopotamia and we see the soldiers building an observation tower out of sandbags and then we come back to France to see the Polish troops who are fighting with the allies, and here we have "March Russe." "Coriolanus" is played for the pictures of the prisoners of Alsace and Lorraine origin who are kept separated from the other German prisoners by the French. This continues through pictures of the captured German guns being turned on the fleeing Huns. There is one remarkable shot here which shows a number of the cannon lined up along a roadway and firing over the heads of troops that are marching along the road and to the front.

But you can imagine that the real punch comes with the title "Forward Go the Yanks" and then we have pictures of the artillery, of the fighting men in a wrecked town and then the opening of the battle. The smashing climax comes with the appearance of Gen. Pershing awarding the D. S. C. to a number of American soldiers. First "Yankee Doodle" is played twice and then "Invincible Eagle" with "Columbia, the Gem of the Ocean" at the end, and then it was on Sunday evening that everyone in the audience arose to pay a tribute to the boys "Over There."

Then comes the musical number that we have already mentioned, "The Last Rose of Summer." The curtains part, revealing Miss Gladys Rice seated in a rose garden, the bushes being barely visible in the background. Immediately behind her is an immense moon and her profile is silhouetted most effectively against this. There is no spot used and the only music is the harp accompaniment. All of you know this old English ballad, simple, but always a most effective musical number when you have something else in the bill to take up the atmosphere as there is at the Rivoli this week.

It is unfortunate that after there is such artistry all the way through the bill that there should be a jarring note in the feature, Lina Cavalieri in "A Woman of Impulse." First we have shown to us an octaroon character who is called a Creole when everyone that knows anything about New Orleans, where a considerable portion of the action is played, knows that the Creole is the purest mixture of French and Spanish, the aristocrats of the aristocrats and then anyone who dared suggest there was a taint in their blood wouldn't hang around very long. And then of all the famous opera houses in the nation there is none that compares in fame or age to the French Opera House of that city, yet we have it impressed upon us several times that "La Vecci" (Mme. Cavalieri) is appearing at the "New Orleans theatre."

"Causona Morosa" is the theme used and during the scenes in the theatre when "Carmen" is being played that music is naturally used. Most of the other airs are the Rothapfel numbered selections. A considerable portion of the music is carried on the organ.

Then with the lights in red we have "The Evolution of Dixie," a selection which has been used before at the Rothapfel houses, is played and when the melody develops

POWER OF MUSIC

Here's a Striking Example of Its Influence in a Theatre

TO those managers who think that the music in their theatre has no influence there is a lesson in an incident that occurred at the Rivoli theatre Sunday evening.

There is a particularly arousing ending to the Animated there which shows Gen. Pershing decorating American heroes of the battlefield. And for this the music is "Columbia, the Gem of the Ocean."

The orchestra played this with a crashing effect. We knew that it wasn't the national air, but in a few seconds we were the only ones in the audience that were not standing. And then, of course, we got up, at least out of respect for the others.

It was simply a case of the moving power of the picture and the music in combination. The public was aroused to the highest pitch of patriotism and anything that sounded like it might be a tribute to the nation got an immediate response.

Music has a big place to fill in your house and you are not getting in the possible patrons or arousing their enthusiasm for your theatre unless you take advantage of the power of music with the picture.

from the variations into the "Dixie" as we all know it the lights come up in gold.

Now we get the rose motif back in the Wolfville story that follows, "The Rose of Wolfville." "Hearts and Flowers" is introduced as the second number and it is played three times more during the two reels with the last eight bars of it at the end of the picture. "Withered Flowers," "Pulcinello" and "A Little Love" are some of the other selections used.

"William Tell," played with the lights all gold, is the Rialto overture and the audience responds enthusiastically after the orchestra has pictured the storm and a pastorale and then ends with a crashing gallop.

"The Triumph of Transportation" showing the construction of motor trucks, takes the place of the usual scenic and a large number of musical selections are used to put this over. They start with "Orgies of the Spirit" and then there follow "Dramatic Suite," "Dance of the Bajadares," "Regiment's Return," "Woodland Pictures," "Regiment's Return" repeated and finally at the end "When the Kaiser Does the Goose Step" when we are shown a cartoon of the truck dumping the Kaiser off into oblivion.

Then comes Lorrie Grimaldi singing "Infelice" from "Ernani."

The Rialto Animated this week is a splendid example of the way that a manager who has at his hand the various news weeklies can assemble a program to play upon all of the emotions. It starts with Gaumont pictures of the Liberty Loan parade in New York with the President leading it and the music is "Liberty Bell March." From the same source come reproductions of the Kaiser's tombstone, used in the drive, and here we get Chopin's funeral march, until the title "Tell It to the Marines" and then come sixteen bars of "Marine Hymn."

Douglas Fairbanks arrives by aeroplane to boost the Loan and we have a lot of comedy stuff with "Fairbanks March" played. Next are Hearst-Pathe pictures of the student army being enrolled at Newton, Mass., and "High School Cadets" accompanies it. Screen Telegram takes us to Newark where we have Schwab launching "The Allies" and "The Consort." Here "To Victory" is the music, and it continues through Gaumont pictures of the Filipinos presenting two destroyers to the American navy and Hearst-Pathe views of the non-sinkable lifeboats. From the latter news service come pictures, a lighter little touch, of searching for oysters among the rocks at Portland, Ore., when we have "Dance of the Follies."

Gaumont then takes us over to France and we see a demonstration of the way that the Salvation Army gets the "smokes" to the boys. "He's My Pal" is played twice through and there is an intimate little touch here that brings the tears welling in the eyes. We jump quickly back from Europe with pictures of the limited service men going through the recreative exercises at Camp Greene, S. C., while the orchestra plays "Oh, How I Hate to Get Up in the Morning." Gaumont then gives us a glimpse of the immensity of the war work and the importance of everyone co-operating by showing the oil field at Westlake, La. "Civic Pride" march is used until the wonderful scenes that show an oil well on fire and here we change to "Salambo," an excellent selection to us for agitato effects. Linking right up with this we get pictures of the automobiles that run on coal oil and we have the trio from "Civic Pride" used.

"Rule Brittania" comes in with the Gaumont pictures of Sir Eric Geddes visiting Annapolis and the review of the cadets. The sight of the British flag gets a big hand from the audiences and when you consider the music that is being used you can imagine the sentiment that is stored away in the hearts of all that have seen the picture. With the pictures of the marching men the music changes to "Admirals All."

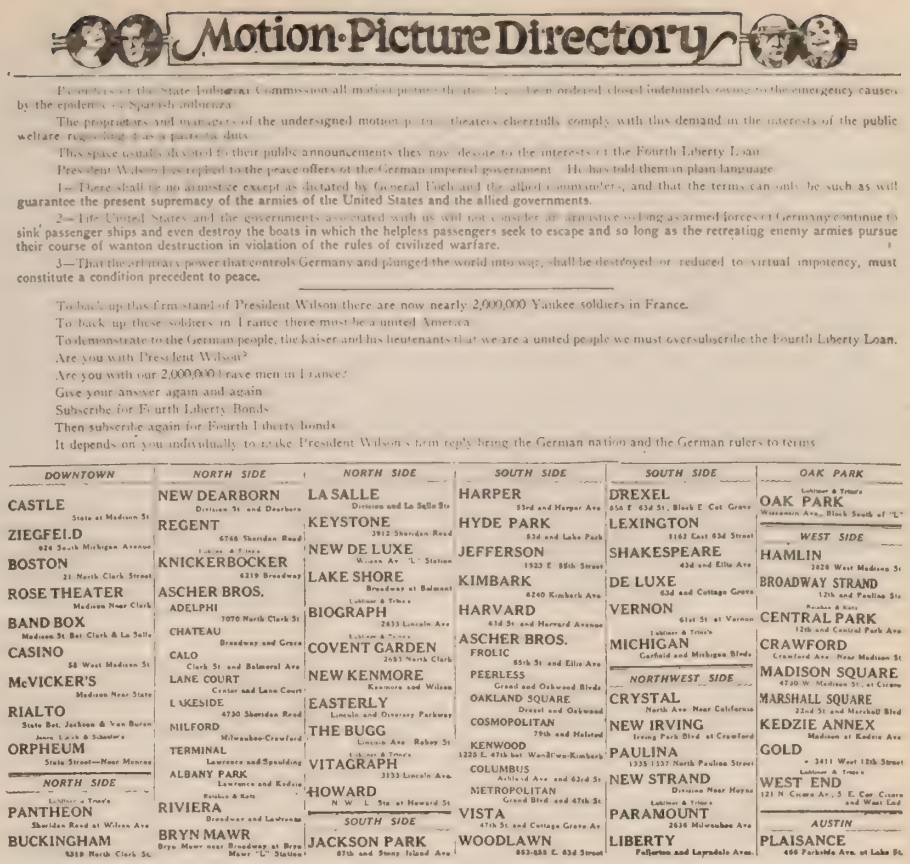
But the big smash. What have we seen in this Animated? We have been largely shown the various war activities. We have started out with the part that the President has played in helping the Liberty Loan. We have gone through with various things that the nation, all parts of it, are doing to be READY, but for the convincing end we get pictures of the boys who have already been over there, of the men that have led out troops to victory on the Marne and before Verdun coming back here to instruct the men who must go to do their part for Liberty. *"Hail to the Chief" is used, one of the finest tributes that has been paid to those that have done and dared and the response that comes from the audience is typical of the way that we all feel about it—that it must be done and done well.*

It is fitting that after such a stirring weekly Miss Jeanne Gordon should appear in the costume of the France that we all love so much and sing "Viavandiere." There was a repressed shout from the audience when she appeared and when she had finished—well, the recording cylinder is broken.

Then the feature, William Desmond in "The Pretender." This is a typical Western picture, and most of the music is of the lively type, though the theme is "Waiting for You," and there are such selections as "Daffodils" and "My Dreamy Lady" used. There is a particularly fine touch introduced when in some of the schoolhouse scenes "Schooldays" is used.

Now watch the effect of using a selection such as this that is known to everyone. Next to us was a lady who was considerably past the meridian of life. Her daughter was with her. The mother began to hum, and the daughter almost broke into song. We almost wished that Rothapfel had done one of the crude things and had thrown on the screen the words of the chorus and had asked everyone to sing. But that wasn't needed. The singing may not have been aloud, but it was in the hearts and that "Schooldays" was undoubtedly more responsible for the apduction than anything else.

Rialto orchestra then brings back one of our old favorites with selections from "Our Regiment," one of Victor Herbert's best, and then we have a revival of that picture you laughed so much with when it was first released, the Keystone, "The Great Vacuum Mystery." "Oh, Harry, Harry." "Honky, Tonky" and "Tre Bien" are the selections used.



When the influenza closed the Chicago theatres, this is the way they devoted their space in the Tribune to boosting the Liberty Loan

Yes, they really display pictures at the Liberty theatres. Here is the way that they exploited "To Hell with the Kaiser" at Camp Gordon, Ga.

Hyman Scores Hit with the Soldier Boys By Making "Feature" of Liberty Loan Films

EDWARD L. HYMAN, director of the motion picture division of the War Department Commission on Training Camp Activities, and who selects all the films that are shown at the Liberty theatres, has just put over a striking stunt with the films made by various stars to boost the Liberty Loan.

He conceived the idea of linking sixteen of these together, adding titles between them and producing a five-reel feature. This was not done so much with the object of boosting the Liberty Loan but rather with the purpose of showing the boys in the training camps through the country why this nation is in the war and to put the spirit of victory in every one.

The film was first shown at Camp Devens, Mass., and there it made a wonderful record. Manager Chappelle, of the Liberty theatre there wired Mr. Hyman: "Had to give three shows today with the Liberty Loan film. Camp Devens is going over the top with one million dollars. Even German prisoners bought bonds."

Major Barret O'Hara, who attracted national attention during the time that he was lieutenant-governor of Illinois, conducted the bond sale and added incentive to the purchase of bonds came when six girls, who were members of a musical comedy act, that was to play the Liberty theatre volunteered to kiss every soldier who bought a $50 bond. According to the Boston *American* one millionaire private subscribed for $25,000 worth, but tired out before he exhausted the kisses that he has coming to him.

Mr. Hyman is going to keep this film in circulation through the Liberty theatres with the same object in view that gave him the idea of first putting the picture together—that of educating and interesting the men in the camp. Wherever the assembled picture has been shown there has been one result—the greatest interest that has been displayed in any featured. In these sixteen pictures there are a large number of the greatest actors of the screen represented, and it is unquestionably the greatest opportunity that has ever been offered to see such a group of famous players.

Mr. Hyman reports that the interest in motion pictures in the Liberty theatres is growing rapidly. A certain result is that when these boys are back from the war there will be an even greater interest in the screen. Practically the whole of the product of the producers are going into the Liberty theatres and the soldiers are seeing them almost immediately after the release.

Theatre Recruits Dancing Academy and Increased Business

Dancing as an aid to increasing theatre receipts is a plan that has met with huge success on the part of J. C. Ritter, manager of the Rialto theatre in Detroit. The Rialto is a residential theatre in an excellent neighborhood, but Thursday night was always the bad one of the week. Mr. Ritter cast about for something to benefit it, happened to observe what a dancing academy a few blocks away was doing, and hit on the plan of giving a dance every Thursday evening. The Rialto has a big lobby and it is cleaned and waxed after the last performance. The theatre orchestra plays and the young folks with many of their elders, dance from 11 to 12 o'clock. No extra charge is made for the dancing and this has resulted in flocks of dancers making it a point to take in the last show at the Rialto every Thursday.

Brinkerhoff Draws Window Card for Charles Chaplin

A special lobby display card, drawn by Brinkerhoff, cartoonist for the New York *World*,, and printed in four colors, is one of the unusual advertising accessories provided to exhibitors by the First National Exhibitors' Circuit on its current release of Charlie Chaplin's second million dollar picture, "Shoulder Arms."

The cartoons by Brinkerhoff were made after he had attended a private showing of the comedian's second production for First National. They picture Chaplin in a series of poses and situations taken from the film, with the humor and fun of the scenes given full play.

"ZERO HOUR"

That's the Title of McCormick's Next Article For You

IN the trenches where our boys are fighting in France and Belgium "Zero Hour" is the name given the time just before they are sent "over the top." It is the moment just before the big things begin to happen.

And there is a "Zero Hour" for the motion picture exhibitor. That time comes just before the new bill is to open. The mind of the advertising writer should be the same as that of the soldier who is likely to recall and analyze the why of things just at that time that he is about to offer himself in the supreme sacrifice.

S. Barret McCormick, managing director of the Circle theatre, Indianapolis, is to resume next week his splendid advertising articles which have attracted so much attention and "Zero Hour" will be their general caption. They will be illustrated by specimens of the advertising that have brought business to the Circle.

Don't miss one of them. McCormick not only knows advertising, but he knows how to put his ideas over to you. If you read them and follow them it's a sure thing that you will find a reflection in the box office.

It's always fair weather when willingness to advertise and newspaper co-operation get together.

At the left the final Liberty Loan stage setting at Shea's Hippodrome, Buffalo, and scenes with W. S. Hart making a speech at the motion picture rally

Closed Theatres Fail to Prevent Buffalo Motion Picture Men Putting Loan Over

BUFFALO exhibitors did not have an opportunity to fully carry out their plans for cooperation in raising the Fourth Liberty Loan, for along came the influenza and closed their theatres right in the midst of the drive. But this did not prevent the managers from literally going out into the highways and byways and digging up the cash.

Not only did the exhibitors and exchange men succeed in raising their own quota of $200,000 in spite of their houses being closed during two weeks of the drive, but they put on rallies in different parts of the city, especially in front of the motion picture houses.

At one meeting of film men $140,000 was subscribed, the principal purchasers being: Shea Amusement Company, through Pliny B. McNaughton, $75,000; Mitchel H. Mark Enterprises, through Walter Hayes, $10,000; Olympic theatre, through M. Slotkin, $10,000; Elmwood theatre, through Frederick Ullman, $2,500; Palace theatre, through Ira M. Mosher, $1,000; Maxine theatre, $1,000 and many other smaller subscriptions.

Buffalo exhibitors and exchange men were also active on the various committees and bureaus. Harold B. Franklin, manager of Shea's Hippodrome, was head of the Features' Bureau, which staged many of the novelties of the campaign. Associated with him was Daniel S. White, nephew of Michael Shea, owner of the Hippodrome.

In the personnel of the Advertising Bureau were two exhibitors and four exchange men. Earl L. Crabb, manager of the Strand, was chief of the theatre division and Ira M. Mosher was an ardent worker in this division. Richard C. Fox, manager of the local Paramount-Artcraft branch lined up with the Distribution division as did W. A. V. Mack of the Mutual branch, Charles A. Taylor of Pathe and Clayton Sheehan, brother of Winnie Sheehan, general manager of the Fox Film company, of the local Fox branch. Almost every manager in town helped out with rallies about town or by special film shows at Lafayette square.

Prominent in this work were Samuel Carver, manager of the Family; J. H. Michael, manager of the Academy; Harry Greenman, manager of the New Victoria; E. A. Wineberg, manager of the Elmwood; Ira M. Mosher, manager of the Palace; J. M. Sitterly of the Gardiner Syndicate and many others.

No small part of the success of the motion picture men was due to the appearance of William S. Hart on Friday, October 18. He addressed four different meetings.

The tour closed a day of strenuous Liberty Loan campaigning by Mr. Hart. Following his speech at the workers' luncheon in the Iroquois, he addressed a meeting in Lafayette square and then was entertained at dinner in the Buffalo club by A. B. Wright.

His tour in the evening took only little more than an hour, although the meetings he appeared at were in widely separated sections of the city. The first meeting was in front of the Victoria theatre at the corner of Ferry and Grant streets. From there he made a flying visit to the naval barracks at Chenango street and Massachusetts avenue, thence to the corner of William and Monroe streets in front of the Plaza theatre, and finally to Lafayette square.

At the afternoon rally in Lafayette square, about $17,000 worth of bonds were sold. On the stage with Mr. Hart were the group of Seneca Indians from the Cattaraugus reservation, and boy scouts. Mr. Hart subscribed for $5,000 worth of bonds at this meeting.

At the Buffalo club, after the dinner given by Mr. Wright, the star greeted the hat boys and put them in splendid spirit by buying two $50 bonds from them.

Advertising the Theatre Shown in Dayton

(*Continued from page 2754*)

advertising to the stranger within the gates, but to the people that you have to get every day. Which is mighty true. But when the character of your advertising gives the tone, the class you are impressing on your public day after day that you have THE house and you are pretty sure to get the crowds in.

The day has passed when you can go out and use exaggeration and bunk. You may get them to your house one day, but they won't come back the next. But when you put over the real sales argument on the picture and put it over honestly, you sell them that picture on its merits, and though the man who doesn't like the particular production may roast the producers and the author and the star, he won't have a word to say about your theatre—if you have stayed away from the adjective and the superlative.

Keep your theatre dominant. The Dayton theatre shows you how. Look at the displays for a third time and see if you, yourself, from a distance, are not convinced.

Pictures of Stars Bring Big Crowds on Poorest Days

Finding that Thursday and Friday were his poorest days, Manager William P. Fay of the Temple theatre, Elgin, Ill., hit upon an idea of getting the fans to coming on those days by making a special appeal to the "regulars."

He arranged souvenirs of postcard size bearing the picture of a star on one side and the program for the week on the other, but these were distributed only on Thursdays and Fridays. In his announcements he invited the patrons to make a collection of the leading players and in his newspaper advertising he called attention to the initial distribution and on the first Thursday he had one of his biggest crowds. These two days are now piling up business for the Temple.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Our Mrs. McChesney" (Ethel Barrymore-Metro)—"A good comedy drama; poor business."

"The Death Dance" (Brady-Select)—"Fairly good picture. Winding does not come up to expectations. Well staged. Not Alice Brady's best. Liberty loan and Spanish Influenza killed business."

"All Men" (Harry Morey-Betty Blythe-Vitagraph)—"Seemed to please. Good story, directing and acting."

"The White Lie" (Bessie Barriscale-Paralta)—"Dandy picture. Classy. Holds suspense until the last. Barriscale fine."

"Come On In" (Shirley Mason-Paramount)—"Very good picture but poor business."

"The Appearance of Evil" (June Elvidge, Frank Mayo-World)—"Average picture four days."

"The Danger Mark" (Ferguson-Artcraft)—"Fair to good picture."

"Mr. Logan U. S. A." (Mix-Fox)—"Some picture, Boys."

"A Woman's Fool" (Carey-Universal)—"Big picture to average business."

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph)....Aug.	Average	"Fair."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians."
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that Mexican stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama." "Star good. For love of Mike, get Gladys out of Mexico. Too much is enough."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	"Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory." "Better than average program picture, but epidemic has made accurate estimate of business impossible. Best work star has done yet."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direstion poor, star well liked." "Big." "Excellent business, story not much, Lyttel popular here." "Average." "Very pleasing."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird)....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CAILLAUX CASE, THE (Fox).....Oct.	Average	"Exceptionally good picture. Had no pulling power."
CACTUS CRANDALL (Marvin-Stewart—Triangle)Aug.	Average	"Fair picture, average business."
CLUTCH OF CIRCUMSTANCES (Griffith—Vitagraph) Aug.	Average	"Star absolutely unknown; has not much action to story, although not a bad program picture." "Good program picture, average business."
CRASHING THROUGH TO BERLIN (Jewel)....Sept.	Big	"Extra big business."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good." "Pleased."
DIPLOMATIC MISSION, A (Williams—Vitagraph)Sept.	Poor	"A big piece of cheese. No plot, but no business puller."
DOING THEIR BIT (Lee Children—Fox).....Aug	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FEDORA (Fredericks—Paramount)..... Aug	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRES OF YOUTH (Clifford—Bluebird).....Aug.	Average	"Average business."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run," Not her best."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair." "Very good." "Pleased. All star. Screens well. Many women patrons refused to come in on account of title. Good business." "First run down town opened extra big and continued good business during week, closing extra big."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked." "Average." "Star not popular."
GHOST FLOWER, THE (Rubens—Triangle).....Aug.	Poor	"Poor business in downtown transient house."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL FROM BOHEMIA, THE (Castle—Pathe)..Aug.	Average	"Good program picture."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Poor	"Pleasing; a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast."
GOAT, THE (Stone—Paramount).....Sept.	Poor	"Booked for a week, ran it three days. Rotten. He may on Broadway, but every place is not Broadway." "Bad picture, very poor business."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug	Extra Big	"Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount).Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average.
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week." "Can't beat D. W.; packed both nights."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days." "Average business four days." "Influenza scare hurt business."
HER COUNTRY FIRST (Vivian Martin—Paramount) Sept.	Average	"A very good picture."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big." "Very good picture. Franklin knows how to direct Norma. Business poor on account of 'Flu'. Picture did well under circumstances."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big." "Fair."
HOBBS IN A HURRY (Russell—American-Pathe)..Oct.	Average	"Average business two days."
HOOSIER ROMANCE (Coleen Moore—Selig-Mutual) Aug.	Average	"Coleen Moore and Thomas Jefferson well liked but did not draw."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average." "All star cast."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production." "Big money getter. Do not feature title." "Good, but too many German pictures now being offered."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this." "Big business average second day."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture." "An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average." "Didn't draw." "Average business." "Fair picture."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one." "Characteristic. Pickford at her best. Went over big." "Big business for seven days."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story." "Pleasing picture. Drew fair for two days."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big." "Second run; fell flat."
KILDARE OF STORM (Stevens—Metro).....Sept.	Average	"Average business four days." "Very good in a three day run at high class down town house."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LAW OF THE NORTH, THE (Ray—Ince-Paramount) Sept.	Average	"Picture good; star all right, but would do better in Hoosier parts." "Average business three days."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average." "Ran old Chaplin, which helped out."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day." "Average business for two days."
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe).....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has niot been equalled since. Better try another along those lines." "Good." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept.	Big	"Very good picture, extra big business." "Very good Western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children, but were not interested. Good picture."
MY FOUR YEARS IN GERMANY (First National)..	ExtraBig	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." "Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big." "Turned people away at night showing."
ON THE QUIET (John Barrymore—Paramount).Sept.	Average	"Good cast, fair story, good business." "A corking comedy that does not appeal to women very strong."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run." "Best picture with Barrymore we have ever had." "Good program picture." "Picture fine, star good, patrons more than pleased in three day run at high class down town house."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OUT OF A CLEAR SKY (Clark—Paramount)....Sept.	Average	"Good." "Went good, average business for three days." "Big business to average in four day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and ditto star wasted in this production. Fatty saved the day for us."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business."
PECK'S BAD GIRL (Normand—Goldwyn).....Sept.	Big	"Pleased, drew better than her previous picture; type of picture for her." "Star good, support poor." "Well liked."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing." "Very good."
PRICE OF APPLAUSE, THE (Triangle).....Aug.	Average	"Average." "Big to average."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
QUEEN OF THE SEA (Kellermann—Fox).....Sept.	Average	"Usual Kellermann stuff same as her other two pictures. Fine photography. etc., that lets it out. Only average business."
RETURN OF MARY, THE (Allison—Metro).....Sept.	Average	"Average business three days."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful." "Well liked."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe." "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked." "Very good picture." "First good picture Hart made since 'Narrow Trail.' More like it, Mr. Hart."
SALOME (Bara—Fox).....Oct.	Average	"Average business four days. Bara not drawing any more."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good, big business."
SOUL WITHOUT WINDOWS, A (Clayton—World)Sept.	Big	"Another 100 per-cent picture in four day run."
SOURCE, THE (Reid—Paramount).....Sept.	Big	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage." "Big business for four days with Arbuckle comedy." "Extra good."
SWAT THE SPY (Lees—Fox).....Sept.	Average	"Very good. Big to average business in four day run."
TALKOF THE TOWN THE, (Phillips—Universal) Sept.	Big	"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big." "Big." "Great picture, advanced prices. Good business two days. Fell off second day."
THAT DEVIL BATEESE (Salisbury—Universal)..Sept.	Big	"Big business." "One of Salisbury's best."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great." "Here is a dandy; grab it." "Big picture."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TREASON (Goodrich—Mutual).....Sept.	Average	"Average business."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high class downtown house." "A piece of cheese." "Good picture, didn't draw."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner." "One of the best war films." "Fair."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked." "A war picture that would have gone big a year ago." "Good picture."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WHY AMERICA WILL WIN (Fox).....Sept.	Average	"Poor business four days. People are tired of war stuff."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Big	"Picture went big; good picture." "Average." "Big business two days. Gladys' a comer."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."
WOMAN OF IMPULSE, A (Cavalieri—Paramount) Sept.	Poor	"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Italian Battlefront" (State Rights)—"Wonderful picture, actual stuff. Picture too long at that, especially first part. Did not draw. Lost money on it. Most realistic war scenes yet."

"Prunella" (Clark-Paramount)—"Pretty nice picture, but did not draw."

"Shark Monroe" (Hart-Artcraft)—"Not liked as well as former releases. Did not draw as usual."

"Good Night Paul" (Constance Talmadge-Select)—"Good light comedy, but not the best she has done. Satisfied. Director did well with a slim plot." "Exceptionally good."

"Firefly of France" (Reid-Paramount)—"Good picture."

"Sandy" (Jack Pickford-Paramount)—"Went very good with 'Good Night Nurse.'"

"The Claw" (C. K. Young-Select)—"Miss Young out of place here."

"Uncle Tom's Cabin" (Clark-Paramount)—"Extra good picture and business."

Live News from the Producers

Hugh Thompson, who has the Male Lead in Educational's "Romance of Coal"

Fox Exchanges Well Able to Supply Film

A large number of William Fox pictures are available for exhibitors in the so-called "open" towns. "The Prussian Cur," R. A. Walsh's drama of German terrorism in this country; "Why America Will Win," the great photobiography of General Pershing; "Queen of the Sea," Annette Kellerman's $1,000,000 sub-sea phantasy, are pointed out by the William Fox offices as being Big Timely pictures that are available.

"Cleopatra" and "Les Miserables" are cited as two more splendid examples of really big pictures that can be shown during the non-release period. The William Fox Big Six of 1918 furnishes another opportunity for exhibitors to get big pictures. Exhibitors who have not booked these pictures, it is pointed out, will be able to get six of the best pictures Theda Bara and William Farnum ever made. These pictures, "A Fool There Was," "The Clemenceau Case" and "The Two Orphans," featuring Theda Bara, and "The Bondman," "The Plunderer" and "A Soldier's Oath," starring William Farnum, all being re-edited, revised and re-titled.

Donnellan, Now Manager of Chicago Mutual

Dan Donnellan, for the past year branch manager for Mutual at Minneapolis, has been appointed manager of Mutual's Chicago branch, succeeding the late E. H. Duffy.

L. B. Brown, former branch manager for Mutual, at Cairo, Ill., and prior to that assistant manager at St. Louis, Mo., has been appointed branch manager for Mutual at Kansas City, Mo., succeeding I. F. Mantzke.

Mr. Mantzke has been appointed branch manager at Minneapolis, Minn., succeeding Mr. Donnellan.

Anita Stewart Completes First

"Virtuous Wives" is Title of First Stewart Special to Be Released Soon by First National Exhibitors' Circuit

WITH production work completed and the task of assembling and editing well under way, announcement is made this week by Mr. Louis B. Mayer of Boston of the release soon of "Virtuous Wives," first of the special Anita Stewart productions made by him for distribution through the First National Exhibitors' Circuit.

"Virtuous Wives" is said to be epochal in two ways. It marks the entry into the production field of one of the industry's prominent exhibitors and exchangemen, and provides the vehicle for Miss Stewart's return to the screen after an absence of several months.

The production is an adaptation of the now famous story of "Virtuous Wives," by Owen Johnson. The published version of the story first appeared in *Cosmopolitan Magazine*, in which it ran serially for ten months. Shortly before the last instalments were printed it was gotten out in book form by Little, Brown & Company of Boston.

Introduced to the American public by a national advertising campaign conducted by the publishers of *Cosmoplitan Magazine*, in which space was used on forty-two thousand newsstands, thousands of billboards and in hundreds of newspapers and nationally circulated magazines, "Virtuous Wives" made its first appearance to the one and one-half million readers of *Cosmopolitan* heralded as the greatest American fiction story of the year.

Mr. Mayer, whose initial effort as a producer is along lines based on well defined ideas of his own, is not only prominent nationally as an exhibitor and exchange man, but is probably one of the best known and largest of the theatre and exchange operators in New England.

The firm of Gordon and Mayer of Boston is controlled by Mr. Mayer and Mr. N. H. Gordon. In addition to owning and operating a circuit of twenty-seven of the largest theatres in New England, including houses in Boston, Worcester, Springfield, Rochester, New Haven and Hartford, they also conduct Boston's biggest independent film exchange, under the firm name of the Gordon and Mayer Film Service.

Miss Stewart's leading man in "Virtuous Wives" is Conway Tearle, well known for his work in a score of legitimate stage successes. Hedda Hopper, wife of De Wolf Hopper, portrays the character of Irma Delabarre and the part of Rudolph Delabarre is played by Edwin Arden.

William Boyd has the part of Monte Bracken, while Captain Mortimer plays the part of 'Jap' Laracy.

Prominent on the American stage, and several of them well known to the motion picture public through their work as principals in a number of recent special feature productions, are the following additional members of the "Virtuous Wives" company; Philip Leigh as Teddy Dawson, Harold Gwynn as Tubby Vandergrift, Virginia Nordon as Mrs. Teake, Sr., Katherine Lewis as Mrs. Teake, Jr., Lucille Clayton as Miss Rushin, Gwen Williams as Kitty Lightbody, Master Thomas Carr as Bobby Delabarre.

The direction of the picture was in charge of George Loan Tucker, who is now supervising the assembling, editing and titling. It is expected that he will conclude this work by the first week in November at the latest.

Palmer Installs Manuscript Sales Force

The Palmer Photoplay corporation, of Los Angeles, announced last week that it has installed a manuscript sales department, at the head of which is Nan Blair, formerly head of the Triangle manuscript department. Miss Blair will be manager and studio representative of the Palmer Manuscript Department.

The Palmer corporation announces that it is already in touch with a number of the country's leading photoplaywrights, novelists and short-story writers, and that its new sales department will represent these authors in Los Angeles.

The Palmer corporation was formed three months ago for the purpose of disseminating, through the medium of the Palmer Plan of Photoplay Writing, educational information designed to make plain to the creative brains of the world the essential fundamentals of photoplay plot construction.

"Kaiser's Finish" Shows American Superiority

The marked superiority in clean, wholesome manliness and bearing of American Army officers serving under General Pershing over the commissioned apostles of Kultur in the German ranks is said to be shown with startling clarity in a number of comparative scenes that are a part of the actual military phases of the story of "The Kaiser's Finish," the new eight-part photoplay prophecy specially for the State rights by S. L. Warner.

Florence Reed and Kitty Gordon, queens in United Picture Theatres deck of stars

Many United Pictures in Work

Florence Reed Production Will Be Completed Shortly, While Kitty Gordon and Dustin Farnum Are at Work in Los Angeles

BEYOND the announcement of completion of plans and the commencement of work on the forthcoming feature which is to serve as the first United starring vehicle for Florence Reed more or less secrecy is being preserved by Tribune Productions, Inc., the producers of that screen star's offering for United Pictures Theatres of America, Inc., and by John M. Stahl, its director, as to the actual title and exact progress of the picture.

It is known that a highly talented cast is supporting Miss Reed and evidence of this is furnished in the publication of names of William Desmond, who is playing opposite to the star, Alec Francis and Robert Fraser.

In contradistinction to the activities of two other United stars, Kitty Gordon and Dustin Farnum, who are at work in Los Angeles, the Florence Reed series is being made in New York.

Reports from the Coast bearing on United's stars indicate the approaching completion of Kitty Gordon's first United picture which, under the working title of the Nurse, is based on Adele Bleneau's romance of the Red Cross. The production is under the personal direction of Robert Brunton and direction of Wallace Worsley.

Dustin Farnum's second picture for United, following The Light of Western Stars, is announced as based on Roger Pocock's "A Man in the Open" which also is being produced at the Brunton studio.

The unanimity of opinion laudatory of "The Light of Western Stars" as reflected in press criticisms and in verbal comment following that picture's recent initial showing at the Strand theatre, is reported to be hailed with intense gratification by President Berst and officials of United Picture Theatres of America as well as by its exhibitor-members through the country.

A communication from the Motion Picture Exhibitors' Association of the Northwest signed by C. H. Hitchcock of its executive committee in referring to the Dustin Farum picture pays a tribute to President Berst personally.

"Men of your stamp," Mr. Hitchcock is reported as saying, "deserve support, and I have implicit confidence in you and that under your direction United Picture Theatres of America will prove a credit to you and a financial benefit to its every exhibitor-member."

Mutual Announces Many One Reelers

"The Tale of a Hat," a Mutual-Strand comedy for release by Mutual on October 15, in which Elinor Field, the charming comedienne is starred, is a veritable hat show. To carry out the plot of the story Miss Field is required to visit all the smart hat shops and wear a great number of the latest modes.

"Just Home Maid" is the title of the one-reel Strand comedy released by Mutual, October 22, starring Elinor Field. Jim is an ambitious young lawyer, but money hasn't come his way, so he and his pretty wife, Nell, are compelled to live in a small apartment and skimp. Nell, unknown to Jim, applies at an employment agency for a job as housemaid, so as to help out on finances. Then the complications and comedy arises.

"Are Brunettes False" and "For Love or Money" are the two Strand Comedies released by Mutual and starring Elinor Field which will follow "Just Home Maid."

Julia Arthur "Cavell" Picture Is Shown

A private showing of the Plunkett and Carroll production, "The Woman the Germans Shot," was held for the star, Julia Arthur, the director and others connected with the picture. The final cutting and titling of the picture was completed only recently, after several months of constant work.

Director John G. Adolfi declared the picture had more than come up to his expectations, and declared himself thoroughly satisfied that it would rank with his best screen productions, among which are many of the most spectacular pictures in history.

As this picture marked the motion picture debut of Julia Arthur, who appears in the leading role of Edith Cavell, the British Red Cross nurse, the noted star was intensely interested in the showing.

In the cast supporting Miss Arthur are Creighton Hale, George LeGuere, William H. Tooker, J. W. Johnston, Paul Panzer, Joyce Fair, George Majeroni, Sarah Alexander and hundreds of others. The scenario is by Anthony Paul Kelly.

No distribution arrangements have yet been announced by the producers; however, rumors are current concerning the meahod of release, but none of these has been confirmed. The producers have announced that they will wait until after the New York run, which is expected to start in a week or so, before making any definite statements.

Vitagraph to Produce Christmas Special

To propagate an idea advanced by his wife, Albert E. Smith, president of the Vitagraph Company of America, will produce a special Christmas film showing the "Spirit of Liberty," to be exemplified in the picture by the children receiving American-made, instead of German-made toys, etc.

It is said that the film will be shown in a New York theatre on Christmas Day, and simultaneously in other parts of the country. Mr. Smith has received a great many letters approving his suggestion to give Liberty Bonds as Christmas gifts. As a consequence, he stated also, each child showing such a gift will be admitted on Christmas Day to the theatre free of charge.

Marines Go Around the Clock Rough Shod

Those marines, thousands of them, make time spin fast in the latest "Around the Clock" film to be released by the Universal. The subject is a two-reeler entitled "Around the Clock with the Marines."

The film is available immediately, and will be distributed as were its predecessors of the "Around the Clock" series, with the direct aid of the Y. M. C. A. It is the practice of the latter organization to send out instructions and literature to all its secretaries and war workers throughout the country urging them to personally help advertise the film in every district.

United Heralds, a New "Fine" Picture

On receiving in Los Angeles a telegram of felicitation from President Berst of United Picture Theatres of America on the success of the initial showing of "The Light of Western Stars," Dustin Farnum expressed his gratification, and is reported to have added: "It is a great picture, and I want to say that the forthcoming one, 'The Man in the Open,' is going to be an exceptional production. I am enthusiastic over the merits and opportunities of Mr. Pocock's stirring book."

Of "A Man in the Open," President Berst is reported to have said: "This is Roger Pocock's most famous novel and gives Dustin Farnum great opportunity for his virile talent." The continuity for the picture was done by Fred Myton, a screen writer of versatility and experience, while the production, which is being supervised by Robert Brunton, is being directed by Ernest C. Warde.

A telegram received at the United offices from Lee A. Ochs announces the enrollment with President Berst's organization of Messrs. Turner and Dahnken of Oakland, Cal. Following upon Mr. Ochs' recent signing up of the new California theatre in Los Angeles, this acquisition of the Rialto theatre in Oakland, with one of the largest seating capacities in the country, is regarded as indicative of the success of the United organization throughout the West.

Spy Nest Uppermost in New Metro Film

According to announcements this week from the publicity department of Metro Pictures Corporation, the activities of a nest of German spies, watched and checkmated by skilled members of the United States Secret Service, are shown in "The Man Who Stayed at Home," Metro's all-star screen version of the brilliant patriotic drama by Lechmore Worrall and J. E. Harold Terry. Herbert Blache is directing this feature photodrama, in the notable cast of which are included King Baggot, Claire Whitney, Robert Whittier, Alexandre Herbert, Lilie Leslie, Frank Fisher Bennett, Ricca Allen and George Paton Gibbs.

Artcraft Stars Hart in Comedy

William S. Hart is said to have an opportunity to work in a real comedy, with touches of drama, in his newest Artcraft film by C. Gardner Sullivan, "Branding Broadway."

Whatever else may be said of the film, it is asserted that it has novelty and humor. Moreover it takes the vigorous star from the West, except in the beginning, and plants him in the busy marts of trade and the lanes of pleasure, yclept the White Way of Manhattan.

Seena Owen is the leading woman in the story which deals with a puncher, who is shipped out of town in Arizona and sees an ad in the paper which takes him through to the big town.

Best Fox Films After Embargo

Rearrangement of Releases Makes Some of the Best William Fox Pictures Available Immediately After Lifting of Embargo

Gladys Brockwell's latest appearance was in "The Strange Woman," a Fox production

ALTHOUGH the Fox Film Corporation, in common with several other producers, has stopped releasing pictures for one month, as a result of the influenza epidemic, the rearrangement of the schedule of releases makes some of the best productions ever made by William Fox available for exhibitors immediately after the embargo is lifted.

One of these pictures is declared to be "18 to 45," the vital story of the new draft, which R. A. Walsh has staged as the picture of democracy's army.

In the William Fox standard group, Evelyn Nesbit's first picture, "The Woman Who Gave," will be among the early November releases. This picture was written by Izola Forrester and staged by Kenean Buel. Miss Nesbit's work in this picture, it is stated by the Fox offices, will be a revelation to her admirers.

Another of the Standard Picture group set for release early in November is "The She-Devil, a super-production staged by J. Gordon Edwards.

The William Fox Victory Pictures group presents for early November release what Mr. Fox considers the strongest trio of productions so far available in this series. Tom Mix in "Fame and Fortune," Gladys Brockwell in "The Strange Woman" and George Walsh in "I'll Say So!" a rapid-action farce-comedy, are the first three Victory Pictures scheduled for release next month.

"Fame and Fortune" is a picturization of a novel by Charles Alden Seltzer, and is considered even faster and more full of action than "Mr. Logan, U. S. A.," the biggest success Tom Mix has ever achieved. Gladys Brockwell's first release after the embargo will be "The Strange Woman."

"Tell It to the Marines," starring Jane and Katherine Lee, and Virginia Pearson in "Buchanan's Wife," are Excel Pictures set for an early release. It was written and staged by Arvid E. Gillstrom and is said to contain several novel photographic effects.

"Buchanan's Wife" is a dramatization of the well-known novel of Justus Miles Forman. The scenario was written by Adrian Johnson, who wrote the scenario for "Salome," and the picture was staged by Charles J. Brabin, one of the new William Fox directors.

Anti-Yellow Dog Clubs Active

American Defense Society and Anti-Yellow Dog Clubs Help Exploitation of Jewel Production, "The Yellow Dog"

WITH the backing of the American Defense Society and the National Association of Anti-Yellow Dog Clubs, Jewel Productions is making tremendous headway, it reports, in the exploitation of the feature film "The Yellow Dog."

The Defense Society has taken steps to send special advertising material to all its local committees conveying the society's indorsement of the picture. Meantime the Anti-Yellow Dog clubs have created a demand for the film in all districts.

In addition to these outside helps, Jewel Productions has made arrangements with powerful newspapers in many large cities to conduct a special advertising and publicity campaign as a patriotic enterprise in support of "The Yellow Dog."

The picture is now enjoying its prerelease showing at the Broadway theatre, New York. It is reported to have attracted capacity audiences daily.

The film aroused particular interest because of Germany's latest peace proposals. At several showings a veritable demonstration occurred when sub-titles and scenes appeared conveying a message bearing on the practice of rumor spreading.

In harmony with the activities of the Anti-Yellow Dog Clubs, patriotic societies in all cities are waging a campaign against Yellow Dogism.

A notable instance of this warfare was the action of the American Protective League recently in Cleveland. This group had its agents post thousands of placards in Cleveland's stores and other conspicuous places warning munitions and government workers to be careful of their speech, because of the increased activities of German sympathizers. The placards were a precise reflection of the propaganda being conducted by the Anti-Yellow Dog Clubs.

Complete Plan Book on Page 2793

Anita Stewart, in Two Scenes from "Virtuous Wives" in Which She Will Be Presented by Louis B. Mayer. The Picture on the Left Shows Miss Stewart, Her Director, George Loane Tucker, and Members of the Supporting Cast

Trade-Mark Standardizes Film

I. W. Keerl of Mission Productions Declares for Trade-Mark to Promote Standardization of Film Productions.

"THE proof of a picture is its pulling power.

"When I saw in Chicago two hundred miles of buildings equipped with a certain steel boiler, I began to realize the value of a trademark, and when I became identified with the motion picture industry, I determined to try out the trademark idea if ever the opportunity came to me. It has come, and if it be possible to make a trademark stand for a definite idea in the production of motion pictures, the bell and the golden poppies that make up the war gonfalon of Mission Productions will certainly be one."

Mr. I. W. Keerl, general manager of Miss Productions, secretary of the Corona Cinema Company and superintendent of production of the last Dustin Farnum features, made this statement at the last Liberty Loan meeting in Los Angeles before the "flu" scare closed the Victory Tank drives. A bunch of picture people were waiting for the stars of the Robert Brunton Studios to appear when the question of trademarks came up. Mr. Keerl continued:

"Of course, some one will say that you can't standardize pictures, and I admit that practice has thrown weight of argument in favor of that opinion; but, after all, it is opinion and not fact. There was a time when everybody believed that the earth was flat, but that belief didn't in the least affect the truth about the earth. It just kept on being round like a ball, as our geographies used to tell us.

"Also, of course, motion picture making cannot be reduced to formula like baking powder and soap, or to plans and specifications like automobiles, for the important reason that so many different elements enter into their making; but, given a star of known capacity; direction skillful and intelligent; stories of a certain quality constructed to fit the star, and photography unexceptionable, what, except pure ignorance and incompetence, is going to stand in the way of a picture approximating to excellence.

"If I make one such picture I haven't proven anything, but if all the pictures I make approximate the standard of excellence established in the first picture, then I have attained to standardization, and my trademark has come to stand for a definite entity in pictures.

"I am one of those who build with faith. I believe in the mission of the motion picture, and realize that it is in evolution, therefore I feel justified in claiming the uttermost for it.

"Have you ever noticed that as soon as the wise guy hollers, 'It can't be done,' the foolish one just 'nacherally goes and does it.' It happens every day. You know they said Germany couldn't be whipped. Well, if all the Allies had been as well prepared as the Robbers of the Rhine, taking an all-day sucker from a sick baby would have been an athletic feat as compared with the ease with which the Allies would have busted into Berlin.

"But that's all aside from trademarks. The proof of a picture is its pulling power. If Bill Smith makes a certain kind of picture that always pulls 'em into the box office, the thing that stands for those pictures, his trademark, has achieved a definite value and a definite meaning in the industry, and soon the fan begins to associate a certain quality with Smith's trademark, with the result that when he sees it he 'turns in at the sign.'

"The day of the trademark is already here, and standardization can be attained if an attempt be not made to operate on too vast a plan, in which case confusion is bound to follow.

"I look for many small independent companies, each creating a definite value in picture production, to be the next development in motion picture evolution, and I feel sure that when that time comes the 'Periclean age' of picture-making will begin."

Lehrman Completes New Sunshine Comedy

"The Fatal Marriage" is the title of the new Henry Lehrman Sunshine Comedy to follow "Mongrels." Billie Ritchie, Hugh Fay and Sylvia Day carry the main parts.

Lockwood Release Named by Metro

"The Great Romance," starring Harold Lockwood, Metro star who died a few days ago, has been designated for release by Metro as a Screen Classics production. The picture was directed by Henry Otto, and was Lockwood's second appearance in a special attraction feature, his first Screen Classic subject having been "Pals First," released by Metro October 7th.

Finis Fox wrote "The Great Romance" especially for Mr. Lockwood. It is an original romantic drama based on the timely theme of democracy versus autocracy, and is characterized by a big motif interesting treated.

The central figure in the story, played by Mr. Lockwood, is that of a democratic young man who, believing himself to be an American, is therefore shocked to learn that he owes allegiance to a foreign crown and that his return to his native land is imperative.

Sherry Service Strong at N. Y. Strand This Week

The Wm. L. Sherry Service predominates for the week of October 21 at the New York Strand theatre. The main feature is one of the first new G. M. Anderson releases, a subject entitled "Shootin' Mad." Also on the Strand program is the fourth of the Burlingham Travel Pictures, "The Return of Our War Heroes to Switzerland."

These Burlingham Travel Pictures have proven most popular at the Strand and other important theatres. There are thirty of these travel subjects, booked solid at the New York Strand through the Wm. L. Sherry Service.

Albert Capellani Goes to Los Angeles

Albert Capellani, the noted director, left Saturday for Los Angeles, where he will at once take up the production of "The Red Lantern," the big Chinese spectacle play, in which Alla Nazimova will be starred.

This is M. Capellani's first visit to the Pacific slope.

"The Romance of Tarzan" Brings Publicity

The first newspaper clippings received by First National Exhibitors' Circuit on the early showings of "The Romance of Tarzan" indicate that the sequel to the famous "Tarzan of the Apes" will receive far more actual space in the daily papers than did its predecessor.

The Lincoln, Neb., *State-Journal* in its issues of the week beginning October 6 devotes quarter and half-columns to stories announcing that the sequel is to be shown at the Rialto theatre. Comparison of this space in the *State-Journal* with that given by the same newspaper to "Tarzan of the Apes," shows that the sequel is outbidding it in popularity.

Kokomo, Ind.; Tulsa, Okla.; Rockford, Ill.; Washington, D. C., and many other cities report great increases in publicity also.

These reports on the estimation of newspapers of the public interest in "The Romance of Tarzan" were obtained by First National through its regular clipping service, and not from any of the entries submitted by exhibitors for the advertising and publicity contest being conducted on the production with $1,200 in Liberty Bonds of the fourth issue as prizes to the most efficient advertisers and stunt promotion men among theatre-owners who show "The Romance of Tarzan."

Mutual Closes Two Big Foreign Deals

Two important foreign trade transactions have been concluded by James M. Sheldon, president of the Mutual Film Corporation. The rights to sixteen five-reel features have been sold in the British Isles and South America.

Both deals include the productions of the Empire All Star Corporation, which picturized Charles Frohman's stage successes, together with six features starring Miss Edna Goodrich, which were produced by the Mutual Film Corporation.

The sale of the British rights was consummated through Frank S. Phelps, Mr. Sheldon's London agent, and the sale for South America was made through the Export & Import Film Company, of New York.

And Clara Swore!!!

Clara Kimball Young succeeded in shocking some real "dough" out of the pockets of the Los Angeles people in Central Park in that city during the recent Bond drive. Clara swore! Yes, sir; she swore right out loud in meeting so that everybody could hear her!

This is what she said:

"In a few minutes Ambassador Gerard is going to tell you some of the things that happened in Berlin and that he told us in New York.

"If it doesn't make your flesh creep, and if after he gets through you don't buy bonds—well, I'll be *damned* if I don't come down and choke the money out of you!"

"And believe me, boy, they bought bonds," says the Los Angeles "tell-tale."

Goldwyn Entirely On West Coast

All Studio Activities of Goldwyn Are Now Located on the West Coast and Many Forthcoming Productions Announced

Tom Moore's Personality is Displayed to Attractive Advantage in Goldwyn's "Thirty a Week"

GOLDWYN has completed the move that transplants its studio activities from Fort Lee to Los Angeles. A trainload of properties and equipment is on its way to Los Angeles and on November 1 the company takes formal possession of the big Goldwyn plant on the outskirts of Los Angeles.

Tom Moore has been at work in the West Coast studio for the last ten days. Under the direction of Harry Beaumont, Mr. Moore and his leading woman, Ora Carewe, enacted several scenes of "Go West, Young Man." Mae Marsh left New York last Saturday. Mabel Normand will follow shortly.

Madge Kennedy has completed "Primrose," written for her by Cosmo Hamilton, at Fort Lee, and will have a vacation of several weeks before she goes to the coast. Her next production has been selected and the script placed in the hands of her director, Clarence G. Badger.

Geraldine Farrar, whose fourth Goldwyn Picture is nearing completion at Fort Lee, will not go West until after the closing of the opera and concert season in April. Reginald Barker, her director, has already left for the West. Pauline Frederick, who is shortly to begin on her Goldwyn starring career, will follow in a fortnight.

Samuel Goldfish, president of Goldwyn, does not expect to go himself until about the middle of November.

Hobart Henley and the Rex Beach company, including Frank McIntyre, which has been secretly at work for several weeks on Mr. Beach's unpublished story, "Too Fat to Fight," have finished and Mr. Henley will go to the Coast as soon as he has cut the new production. Rex Beach and Mrs. Beach will leave in late November.

The company's home office organization, quartered at 16 East 42nd Street, will remain intact in the East. Distribution, both domestic and foreign, accounting, advertising and publicity will continue to be handled from New York.

Cromelin Tells Why He Bought Production

IT is very seldom that a purchaser of a film or the rights to a film tells the man to whom he pays his money why he made the purchase. But President Paul H. Cromelin of Inter-Ocean is the precedent breaker and after concluding the purchase of the foreign rights to "Wives of Men" from the Pioneer Film Corporation, controlling the picture, he wrote President Nathan Hirsch of the latter concern.

"You closed the matter of foreign rights to 'Wives of Men' with my company in record time, and I am now going to underscore the reasons. I believe in exporting a film that buyers can advertise well. It is a day of big publicity—advertising is one of the fields in which there has wisely been little war-time conservation. The very title, 'Wives of Men,' lends itself to big publicity, inasmuch as it is a kind of title that will arouse curiosity, and that is a leading object in any advertising campaign. In every foreign country exhibitors are going in for what we Americans call 'Teaser' advertising, that is linking a question to the title of the film; in this case, for instance, 'What Sort of Women Are the Wives of Men?' etc.

"My concluding reason dovetails with my opening one: campaign book, photographs, lobby displays and posters are unique in an advertising respect. This means much to the people I serve. For when one reads of American exhibitor supremacy in the advertising of their programs, one is apt to forget that the foreign exhibitor is quite as enterprising and dresses his 'front' just as effectively. It tickles American vanity to think of the average foreign cinema exhibition as little better than a tent show, but the true fact is that the standard of foreign theatres is high in construction, sanitary arrangements, house management and advertising methods."

While all the foreign rights were disposed of to Inter-Ocean, Mr. Hirsch announces that a number of good American states are still available.

"Largest in Its Field," Declares L-Ko

During the temporary shutdown of production the L-Ko Comedy Company reports a tightening up of efficiency at its studios to support its claim to the title of the largest comedy film enterprise in the world.

This claim was put forward recently when the company issued a review of its personnel and operating history.

A Scene from Alice Brady's Most Recent Select Picture, "Her Great Chance," Which Will Not Be Released Until November, Owing to the Cessation of Distribution

Simplex System Proves Popular

Exhibitors Express Satisfaction with Zone System of Distribution—Exchanges Active in Placing the Machines

THE zone system of distribution inaugurated by the Precision Machine Company, Inc., some time ago, whereby the distribution of Simplex projectors throughout the United States is placed in the hands of prominent supply dealers in various sections of the country, has proven highly satisfactory in application, and the manufacturers of the Simplex machine supply the following notes regarding the activities of some of their distributors:

The Exhibitors' Supply Company, 407 Mallers Building, Chicago, Ill., with branches at 157 North Illinois Street, Indianapolis, Ind., and 204 Manhattan Building, Milwaukee, Wis., have been very active recently in the promotion of Simplex sales.

A few of their important installations include the Princess theatre, Kendallville, Ind.; St. Joseph Convent, Milwaukee, Wis.; Capitol theatre, Pekin, Ill.; Washington theatre, Indianapolis, Ind.; Lyric theatre, Vincennes, Ind.; Columbia theatre, Logansport, Ind.; Arcade theatre, Winchester, Ind.; Leidipe theatre, Appleton, Wis.; Butterfly theatre, Milwaukee, Wis.; Majestic theatre, Madison, Wis.; and two machines for the "Hearts of the World" company in Chicago.

In the south-west the Mountain Plains Theatre Supply Company, 1514 Welton Street, Denver, Colo., with branches at 106 South 14th Street, Omaha, Neb., and 136 East Second South Street, Salt Lake City, Utah, have made installations at Butte, Omaha, Salt Lake, Sharon, Colorado Springs and a number of small thriving towns in Nebraska, Colorado, Wyoming, Utah and Montana.

Dwyer Brothers & Company, 26 West Naghten Street, Columbus, Ohio, with a branch at 631 Walnut Street, Cincinnati, Ohio, have placed Simplexes with the following theatres and business institutions:

Murphy theatre, Wilmington, Ohio; Virginia theatre, Wellston, Ohio; Le Max theatre, Wilmington, Ohio; Capitol theatre, Frankfort, Ky.; Lyceum theatre, Cincinnati, Ohio; C. H. Brown, Zanesville, Ohio; M. G. Weisinger, Danville, Ky.; W. J. Romans, Lancaster, Ky.; J. B. Stout, Danville, Ky.; L. M. Luchs, Marietta, Ohio; Bert Fialo, Dayton, Ohio; Longly & Steenrod, Nelsonville, Ohio; Frank Moyer, Georgetown, Ohio; Andy Sankers, Hamilton, Ohio, and Pastime Amusement Company, Columbus, Ohio.

A Simplex Machine has been selected by the West Virginia State Department of Health for use on a railway coach which has been especially fitted up for touring that state. The machine has been fitted up in such a manner that films can be shown either inside or outside of the car.

Three Universal Specials After Shutdown

Universal is reported to be banking heavily on the three special attractions which will be released on its program when the shutdown comes to an end. The productions are "Kiss or Kill," featuring Priscilla Dean, supported by Herbert Rawlinson; "Vanity Pool," featuring Mary McLaren, and "Danger—Go Slow," featuring Mae Murray.

"Kiss or Kill" was adapted from a story by Max Brand in the *All Story Magazine*. It was produced by Elmer Clifton.

"Vanity Pool" revolves about the adventures of a politician, a forlorn girl who is the daughter of destitute theatrical parents, and a scheming newspaper proprietor.

"Danger—Go Slow" is a picture that gives Mae Murray an opportunity to show her talents at impersonating a boy.

"Victory's Triumph," By Pathe, Is Topical

Pathe announces the release on Oct. 13th of an interesting topical reel entitled "Victory's Triumph," which sings a pæan of praise for President Wilson and his War Cabinet, showing the admirable manner in which the nation's Chief Executive has superintended the prosecution of America's war activities.

United Adds Several New Members

Resultant upon the increased activity of United Pictures Theatres of America through the West and Middle West, where Vice-President Lee A. Ochs and Secretary C. R. Seelye, who are on tour respectively in the interests of that organization, managers have been appointed during the week in additional territory.

Mr. Seelye has engaged Milton Simon, H. J. Bayley and F. E. Gebhardt as managers for United in Cincinnati, Cleveland and Omaha respectively, while Harry C. Arthur and C. Montgomery have been appointed in similar capacities in Portland, Ore., and Seattle by Mr. Ochs.

Ian Aronson, United manager in Pittsburgh, reports that at a meeting of prominent Greek exhibitors of Pittsburgh and district the United plan was subjected to official investigation and endorsed, with the result that several theatres, including the Olympic, McKeesport, and the Star theatre, New Kensington, were immediately enrolled in United membership.

De Mille Again Demonstrates Skill

Cecil B. DeMille has again demonstrated, it is declared, that he is a past master at film production, with "The Squaw Man," a modern version of Edwin Milton Royle's famous play, which the same director first made into a screen offering some four years ago. Now he is said to have done it all over again in perfect style with a cast that is declared to be superlative, with the most modern investiture and all the care and attention to detail, the perfection of technical and the greater understanding of picture possibilities that have been developed in the interim.

At advance studio showings of the film it was declared a masterpiece of western drama. It has been brought up to date, the telling points strengthened and the slightest weakness is eliminated. It is said to be a picture that leaves nothing to be desired, either in dramatic quality, interpretation or staging.

Blanche Sweet Production Nearing Completion

Marshall Neilan, who is directing Blanche Sweet in "The Unpardonable Sin" on the Coast, reports this production rapidly nearing completion. The picture when finished will be in eight reels, and from advance reports will be the best thing both star and director have ever done.

Besides Miss Sweet in the cast, who plays Deminy Parcot and Alice Parcot, are Matt Moore as Noll Winsor, Wallace Beery as Colonel Klemm, and Mary Alden as Mrs. Parcot. The picture will be finished about November 1, and after a private showing to Government officials and the Press will probably be put on for a run in one of the New York theatres.

However, this will be decided by Harry Garson as soon as he returns East with the prints, and it will also then be announced as to how the Blanche Sweet pictures are to be released.

Corinne Griffith, Vitagraph Star, is to be Seen Next in "Miss Ambition"

Farnum Rebookings Gain in Volume

With all film production stopped for a month, the popularity of William Farnum has proved itself as never, says a statement from the Fox Film Corporation. Exhibitors, realizing the drawing power of this star, have been quick to respond to the opportunity that lies in booking for return engagements many of the Farnum Standard Pictures that have scored successes in the past.

The success Farnum has achieved in "Riders of the Purple Sage" and "The Rainbow Trail," Zane Gray novels, has strengthened his position in the front rank of male stars. All over the country, reports to the Fox offices show, these twin pictures have been playing to good houses.

Exhibitors who have shown "Riders of the Purple Sage," but who have failed to show some of the previous Farnum Standard Pictures, are said to be availing themselves of the non-release period to exploit the success of this picture by showing earlier Farnum features on the Standard Pictures program. In other cases, exhibitors have turned to Farnum pictures for repeats, the daily booking reports in the Fox offices show, and in this way are reaping an immediate benefit from Farnum's latest successes.

"Goldwyn Month" in One Los Angeles Theatre

It is "Goldwyn Month" at J. A. Quinn's Rialto theatre, Los Angeles. With "Goldwyn Weeks" being observed regularly throughout the country, Manager Quinn decided to go further and feature Goldwyn Pictures for more than thirty consecutive days.

He booked the following Goldwyn pictures and announced long runs in large display space in the Los Angeles dailies:

September 29 to October 5—"Friend Husband," starring Madge Kennedy.

October 6 to October 12—"The Turn of the Wheel," starring Geraldine Farrar.

October 13 to October 19—"Peck's Bad Girl," starring Mabel Normand.

October 20 to October 26—"The Kingdom of Youth," starring Madge Kennedy.

October 27 to November 2—"Hidden Fires," starring Mae Marsh.

Garrett In Big Foreign Deal

President of J. Frank Brockliss Company Buys First National Subjects for Greater Part of the World

ONE of the largest single transactions ever concluded in this market for the foreign rights of American screen productions was consummated last week by Sidney Garrett, president of J. Frank Brockliss Company, in behalf of Madame Schuepbach, head of the Mundus Film Company of Paris.

The transaction involves the purchase of the productions of the First National Exhibitors' Exchange, excluding the Chaplin pictures, for France, Switzerland, Holland, Italy, Greece, Egypt, the French Colonies and the Balkans.

Mr. Garrett, as the American executive of the Mundus Film Company, made the purchase through David P. Howells, who controls the foreign rights of the First National. In addition to the First National product, Mr. Garrett has purchased for Madame Schuepbach all the Metro Pictures and Screen Classics pictures, of which the J. Frank Brockliss Company controls the world rights; the Lillian Walker pictures, and such well-known specials as the famous Million Dollar Chaplin Comedies, for France and Switzerland, "The Whip," "The Barrier," "The Bar Sinister," "To-day," "The Mad Lover," "Lest We Forget," "The Cold Deck" and others of like calibre.

Recognizing that the greatest returns for American producers were to be obtained through the direct sale of their product abroad, rather than through brokers or agents in New York, Mr. Garrett has established world-wide connections which insure the direct exploitation of pictures in the territories for which they are intended.

The principal branches of this international organization are the J. Frank Brockliss Company, of London, and the Mundus Film Company, of Paris, with offices in Spain, Italy and other countries. As a result of these connections, Mr. Garrett has been able to perfect a system of intercontinental distribution, which covers seventy-five per cent of the world, and which he expects soon will completely girdle the globe.

Two Film Extravaganzas by Fox

William Fox Announces That He Has Produced Two Film Extravaganzas—"Fan Fan" and "Ali Baba and the Forty Thieves"

WILLIAM FOX has produced two mammoth film extravaganzas, which for novel treatment, for stupendous scenic effects and for originality of theme are said to surpass anything hitherto attempted on the screen. These extravaganzas are "Fan Fan" and "Ali Baba and the Forty Thieves," and they probably will be issued the latter part of November.

Before deciding to put extravaganza on the screen, William Fox made a thorough study of how this type of entertainment could be adapted to the films. It was evident from the beginning that the films, by their greater scope and practically unlimited resources for scenic display, were peculiarly adapted for an even greater development of extravaganza than was possible on the regular stage. Experimentation, however, showed that the camera could give effects that made film extravaganzas something absolutely new.

Because of their nature these extravaganzas are believed to afford splendid attractions for the Thanksgiving and Christmas holidays. They carry the holiday spirit and it is argued should prove big money-makers during the holiday season.

Exceptional publicity and advertising aids have been devised for the two pictures, it is said. A strikingly beautiful art book, done in colors and showing the exquisite settings of the plays, has been printed, and an exceptionally comprehensive press book will be issued to show exhibitors how these two productions can be most profitably exploited.

The scenes of "Fan Fan" are laid in Japan, and the settings are unusually beautiful, great care having been taken to preserve the proper atmosphere for the story.

The other production, "Ali Baba and the Forty Thieves," has its locale in Persia, and tells the story known and loved wherever the Arabian Nights are read.

Mary MacLaren is tempted—this from the Universal Special Attraction, "The Vanity Pool"

"Belgium Feature Registers Big

"Belgium, the Kingdom of Grief," Which Registered So Heavily in New York and Chicago, Now Ready for Market

VERY few film productions have received the vast amount of advance newspaper publicity and favorable criticisms as did "Belgium, the Kingdom of Grief," which was first shown at the Auditorium in Chicago last April under auspices of the woman's committee, Council of National Defense, and more recently in New York.

This production is now available to state right buyers and portrays the history of Belgium from 1830 up to the present time. One part of the film is said to have been taken at the time of the coronation of King Albert in 1909 and the last part of the picture shows the devastation of Belgium and ends with the arrival of the American troops.

It is said that the costumes for the first part of the production were loaned from the national archives of Belgium or copied from the plates in their possession, and the men and women of the Brussels court posed as the historic characters. The scenes are said to have all been taken at the exact locations where the events occurred.

The film shows that Belgium, as the cradle of democracy, had battled against tyrannical dynasties of her own for the rights and freedom of her citizens centuries before the United States came into being, and had fought neighboring monarchies in support of these principles.

The production demonstrates that for hundreds of years Belgium has been the battleground for opposing countries of Europe. England, France and Austria fought and bled on Belgian soil and she was buffeted around from one power to another until the European monarchs combined and drew up an agreement to hold inviolate the sacredness of Belgium soil and to protect her from ruthless invasion.

That document has since become known as the "scrap of paper." From the exciting events attending her existence came the inspiration to picture her progress. Belgian players were marshalled together to represent historical figures in the reproductions of notable events.

The crowning and death of King Leopold and the coronation of King Albert were some of the incidents that came under the camera's gaze and is brought out so forcefully in this production.

First "Outdoor" Films Made by Rothacker

"Flat-Heads and Blackfeet" is the title of the first series of "Outdoor" pictures produced by the Rothacker Film Manufacturing Company, released on the weekly schedule of Mutual.

This "Outdoor" could well be styled "The Blackfeet Indian Cabaret." The scenes are on the Blackfeet Reservation and show the aboriginal on his native heath in his hours of relaxation, which are many.

"In securing these subjects for our 'Outdoor' program, I feel that Mutual is prepared to fill a long-felt want for the exhibitor," said Assistant General Manager Kirkpatrick.

The second in the series of "Outdoor" releases is called "Bad Men and Good Scenery," and will be released the week following "Flat-Heads and Blackfeet."

"Wives of Men" Offered to Exhibitors

"Now that general releasing and production has been stopped for several weeks, exhibitors will naturally turn to the state rights market," declared an official of the Pioneer Film Corporation of New York. "The wise manager will pick an attraction, wherever possible, that will stand being played for several days. In 'Wives of Men' theatre managers have just such an attraction.

"It was shown on Broadway at one of New York City's largest theatres for two weeks and played to packed houses at every performance. This feature stars Florence Reed in one of her greatest emotional roles. The story is one of deep and general interest, and the paper and advertising helps available all combine to be of great help to exhibitors at the present time."

Gerard Production Is Still Scoring

Recent reports from Canadian exhibitors declare that the early popularity in the Dominion of "My Four Years in Germany" is continuing unabated, and that return engagements in a great many instances have resulted in attendance greater than characterized the initial showings.

The recent peace overtures sent from Berlin to President Wilson have had a certain effect, it is believed, on the public interest in facts set forth in Ambassador Gerard's motion picture version of his celebrated book.

Cinema Doll Comedies Reported Popular

Their worth as a reliable program subject is recorded for the Cinema Doll Comedies, single-reel novelty productions by the Emerald Motion Picture Company of Chicago, through inquiries at General Film exchanges in all the territory where theatres are open during the period of suspended releasing orders.

The three subjects released prior to the period were "The Burglar Man," "The Handy Man" and "The Knockout."

Art Books Show Fox Modernism in Selling

With the march forward of the artistic ideals and methods of the film industry in general, there has also been a steady tendency for the better in the merchandizing methods of several producers. This is evidenced in the development of art books.

Illustrations of this tendency are given in several art books recently issued by the Fox Film Corporation as advertising and publicity aids. One of these is a book published in connection with the William Fox morality play, "Why I Would Not Marry." Printed in two colors on heavy gloss paper, this book affords a striking example of what can be done in an artistic way for the merchandizing of films. The book is profusely illustrated with colored plates of original paints by George Grant, art director of a monthly magazine, and the text, written by Pauline Felix, well known as a New York newspaper writer, gets away from the beaten path of press book matter.

With "The Woman Who Gave," the first picture Evelyn Nesbit has made in the series she is producing for William Fox, there has been published a comprehensive press book, calculated to give exhibitors every sort of assistance in exploiting the picture, and a beautiful art book.

"The Spender" Is Metro's Next Lytell Picture

Bert Lytell's newest Metro production is "The Spender," and Charles Swickard, Lytell's director, had hoped to finish the camera work on the picture within record time, but was disappointed because of weather handicaps.

"The Spender," by Frederick Orin Bartlett, appeared first as a fiction story in *The Saturday Evening Post*. It was adapted for the screen by George D. Baker, Metro's western manager of production, and A. G. Kenyon, of the scenario staff.

Mary Anderson is Lytell's leading woman. Rosemary Theby has a vampire role, and others prominent in the cast are Thomas Jefferson, son of the late Joseph Jefferson; William V. Mong and Clarence Burton. Lytell's next picture will be "Faith," from the short story by Richard Washburn Child, scenarioized by Messrs. Baker and Kenyon.

Famous Players-Lasky Announces Changes

The Famous Players-Lasky Corporation announces the following changes among the officials of its branch offices:

Harry H. Buxbaum, who for the past several months has been Special Representative to Exchanges, has been appointed manager of the Pittsburgh office, succeeding L. W. Kniskern, resigned.

W. R. Scates has been appointed manager of the Chicago branch, succeeding F. M. Brockwell, resigned. E. T. Gerrish has resigned as manager of the Cleveland office and G. W. Erdman has been promoted from salesman to manager to succeed him.

Tarzan Contest Is Developing

First National Reports That Exhibitors Are Keenly Interested in Advertising and Publicity Contest on "The Romance of Tarzan"

COPIES of page, half-page, quarter and eighth-page newspaper advertisements, specimen house programs, photographs of special lobby displays and interior decorations are beginning to arrive in volume at the general offices of the First National.

The offer of $1,200 in Liberty bonds of the fourth issue as awards for the best exhibitor advertisements of "The Romance of Tarzan" in the four classifications of theatres has awakened a surprising interest in every department of theatre advertising, according to exhibitor-directors of the First National.

While it is still too early to determine approximately how many entries there will be when the contest closes on December 30 of this year, it is apparent, they say, that fully seventy-five per cent of the exhibitors who are First National franchise holders, or owners of blanket contracts for all First National releases, will be among the competitors. That the total number of entries may be even higher in percentage than this is declared to be a strong possibility.

While the influenza epidemic, with the resultant closing of theatres in a number of communities, has enforced a postponement of play dates on "The Romance of Tarzan," thus reducing the number of entries which would have been received during the first ten days of the contest under normal conditions, it is apparent, from the letters written by exhibitors expressing their intentions about the competition, that they are devoting a part of their idle time to working out more details of the proposed local advertising and publicity campaigns in behalf of the production.

The question of the exact purpose and intent of the contest was amplified beyond the brevity of the announcement covering it in recent trade journal advertisements by an exhibitor-director for First National, who said:

"Like other distributors, we are spending considerable money on each production we release to provide exhibitors with material for profitable local advertising and publicity campaigns. It is possible for us to check closely the results obtained by theatres owned and operated by our own franchise holders, and while they, of course, are eligible as entrants in the competition and will take an active part in it, it is more a method of determining the efficiency of the unknown quantity among exhibitors, and to arrive at a basis for studying it intelligently, that the contest was planned and inaugurated."

It was further stated at the offices of the First National Exhibitors' Circuit that there is no restriction in the rules governing the contest against the use, by prospective entrants, of any of the material, specimen ads, publicity cuts, advertising cuts or publicity stories published in the press sheet for "The Romance of Tarzan." It is expected that exhibitors will vary the style and wording of the ready-made campaigns and in many instances elaborate upon them or conceive of entirely new and original ideas from them.

Foreign Rights Sold for Many Goodrich Films

The Export and Import Film Company announces the sale for Australasia and New Zealand of six Edna Goodrich subjects, including "Queen X," "Her Second Husband," "An American Maid," "Who Loved Him Best?" "A Daughter of Maryland" and "Reputation"; also ten Empire all-star subjects, including "The Outcast," "A Beautiful Adventure," "The Imposter," "Please Help Emily," etc.

These pictures were recently sold for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Brazil.

The Export and Import Film Company also announces that there are several other large deals pending, which will be given publicity within a few days.

Wehlen Story Finished

Emmy Wehlen's forthcoming feature picture from Metro, according to an announcement this week by that organization, has been completed at the Metro studio under the direction of Harry L. Franklin, assisted by Fred Warren.

"Sylvia on a Spree" is said to be one of the most brilliant productions ever undertaken by Miss Wehlen, which is saying much when "The Shell Game," "The Duchess of Doubt," "The Trail of the Shadow," and other of her feature photodramas are called to mind.

Four New Paramount Pictures

Lila Lee, Pauline Frederick, Billie Burke and Vivian Martin in New Productions for Famous Players-Lasky Corporation

"THE SECRET GARDEN," Lila Lee's third Paramount picture, serves to introduce that little star in a role decidedly different from her preceding ones. One of the strongest of Paramount casts is announced in support; Spottiswood Aitken, Dick Rosson, Clarence Geldart, Fay Holderness, James Neill, Paul Willis, Larry Steers, Mlle. Dione, Ann Malone and Lucille Ward.

G. Butler Clonebaugh, who directed the picture, is said to have done highly creditable work and the scenario of Marion Fairfax is excellently handled. Henry Kotani was the photographer and Lou Howland assisted with the direction.

"A Daughter of the Old South," Pauline Frederick's latest Paramount picture, has been scheduled for release at an early date.

Alicia Ramsey and Rudolph de Cordova wrote the story and Margaret Turnbull is responsible for the continuity. Emile Chautard, the famous French producer, directed the picture and the camera work is that of Jacques Bizeul.

Billie Burke's newest Paramount photoplay, "The Make-Believe Wife," has been scheduled for early release by the Famous Players-Lasky Corporation. A large part of the picture was filmed at Lake Placid, in the Adirondack mountains, noted the world over for its scenic beauty.

Miss Burke is splendidly supported in this production, her leading man being David Powell, who gained a wide reputation with Sir Herbert Beerbohm-Tree, Ellen Terry and Forbes-Robertson long before he turned his talents to the screen.

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Vivian Martin entertains in "Mirandy Smiles" (Paramount)

A delightful story of a little scrub girl serves to introduce Vivian Martin in her next Paramount picture, "Mirandy Smiles," which first shows us Mirandy Judkins, the heroine, washing the floor of the Opera House in a middle-western town. Then her romance starts and moves through situations laughable and dramatic to a happy ending.

Douglas MacLean, who recently played opposite Mary Pickford, has the leading role and the direction was by William de Mille. Frank E. Garbutt did the camera work.

Those who have important character roles are Louis Willoughby, Maym Kelso, Gean Gennung, William Freeman, Elinor Hancock, and Frances Beech. Willoughby is a widely known character actor, and Maym Kelso, veteran actress of both stage and screen, will be remembered for her work in recent Paramount and Artcraft Pictures.

Barriscale's Newest Is "Two Gun Betty"

Bessie Barriscale's newest production, now being filmed at the Brunton studios, is entitled "Two-Gun Betty," and will be distributed by the W. W. Hodkinson Corporation.

She appears as a boy on a western ranch on a bet and fondly imagines that her companions do not know it. Five reels of clever comedy is said to be the result after the cowboys stage several hair-raising adventures for her.

Public Screening Room Opened

Fred Rosner, formerly with the World Film Corporation, has opened a projecting room on the third floor of the film building at 130 West 46th Street, New York. Mr. Rosner's books are open to any who wish to run pictures privately.

Maurice Tourneur's Long Quest for an Eve

Maurice Tourneur's forthcoming production, "Woman," calls for an extended reproduction of The Garden of Eden, with Adam and Eve in their original negligee of the days when the coal problem was a thing ages away.

Mr. Tourneur describes his long search for an ideal Eve in an amusing way. "At first thought," he says, "it would seem to be an easy matter to find an Eve in New York, with its many beautiful choristers, art models and so on, but the reverse proved to be true, much to our genuine surprise.

"Finally I found Ethel Hallor of the Century roof show. She looked at the matter from the angle of the model and the painter and, as she measured up to every detail of beauty necessary to an ideal Eve, we gladly secured her services. She is a sister of Edith Hallor, who scored last season in "Leave it to Jane."

Travers Vale to Direct Gail Kane

Gail Kane's next special production, to be made by her own company, Gail Kane Productions, "The Kaiser Bride," for release through Mutual, will be directed by Travers Vale.

A few of the pictures he has directed are "Under Two Flags," "Jane Eyre" and "Beyond the Wall." It is said that the cast which is being completed by Mr. Vale will include some well known players in support of Miss Kane.

The Biograph studios which were used for the other Kane productions will also be used for the making of "The Kaiser Bride." The story of this picture was especially written for Miss Kane by John Colton, and the scenario by Eve Unsell.

Bara in New Orleans to Film "The Light"

Theda Bara left for New Orleans where she is filming exteriors for a new William Fox Standard picture being directed by J. Gordon Edwards. The picture bears the working title of "The Light."

The trip to New Orleans was made necessary by the fact that the story has a French setting and New Orleans was considered the only place in this country where the proper French atmosphere could be properly duplicated.

John Bowers Engaged by Goldwyn

The appearance of a new leading man in Goldwyn pictures is made known with the announcement of the engagement of John Bowers to support Madge Kennedy in "Primrose," written for her by Cosmo Hamilton.

Mr. Bowers has been placed under contract and will be seen frequently in the near future opposite several of the Goldwyn stars.

Harry Rapf Urges More Intensified Booking

Harry Rapf is an independent producer of feature pictures. When interviewed by a representative of MOTION PICTURE NEWS anent the probable effects of the present embargo of the industry, Mr. Rapf declared that the effects should be excellent all around.

"The closing down of motion picture production will save the industry many thousands of dollars," asserted Mr. Rapf. "It means sixty to seventy less productions on the market, thereby giving productions which should play more than twenty-five per cent of the theatres an opportunity to play a great many more houses.

"I agree with Mr. George Kleine that an average production only plays twenty-five per cent of its actual playing value, and the pictures produced by the independent producer only plays about ten per cent. Why should this be?

"Why the answer is that the independent producer cannot sell one hundred per cent of his merchandise because there are certain territories where it takes from twelve to eighteen months to even get into.

"The result is that the independent producer's pictures never get a proper distribution. Why cannot a good picture stand the run of a long term of playing? Why should a good production be 'dead' almost directly after its release?

"Does a play, if it is good, run out of its value in ten or ninety days? No. Many plays run years, as we all know.

"Does a vaudeville production die at the end of a few months? Why I have had vaudeville acts play over the circuits for three or four years. And yet, no picture can play in the same houses more than three days, and never to return again, except in very rare cases. It's all wrong," declared Mr. Rapf.

"Last spring I released two wonderful productions, "The Struggle Everlasting," starring Florence Reed, and "The Accidental Honeymoon," starring Robert Warwick. I advertised them extensively and only sold about sixty per cent of the territory rights, over the summer.

"These productions have been released by the state rights men early this fall with tremendously big results. They are both worthy enough to play many more big houses in the United States, and I sincerely hope that they will through this opportunity that the embargo offers.

"I trust that they will be shown in a great many houses that they might not have reached if the constant flow of productions had lasted. But, what is most important, I hope that they will bring about a move whereby good pictures will live and be booked and rebooked regardless of whether they were shown in one theatre in certain localities or not.

"Let all theatregoers have an opportunity of seeing good pictures, and not 'here tonight and gone tomorrow,' never to be seen again. The public wants to see all good pictures. So play them. Don't ask for new ones, but get the real value out of each and every production," concluded Mr. Rapf.

Metro Gets Keystone Scenes

Takes Company to Pennsylvania for "Wilson or the Kaiser?"—Annie Russell Has a Chief Role

THE transporting and care of the company and equipment for the exterior scenes of "Wilson or the Kaiser?" the Screen Classics, Inc., super-feature now being completed, has been a big undertaking, requiring the attention of the firm's experts, in management, when making the trip to the Pennsylvania mountains, where scenes representing the sacking of a Belgian village were photographed. The company of several hundred people went by special train to Philadelphia, thence to a smaller Pennsylvania city, and from there by trolley and motor-trucks to the tiny hamlet chosen as the location. The trolley, which was of the "Toonerville" variety, was completely jolted out of its leisurely schedule.

Director Charles Miller, his assistant, Edmund Lawrence, and their co-workers were aided in every way possible by the mayor of the village and by all its citizens. Advantage was taken of the permission given to rope off the entire village against possible intruders, so that the work of players, directors and cameramen should not be interfered with. However, the precaution was scarcely necessary, since Director Miller utilized every available person not actually camera-shy, sending to Philadelphia for costumes when the residents did not happen to own clothing sufficiently old and picturesque. An interesting incident was the reopening of a big box of clothing, ready to send abroad for relief work. As soon as the scenes had been taken, these articles were returned, and the box mailed up again, ready for its journey overseas.

When Richard A. Rowland, president of Metro Pictures Corporation, succeeded in persuading Annie Russell to play the part of Nurse Edith Cavell in the coming Screen Classics super-feature, "Wilson or the Kaiser?" one of the last of the stars of the dramatic stage sucumbed to the lure of the screen. Miss Russell was influenced in her decision to accept the offer by reason of the fact that shs herself is English by birth, and she was anxious to do honor to the martyred nurse. She considers her work in "Wilson or the Kaiser?" a patriotic privilege. Miss Russell's husband, Oswald Yorke, is also English. He has gone overseas to do work in connection with the Y. M. C. A.

Maxwell Karger, author of "Wilson or the Kaiser?" and director-general of the Metro forces, was also anxious that Miss Russell should play Nurse Cavell, believing that the spirituelle quality which has made her adored by the audiences of America and England, as well as her consummate ability in her life-work, make her ideally fitted for the part. Miss Russell expresses in her countenance the nobility of character that made Edith Cavell's life shine as an example throughout stricken Belgium. Moreover, Miss Russell bears an actual likeness to Nurse Cavell.

Another Theatre Added to Fox Chain

William Fox, president of the Fox Film Company, has leased the Empire theatre at Nos. 152-4-6 Ellison street, Paterson, N. J., for a long period of years from the Northern New Jersey Realty Co., through Feist & Feist, Inc., of Newark, N. J.

The theatre is on a plot 75 feet front on Ellison street, with a depth of 120 feet, and was built about seven years ago. It is to be entirely remodeled at a cost of substantially $35,000. The improvements consist of substantial changes to the entrance front, the eliminating and re-construction of the stage, the elimination of the top gallery and in the increasing of the balcony.

The seating capacity of the theatre, when improvements are completed will be the largest in the City of Paterson, having about 1,800 seats. The organ to be installed will be of the most modern type construction, and the largest installed in the State. There will be many new features including the latest type of ventilating system by which fresh air is constantly circulated throughout, and an exhaust to remove all impure air.

The policy of the theatre will be of high standard exclusively for Fox productions, and will show only first-run pictures and will be known as the Fox Empire theatre.

It was formerly used for high-class legitimate productions and is located at the trolley loop around the City Hall, in the centre of the city. This is the eighteenth theatre in the Fox chain, and the fourth in the State of New Jersey.

The Northern New Jersey Realty Co. was represented by J. E. Glasser and Robert H. Cunningham, attorney, and the Fox Company by William Fox, president.

IN MEMORIAM

Lt. Benj. Walter Kantor

Died of wounds in France, August 21st, 1918

Mr. Kantor was a salesman out of our New York Office — loyal to his firm as he was to his country.

Joseph Kolars

Killed in action in France

Mr. Kolars was booker in our Minneapolis Office from the time the office was opened until he joined the colors; his ambition would have carried him far had he lived.

GEORGE KLEINE SYSTEM

Universal Adds Baker to Reform Publicity

THE Universal Film Company has added Tarkington Baker, formerly in charge of the photoplay department of the Indianapolis *Star,* to its publicity staff. Mr. Baker's title is head of the Newspaper Publicity Department and his duties will be to improve the type of press matter sent to all newspapers throughout the country and to establish press representatives in the various exchange territories in order to whip the news into shape for local consumption.

Mr. Baker's task is a big one and he has undertaken it at the special request of R. H. Cochrane. During his connection with the *Star,* Mr. Baker entered into extensive correspondence with Mr. Cochrane as to the type of publicity matter the paper was receiving from the Universal Company and all other producing organizations. Mr. Baker claims that little or any of it is fit for use as it comes into the office. Press agents, he says, have neeglected to keep up with the advance of the picture business, and the publicity matter now issued tends to cheapen the productions. Mr. Baker makes this statement sweepingly and excepts none of the producing companies from it.

As a result of this correspondence Mr. Baker came east and is now established in the New York office. He intends to leave soon on a trip throughout the country to appoint publicity representatives in all territories and to visit newspaper editors.

In an interview with a NEWS representative this week, Mr. Baker stated that a huge parent organization could not determine the relative news value of its various stories when it came to the various localities in the country. "An article may be worth a half column in Indiana when it's only worth a stick in Wisconsin," said Mr. Baker, "and so the Universal will adopt a plan of sending its news to the exchange publicity representative which I will appoint. These representatives are to be newspaper men or women, qualified to determine the relative value of all news matter. They will rewrite it and inject in it the required 'local' touch. It is these touches in stories that photoplay editors seek. For instance, all Indiana is unusually interested when a native star appears in a picture. This is only an instance There are many others of a similar nature.

"The modern day press agent," continued Mr. Baker, "still believes that a load of superlatives carries weight. He seems to take the picture fan as a being of exceedingly low mentality. In reality he is a well educated, refined person, at least throughout the smaller towns of the United States where the major portion of the producer's revenue comes from. He knows that superlatives have been misused so long that they mean little or nothing when carelessly used.

"Again, the producers' press agents seem to forget that the cost of white paper is rising.

Y. M. C. A. Film Will Be Released Soon

The release date of the Y. M. C. A. movie, "The Red Triangle," has necessarily been postponed because of the film companies' decision to hold up all pictures for four weeks. Application has been made to the War Department, however, to get a special release date for this film, in order that it may be exhibited as soon as the influenza closing ban has been lifted.

The Selig Polyscope Company, which has been commissioned to produce the picture, has every confidence the appeal will be granted. The original date for release by the Mutual Film Corporation was September 20th. Announcement of the new date will be made as soon as the War Department's answer is received.

Lois Weber Completes Another Production

Lois Weber has just completed a production made under the temporary title of "Home," with Mildred Harris as star. It is the story of a poor plumber's daughter who attempts to invade the realm of society. Miss Weber was the author of the subject as well as producer.

Al Ray, a cousin of Charles Ray, appears as leading man with Miss Harris. Others in the cast are Frank Elliott, John Cossar, Clarissa Selwyn and Helen Yoder.

Every Line a Bit of News About the Stars

"The Kaiser Bride," on which Gail Kane is now working under the direction of Travers Vale, should make a very thrilling picture. The story, by John Colton, is based on the belief that the Kaiser has many so-called "brides" throughout our country, eagerly waiting to do his Imperial Majesty's bidding, and discloses some of the ramifications of this wonderful spy system.

In "Hit or Miss," in which Carlyle Blackwell and Evelyn Greeley are now costarring for World, Director Dell Henderson has an unusually attractive banquet scene. Above a huge centerpiece of roses and ferns, an enormous butterfly hovered, and at the specified moment it lazily waved its graceful wings while dozens of real live butterflies fluttered up from their hiding place among the flowers.

There is a gorgeous scene in Elsie Ferguson's forthcoming picture, "The Green Orchard," which it is said Director Chautard copied exactly from a wonderful studio in the Beaux Arts. David Powell is playing opposite Miss Ferguson, and is doing some very fine work.

According to a sixteen-year-old representative of the High School variety, on the football team, the school paper, the musical clubs, who it seems should be very good authority, Norma Talmadge is considered by the High School boys of Cleveland the most popular actress who appears there. This enthusiast gave his verdict as the result of a recent election voted by his "bunch" at the school.

There is even more than the usual Middle West civic pride in Cincinnati. When Marguerite Clark appears in a picture there the whole town fairly turns out to see her, and the newspapers never fail to mention the fact that she was born in Cincinnati.

The Metro Company, with whom Hale Hamilton recently signed a three-year contract, declares that Mr. Hamilton bids fair to be the man of the hour in film circles. Mr. Hamilton's stage success is well known, and his two finished pictures, "The Winning of Beatrice" and "Five Thousand an Hour," are proving popular productions.

Houdini, the star of "The Master Mystery," the super-serial in fifteen episodes, which B. A. Rolfe is producing turned newsboy the eve of the Liberty Loan Drive, and sold copies up and down Broadway, of the news sheet published by the Government announcing our Fourth Drive.

Geraldine Farrar's energy and vitality certainly seem to be endless. Her propaganda pictures for our own Government finished, she is now working at night on one for the Canadian Loan, in spite of the fact that she is booked to appear every evening during the drive to speak for our Liberty Loan, and arrives at Fort Lee each morning at 7.30 to work on her next picture for Goldwyn.

While going through an old safe at the Talmadge Studio the other day, Arthur H. Jacobs found an envelope marked "Red Cross" containing $134 in currency. This amount had been collected last spring from the employes of the Talmadge Film company and, through some oversight, had been left in the safe. Mr. Jacobs sent a check to the Red Cross with the laconic message: "Better late than never."

Mae Marsh's new Goldwyn picture is a racing story, for which she is taking many scenes at the James Butler estate, noted for its wonderful horses and stables.

Madge Kennedy is making exteriors at Marblehead, Mass., and appearing every night at the Warwick theatre there to sell Liberty Bonds.

Even trousers cannot lessen the attractiveness of Viola Dana's petite personality, and in her new Metro picture, "Oh, Annice!" she wears them for the third time in her career. In "Opportunity" she wore them in order to pose as a man and attend a prize fight, while in "Blue Jeans" she was almost lost in a huge pair of overalls.

While in the San Bernadino Mountains recently taking scenes for her forthcoming Metro picture, "Kate of Kentucky," May Allison watched a life-and-death battle between a huge black vulture and an American eagle. The vulture, she declared, seemed typical of the Kaiser, while the eagle, as every one knows, represents Uncle Sam. When the eagle proved the victor, Miss Allison proclaimed it a good omen for our boys at the front.

Annie Russell, noted for her role of Puck in "A Midsummer Night's Dream," has been engaged to play the part of Edith Cavell in the Screen Classics, Inc., production, "Wilson or the Kaiser," written by Maxwell Karger, Direction of Production of Metro studios.

Four of the Liberty Loan pictures which Metro players have completed for the Government are "A Woman of France," written and acted by Nazimova; "Building for Democracy," with Emily Stevens; "Liberty Bond Jimmy," with Harold Lockwood, and "Edith's Victory for Democracy," with Edith Storey.

Baby Ivy Ward, Metro's five-year-old emotional actress, who sold one hundred thousand dollars of the Third Liberty Bonds and collected eleven hundred dollars for the Red Cross, says that she intends to beat her own record in the present drive. Ivy does her patriotic work dressed in the uniform of an officer of the U. S.

Frank Mayo, now co-starring with June Elvidge in "The Love Defender" for World, has asked that in the future all requests for his photographs be accompanied by twenty-five cents. The money thus collected he will turn over to the Red Cross, who should derive quite a little benefit from the plan.

Even the youngest of the screen favorites have amusing stories to relate about their picture experiences. Little Alice Turner, while representing a mermaid in "The Daughter of the Gods," with Annette Kellermann in Kingston, Jamaica, had

Mary Miles Minter in the American Film Production, "Wives and Other Wives"

scales painted on her body in aluminum paint which kept on for several days. When it wore off Alice saw that the sun had burned through the paint, and that she had perfect fish scales all her own—a "natural mermaid" in other words.

The "ostrich walk" is the latest dance to find its way on the screen, and the intricate steps of this latest craze will be seen in "Sylvia on a Spree," in which Emmy Wehlen is star, and where the girls in the ballroom set will initiate those who do not already know the steps of this dance.

In spite of the coldness of the water on the lonely Massachusetts coast, where the scenes for "'Ception Shoals" were being taken, Nazimova, star of the production, insisted on carrying out the directions of the manuscript and swimming out to the wrecked yacht, which is of leading importance to the story. Director Capellani, in fear for the star's health, tried to persuade her to use a substitute, but Nazimova, who is in perfect physical condition, would not hear of this, and made the long swim in the icy waters herself. This picture will be a Nazimova production released through the Metro Exchange.

In accordance with the war-time desire for cheerful and amusing plays, Metro has secured a clever comedy for the popular star, Bert Lytell. He will shortly be seen in the screen version of "The Spender," a story from the pen of Frederick Orin Barlett, which was published in the "Saturday Evening Post." "The Spender" is a wholesome comedy, and its object is to amuse its audiences.

What with working on "A Perfect 36," her newest Goldwyn Picture, and writing letters to her brother, and scores of friends now overseas, Mabel Normand hasn't a moment to choose her fall clothes. That is why she is wearing sables over gingham dresses. The war seems responsible for all sorts of things.

The golfing season is at an end and, as every one knows, Tom Moore is devoted to the game. He has a great consolation, however. It lies in the progress he has made. Even his skeptical caddy gives him grudging praise, and tells Tom Moore he will be able to play a "middlin'" good game in about a year.

Geraldine Farrar never carries a watch. She does not own one. The jeweled timepiece without which some cinema stars do not consider themselves dressed, has no place among the belongings of the Goldwyn luminary. She owns gorgeous gems, and the intentional lack of a watch is her only idiosyncrasy. But her maid, Sylvia, carries an infallible chronometer.

Whimsical Mae Marsh, while crossing the Fort Lee ferry to the Goldwyn Studio the other day, was recognized by scores of soldiers from Camp Merritt. They crowded around her car, and gave her three rousing cheers, while the star blushed and tried to make herself inconspicuous in the corner of her limousine. Now she says she thinks of wearing a heavy veil on her trips to the studio.

Tom Moore, in the garb of a chauffeur and with the pose of the typical driver for a matron of society, created a stir in the Fifth Avenue, New York, shopping district while he was being photographed in a scene for his newest Goldwyn Picture, "Thirty a Week," from the play by Thompson Buchanan. So many passers-by stopped to watch that the traffic policemen were at their wits ends, and three pretty Thrift Stamp sales girls, with the assistance of the star and his leading lady, Tallulah Bankhead, did more business than they usually do in a week.

Why are picture requirements always so contrary? Ignoring all the balmy days we have had lately, Mr. Harry S. Franklin had to choose the bleakest morning of the season for the scene in the forthcoming Metro picture, "Sylvia on a Spree," when Walter Percival has to fall into a little lake at Bayside, L. I. The time of the picture is summer, and Mr. Percival was supposed to look warm.

One of the big scenes in "The Woman Who Gave" shows an oculist performing a delicate operation on the eyes of a blind man. Appreciating that if the slightest technical error were made by the player performing this operation in the play, the scene would be marred for professional people, Kenean Buel, director of the production, made arrangements to have a well known Fifth avenue oculist take the role of the doctor. A duplicate of the oculist's own operating room was made and his diplomas were borrowed and hung in the studio set at Fort Lee during the taking of the scene.

Mae Marsh has a new fad. Deprived of the pets she will not confine to her Riverside Drive apartment, the whimsical Goldwyn star has acquired—what? a ladybug! It lives among the geraniums in the window box and flies on her finger when she calls. Its name is Cecelia, and you can believe the story or not, just as you choose.

Burton Holmes, just back from Europe, will start his season of Travelogues in Washington on Sunday, November 3. The other cities included in his first circuit are Pittsburgh, beginning November 5, and Philadelphia, beginning November 8.

"A Jungle Joy Ride," the next Outing-Chester release through Mutual, was filmed on a twenty-mile trip on the rapids of Potaro River in British Guiana. The trip starts from the beautiful falls of Kaieteur, which were recently pictured in detail in an Outing-Chester subject and extends to Georgetown.

"Neighbors" is the title of the newest completed Eddie Lyons-Lee Moran screen scream. As the name suggests, it pictures the troubles of getting too intimate with those who live about you.

Some of the most remarkable night photography ever seen in motion pictures is said to be offered in "Private Peat," the Paramount-Artcraft Special Production, which is to be released October 13, and in which Private Harold R. Peat, the Canadian soldier, lecturer and author himself appears in the leading role.

In and Out of West Coast Studios

By J. C. Jessen

Paramount-Artcraft

Norma Talmadge, with her own company and producing for Select pictures, began work week before last at the Lasky studios. Her picture is still unnamed. She will finish the production before taking a month's vacation.

Cecil B. De Mille has begun work on a new subject, which has not as yet been named. The cast is still in doubt. A few scenes on location with extra people were shot this week. It is to be a super-production, it is understood.

Milton E. Hoffman, general manager of the Famous Players-Lasky studios, announced last week that as each company finishes the production on which it is now working that it will take a four weeks' rest. This action is taken by the studios, Mr. Hoffman said, in order to prevent an over-production during the closing of so many theatres throughout the United States on account of the influenza epidemic.

Wallace Reid is in the middle of a production, and the same is true of Lila Lee and Ethel Clayton.

Charles Ray made excellent progress week before last on his new Paramount vehicle, temporarily called "Greased Lightning." He tried out his new improvised, rather antiquated automobile, from which the title of the play gets its inspiration. No casualties were reported.

Here and There

The Tom Moore company of the Goldwyn forces continues its production work at the Triangle studios. Just whether the other Goldwyn forces will arrive on the Pacific Coast on November 1, according to original schedule, is not known by local Goldwyn leaders, due to the uncertainty of production as a result of the influenza epidemic.

The Olive Thomas and Taylor Holmes companies continued their work at the Triangle studios. Each company expected to complete its production by the first of the "closing" week.

The Maccauley company, headed by the New York cartoonist C. F. Maccauley, began production work at the Brunton studios the latter part of week before last, it is announced. The nature of Mr. Maccauley's production, other than that it will be a patriotic effort, has not been announced.

Frank Keenan, who has been in the East, is expected to return soon to Los Angeles, when he will begin the production of a new picture at the Brunton studios.

Hampton del Ruth, formerly production manager at Sennett studio, where he served for four years, has been engaged for Sunshine Comedies, according to announcement this week by Henry Lehrman, vice-president and general producer, and will serve as Mr. Lehrman's assistant.

The Metro studios closed their producing activities for one month, beginning Saturday, October 12.

Bert Lytell before closing was in the midst of his production, "Faith." By speeding up he expected to finish the picture by Saturday. After that he was to take a vacation. Later in the fall he expects to enter the service, and he will be stationed at a Texas camp.

Ralph Robinson, publicity director for Metro, announced that he would soon enter the service. He expects to be called in the new draft.

May Allison week before last finished her picture, "Thirty Days," which is a light comedy, with scenes laid in a rural community. Miss Allison, being found of automobiles, but residing in a village where speed is detested, finds herself in the toils when with her new car she races through the village in defiance of all known speed laws of the community. Hence, "Thirty Days."

Fox Studio Doings

Gladys Brockwell finished her latest picture, "Quicksands," week before last. With the Fox closing order for four weeks coming on the same day, she is planning for a vacation of one month. She said the four weeks' interval would give her some time in which to do some war work and to catch up with her correspondence.

Tom Mix week before last had reached the middle of his production, "The Coming of the Law." During the week the picture was delayed because Mix was unable to do a few stunts called for owing to an injured hip, received some time ago when he leaped from a horse at the rodeo given under his direction on California Day. Physicians this week, it was announced, discovered a bullet that had lodged in his hip sixteen years ago from a gun fired by a friend. As soon as his present production is completed Mix will go to a hospital to have the piece of lead removed, it is said.

Hollywood Hookum

NOV. 2, 1918 NEWS MORE NEWS

Frank Duffey was in town.
Carl Laemmle's in town.
Bright and fair but 'fluey.
B. Washburn flew in from Chicago this week.
Mary Miles Minter is down from Santa Barbara.
Robert McKim still maintains he is the meanest man on the screen.
Another actor is about to go wrong. George Holt's considering becoming a director.
The fall season is here, as J. "Pep" McGowan has not had his head shaved for several weeks.
Hampton Del Ruth is in our midst, and we found him writing comedies for Henry Lehrman's Sunshine brand.
A comedy bobs up from the Christie lot this week titled "Three Hours Late," all of which is not in keeping with Al Christie's usual pep.
Inside stuff: Ssh! Dorothy Dalton is next to be seen as a city girl with metropolitan ways, and all of this happens in Los Angeles, the chemically pure.
Charley Ray is accredited with being the inventor of an automobile that will run. If memory serves us right, a fellow from Kokomo beat Charley to this several years.
As Dorothy Gish's next vehicle is "The Hope Chest," old madame Gossip has twisted facts about, and "they say" Dorothy is to be married, but the star claims it's all a mistake.
Tom Mix is said to have just learned that he has been carrying a piece of lead about his hip—in addition to on his hip—for the past fifteen years, and so Tom is slated for the hospital.
Henry Lehrman has a troop of trained flies including some that do boxing, ride lions, dive into chicken soup, irritate the hairless, and others to flirt. Lehrman claims he did not have to train the ones for the latter stunt.
Bill Russell was in town this week, and had to stay a few days because he and Miss Influenza had a case on each other. Bill was the first of our set to make the acquaintance, but he is now back at his old haunts in Santa Barbara, little the worse for the experience.
Will M. Ritchey is getting a by-line in both the fourth and fifth estate. Yes sir, the scenario writer wrote a lot of stories about how to write them for the screen, and the papers are publishing these articles, all of which may or may not be news to press agents.
Roscoe Arbuckle comes up with a new fish story, created while filming a comedy at Catalina Islands. We won't tell the number of flying fish he shot while en route to location scenes, for fear of spoiling Roscoe's story—understand we don't doubt the truth of his remarks.
Bill Parsons went up in a balloon last week, but rather than kill any of the comedy of the event we won't say for sure that it was attached to a cable. Anyway the basket came down on the stage at a Pasadena theatre. Bill liked the traveling so much he went right out and bought a commutation ticket between Bevo town and Forty-second Street.
The P. A.'s have flooded our wastebasket with stories of their favorites appearing nightly at theatres to speak and work for the Fourth Liberty Loan, but inasmuch as some forty-odd did this every night, the theatres were open during the drive, and we do not have a complete and correct list of everyone and every appearance, we think it good politics to conserve white paper and not mention any one, but to say for the industry—the fifth estate—everyone did his best.

THE MYSTERY SOLVED

That strange phenomenon since the birth of the flickering pastel on the silver screen, or since before the industry was in its infancy is to be explained to the world at large, so that every one may know why the wheels turn backward while the film goes forward.

Hookum this week, in compliance with its promise to its readers, called upon a number of the well read and experienced people of the industry and boldly put the question to them.

Many refused to be quoted. So many conflicting answers were given that fear was instilled in the Underwood beating finger of the reporter. Finally a man was found who had the courage to speak up. Arthur Rossen, affiliated with Doug. Fairbanks, and an associate of B. Ziedman, Ltd., gave us the needed information.

"All of the scenes showing a wheel turning backwards," Mr. Rossen said, "are secured in a manner known only to cameramen. It is an imposition to ask a director to answer questions, but now that I have been asked, I'll advise that such scenes are secured by trick photography."

HOOKUM is not perfectly satisfied with this answer, and so others are to receive inquiries shortly. Bert Lennon, Tom Geraghty, Ham Beal, K. McGaffey, Dave Morrissey, Bill Keefe and Spike Robinson please write.

Equipment Service

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Call upon us at once if we can be of service in recommending equipment.

Remember the "NEWS" is the SERVICE paper of the trade and is always ready to help all branches of the industry to the utmost.

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MOTION PICTURE NEWS

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One of the features of the WESTINGHOUSE MAZDA LAMP for motion picture projection, which will appeal to all progressive exhibitors and operators, is its simplicity of operation. When it is once properly focused, it requires practically no further attention or adjustment. The light source remains absolutely steady and uniform in intensity.

Three-wing shutters may be used with machines operated on alternating current circuits, and a perfectly steady picture obtained.

The WESTINGHOUSE MAZDA LAMP is more reliable than the arc light, radiates less heat, and does not give off carbon gas or dust. (The latter is exceedingly injurious to the lungs of operators.)

We have prepared a booklet describing the use of the WESTINGHOUSE MAZDA LAMP and its many advantages in motion picture projection, and will be glad to send a copy to any one interested.

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WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

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Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gilleti.....*Editor*

Alfred S. Cory.....*Technical Editor*

Facts for the Operator

THESE facts have been taken up separately before in these pages but have never before been put together. The only section on which we wish to comment is the Fourth. In this we would suggest that the greatest care be used in the selection of a cleaner, as there is nothing worse than the pad type, which collects grease, dirt and grit, and after having a reel or two run through becomes about as useful for cleaning film as a piece of emery paper would be. Therefore the type of cleaner selected must be chosen with the greatest care and watched continually.

Suggestions for the Conservation of Film and Moving Picture Machines

It is a fact not generally known that valuable film is injured and its life much shortened by improper methods of operation in handling and projecting the film after it has been delivered by the producer and film distributor to the exhibitor, and the following points are worthy of your consideration:

First—When a film is new and has not been specially treated, such as the ordinary positives are when delivered to the exhibitor in the majority of cases, the stock is what we call "green." In explanation of this, it may be stated that the emulsion on a new film, while being dry, is still in a semi-plastic state.

Due to this fact, when such film is run through a projector or moving picture machine, the emulsion retards the film movement, and particles of the emulsion are deposited upon the sprockets and upon the film tension shoes, as well as upon the aperture runners.

This deposit welds itself in spots upon the above mentioned parts, causing an enormous increase in friction, which must be overcome by increasing the power applied for driving the machine so as to maintain proper projection speed.

The increase in power applied puts additional strain upon all parts of the moving picture machine, and at the same time necessarily puts additional strain upon the sprocket holes, which are being engaged by the teeth upon the sprockets of the projector. This strain, in some instances, elongates the sprocket holes, which, on subsequent runs of the film, impairs the steadiness of the projection and has a serious effect upon the life of the film.

To overcome this condition, processes are available for hardening or treating the "green" film surface, which in a great measure relieve the friction.

Another method which may be recommended to overcome the friction incident to the use of "green" film is to apply a set of small wicks feeding special lubrication to the edges of the film which come in contact with the sprocket teeth and the guides in the projector while the film is being projected. This method has been applied with much success in some of the film censorship exhibition rooms, but when this method of lubrication is used, it is, of course, necessary, or at least advisable, to run the film through a film cleaner before it is put back on the reel and returned to the exchange, so as to remove any lubricant remaining upon the emulsion.

It is safe to estimate that 20 per cent. of the wear on the film, and upon the machine, takes place during the first few runs with "green" film.

Second—The greatest abuse to, and wear upon, films, whether new or old, and to moving picture machines, takes place when over-speeding the machine. This practice is the cause of more film and machine trouble, and introduces more waste, than any other fault in the projection of films.

The normal speed of a thousand feet of film is from twelve to fifteen minutes, but we know of theatres projecting the same length of film in from six to ten minutes, so as to enable a greater number of exhibitions within a specified time.

The strain upon the mechanism of the projector is more than doubled by such increase of speed, and the strain upon the sprocket holes and the film splices is comparatively enormous, and it is a wonder that the projector and the film will last as long as they do.

It is safe to estimate that more injury is done to a film operating above normal speed ten times through a projector, than when the same film is operated through the same projector one hundred times at normal speed, and this also applies to the wear upon the projector.

Another serious consequence of excessive speed follows the opening of a splice, or the breaking of the film, because, at high speed, the machine cannot be stopped instantly and, therefore, large lengths of film may be chewed up and destroyed before the projector can be stopped.

Third—The general use of a small film splicing device costing from five to fifteen dollars will enable every operator of a projector to make perfect film splices, which is absolutely necessary to the proper operation and conservation of film.

Fourth—Every theatre should be equipped with an approved type of film cleaning device. Such devices are very simple and cost less than ten dollars to install, and the cost is less than one penny for each thousand feet of film cleaned. It is not necessary to clean the film each time it goes through the machine, but the film should be cleaned at least once while it is in possession of a theatre, and preferably just before the last run, so that there will be a minimum amount of dust and carbon deposited upon the film when it is returned.

Fifth—The writer has observed a lack of unity in the length of film titles and announcements of reading matter. A good many feet of film can be conserved by standardizing the length of the titles upon a uniform basis, depending upon the number of letters or words exhibited.

This brings us back to over-speeding, and it is well to remember that, if a film title is prepared for proper projection speed, the same title must be twice as long when over-speeded 100 per cent.

Sixth—Much film damage is done by improperly designed and constructed machines, and also by standard machines of recognized high quality, when not kept in proper adjustment and repair.

Under this heading the following points should be considered:

(A) If the take-up which winds the used film upon the receiving reel is not properly designed or adjusted and if the tension should be too tight, or if reels with too small hubs are used, it is possible for the take-up tension to strain the film so that the lower sprocket will almost cut through the stock between the perforations; even a slightly excessive take-up tension will elongate the perforations and injure the film. Operators should be warned on this point.

(B) A machine with a worn intermittent sprocket may destroy a perfect film by running it through only once.

(C) Worn aperture plates and excessive tension on the film guides, or shoes, will seriously increase the friction, with consequent damage to the film.

(D) Worn idlers, rough stripper plates, and too long or too short loops may ruin a perfectly good film operating through the machine only once.

(*Continued on page 2786*)

Equipment Operating Projection Questions Answered

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Simplex Exhibits Efficient Projection Devices Intended to Promote Fuel Conservation

THE Simplex Company demonstrated, by its exhibition of fuel-saving devices at the Motion Picture Exposition held in Madison Square Garden from October 5th to 13th, that it has promptly complied with the requests of the United States Government to the motion picture industry that all its branches take means to inaugurate conservation plans which shall help win the war.

These improvements consisted of the Simplex magnetic ninety-degree arc lamp for direct current, which saves 40 per cent more current than the old style lamps; the Simplex system of nitrogen filled incandescent lamp equipment used for alternating current, which saves 80 per cent of the current; the Simplex "Extra-lite" shutter, designed to save 20 per cent of the light, and consequently, so much power; the Simplex double automatic arc control, which has for its purpose the saving of 10 per cent of the current.

Another conservation feature brought out by the Simplex Company was the new Liberty model pedestal, having a number of new features, and which saves seventy-five pounds of iron and steel.

These improvements for saving fuel, power and metal were the direct outcome of the pledges made by the Simplex Company at a meeting of projection machine manufacturers held before the Conservation Board of the War Industries Board in Washington, D. C., some time ago.

The exhibit of the Simplex Company was another evidence of the progressiveness shown by the manufacturers of this well-known projector. It met the demand for a practical demonstration of machine products, as well as the desirability of showing them amid beautiful and attractive surroundings.

This claim was evidenced in the commendation of R. G. Halliman, manager of the Motion Picture Exhibit in Madison Square Garden, and also the manager of the Grand Central Palace, the home of a previous Simplex exhibit of note in New York City. Mr. Halliman declared to Edwin S. Porter, vice-president of the Precision Machine Company, Inc., that the Simplex booth in Madison Square Garden this year was the most striking and effective of any exhibit there this season.

The high praise of such an authority recalls the fact that the Simplex booth in Chicago last year was the predominating exhibit at the Coliseum.

The decorative arrangement of the Simplex exhibit was so novel in effect and marked such a departure in the display of projection machinery that the general public was attracted to the Simplex booth, as well as the members of the industry to whom the exhibit was designed to make an appeal primarily.

Exhibit of Simplex Projectors at Madison Square Garden

It was remarked on every hand that the Simplex exhibit had been made distinctive by the plan of showing the machines in an artistic setting, unusual in the scope of its design and most elaborate in its color effects. Managers and operators were ceaseless in their comments on the simultaneous exhibition of so many separate and distinct mechanical improvements which had no counterpart in any other machinery exhibit at the exposition. A corps of Simplex technical experts were present every day of the exposition to demonstrate the improvements in these mechanisms. The ingenuity of the devices even attracted the attention of the mechanically inclined among the visitors who were not especially interested in projection machinery.

The display was erected under the supervision of E. M. Porter, general manager of the Simplex Company, who was unable to attend the exposition and see the results of his planning as he was stricken with Spanish influenza just before the Garden opened and had to remain at home during the period of the exposition.

His brother, Edwin S. Porter, exercised general supervision over the activities of the numerous assistants and technical experts who were on hand to demonstrate the running qualities of the machines, and to explain the advantages of the improved devices on exhibition. Among those in attendance to represent the Simplex Company in its booth were R. C. Kneuer, in charge of the order department; J. E. Soons, chief electrician; Sam Kaplan, in charge of one of the principal mechanical departments of the factory, and B. F. Porter, 729 Seventh avenue, New York, N. Y., who acts as the exclusive distributor for the Simplex products in New York City, Long Island and Northern New Jersey.

Long Throw

Mr. R. G. Craerin, Mgr., Liberty Theatre, Camp Lee, Va., requests assistance on the following:

"Can you help us on the following matter? We have a throw of 131 feet. This cannot be changed in any way—it is a fixed throw.

"We are now using a Bausch & Lomb lens giving us a picture about 13 feet wide, which is not large enough for our theatre. We want a picture about 18 feet wide instead. Bausch & Lomb cannot furnish the lenses we require, as they state the War Industries Board has forbidden the manufacture of this particular size. Have just received from the Nicholas Power Company two Gundlach 7-inch lenses which we tried out last night. These show a picture about 16 feet, but the picture is not satisfactory—the quality of the lenses does not seem to be as good as the Bausch & Lomb. It may possibly be due to light, or some other condition which a further test will remedy, but the size not being just what we want inclines us to look a bit further, and we thought you might be able to guide us in the right direction.

"In addition to taking this up with Bausch & Lomb Co., Rochester, N. Y., and the Nicholas Power Company, New York, we have also written the United Theatre Equipment Company, Chicago, Lewis M. Swaab of Philadelphia and Charles Beseler Co., of New York, but none of these have what we want.

"Can you suggest or put us in touch with anyone who could supply us with two Bausch & Lomb lenses that would give us this 18-ft. wide picture at 131 ft. throw. If impossible to get this make of lense can you suggest another just as satisfactory?"

In reply: Both the Bausch and Lomb and the Gundlach projection objectives are of recognized quality and either make is capable of producing a satisfactory picture upon the screen, according to present standards of screen definition.

We therefore doubt that the difference in performance between the two makes of objective observed by the correspondent is due to any superiority of one objective over the other, but it is probable that in trying out the Gundlach objective the condensers were not properly focussed to permit of the objective exhibiting its best performance. When projection objectives of comparatively long focal length are employed, it is very necessary to see to it that the condenser system is of suitable focal length, and that the

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true spot, or sharply delineated image of the arc crater, is sufficiently advanced towards the diaphragm-plane of the objective, otherwise severe loss of light past the mounting of the objective will occur.

An objective of 7-inch E. F., such as is being used by the correspondent, or indeed, any projection objective of 6 inches or more E. F., should be of the variety known commercially as "half-size"; that is, it should have an effective aperture considerably in excess of the apertures of the usual series of projection objectives whose foci are under 6 inches. This question of aperture, again, has a bearing on the quality, or definition, of the screen results, for it is well known that the degree of correction possible in objectives of moderate aperture cannot be maintained in the case of very large apertures, so, if the correspondent has been comparing the performance of one make of objective of large aperture against the performance of another make objective of lesser aperture, the results, as regards screen definition, would, in most any case, appear favorable to the objective of smallest aperture. It may be said, however, in justice to the makers of projection objectives, that the screen definition afforded by even their lenses of greatest aperture, is of sufficiently satisfactory quality, all things considered.

Coming now to the correspondent's statement that none of the objectives which have been supplied will give him an 18 foot picture at the throw of 131 feet, it appears that the measurements which he has supplied to the concerns who furnished the objectives (*and which are given in the letter reproduced above*) must be in error in some respect, for the 7-inch objectives submitted are just about what would be indicated by the formula for obtaining the E. F. of the objective needed for any given throw and size of picture desired.

This formula is:

$$\text{E. F.} = \frac{o \times t}{i + o}$$

where, o is the width of the machine aperture, in inches, t is the length of the throw, also expressed in inches, and i is the width of the screen picture, in inches.

Introducing the numerical values of these quantities, as found for the correspondent's case, into the formula, we have:

$$\text{E. F.} = \frac{1 \times 1572}{216 + 1} = 7.25$$

the focus, in inches, of the objective required to project an 18-foot picture at 131 feet. The 7-inch objective already obtained by the correspondent should, therefore, under the conditions stated, produce an even larger picture than 18 feet wide on the 131 foot throw, and it would appear that the actual distance from the lens to the screen must be considerably less than the correspondents estimate.

Regardless of whether the throw is shorter or not, a larger picture can be secured by the use of an objective of shorter E. F., and while cine projection objectives are not too plentiful at present, the correspondent could doubtless secure one which will give a satisfactory picture. We therefore advise him to go carefully over the measurements of his actual projecting conditions again, being sure to take the throw as being the distance from the projection lens to the center of the screen. From this he can compute the E. F. of the objective required for any desired width of picture by the simple formula given above, and if he then has any trouble in securing the proper objective, we will be pleased to advise further.

Facts for the Operator

(*Continued from page* 2783)

(E) The use of damaged reels with sharp edges, and which do not run true, should not be permitted, as they are the means of much film destruction.

(F) The lubrication of moving picture machines should be moderate, so that a minimum amount of oil will deposit upon the film. In fact, a machine properly lubricated and cleaned will not deposit oil or dust upon the film.

(G) In many machines in service the fire trap rollers on the magazines are either worn out, rough, or stuck, due to lack of attention, allowing the delicate emulsion of the film to drag along this surface at a high rate of speed, injuring the film.

(H) In a properly designed, constructed, adjusted and operated projector, a film is practically absolutely safe from fire, but

(*Continued on page* 2789)

Camera Laboratory — Picture Making — Studio Technique

The Ives Dichroic Reflector

[EDITOR'S NOTE.—*In response to a number of requests we reproduce below the essential portion of the text of English Patent No.* 110,089 (1917), *on a selectively reflecting and transmitting surface for use in dividing the light beam in color cameras. The patent was granted to the Hess-Ives Corporation.*]

WHERE the simultaneous recording of two images by one lens is involved, it has hitherto been proposed to employ an ordinary plate of glass, white or colored, and arranged diagonally, so that a beam of light directed upon it is partly transmitted and the balance reflected, thus giving a separation of the beam into two components, which may be directed to different sensitive films for producing the simultaneous images; the reverse principles permitting the light from two images to be blended. A comparatively small percentage of the light is reflected—the bulk is transmitted—but this disproportion can be equalized by an extremely thin silver or platinum deposit, which decreases the transmission and increases the reflection, although absorbing a fraction of the light-energy.

The action of the transparent reflector is, at its first reflecting surface, to divide the white light into two parts, and it thereby divides each of the component colors—red, green, blue, etc., into two portions; so that eventually when the red portion of the light beam, for example, reaches its destination, it has been reduced by the transparent reflector to a half or less of its original quantity, in addition to any other losses necessarily occurring in the apparatus. The immediate action of the transparent reflector is thus to throw away an exceedingly large percentage of the available light.

A principal object of the invention now under consideration is to prevent such losses of light by employing, in both camera and projector, a dichroic optical instrument, or what may be more specifically defined as a color selective transparent reflector, which would be substituted for the transparent reflectors hitherto used. The dichroic reflector is adapted to split the light-beam and reflect an excess of one kind of light and transmit an excess of another kind, this action occurring at the surface of the instrument, and being independent of the subsequent interposition in the light-beam of color screens, or filters.

This dichroic reflector is found to be much more effective than the plain glass reflector, and also more efficient than such substitutes as thin or parti-silvered or platinized glass, none of which effects a resolution of white light into complementary components, but all of which throw away a large proportion of the available light.

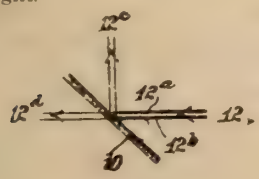

Fig. 1.

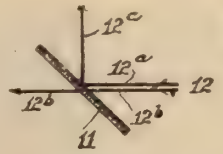

Fig. 2.

In the drawings the thickness of the glass, and any refraction thereby, are ignored as negligible, the first glass surface being the reflecting one in each case. Also the incident light in each case is assumed to be white, as covering all possible circumstances, and the beam of white light is treated as composed simply of two complementary colors—red and green—or three—red, green and blue.

The nature and operation of the dichroic optical instrument may be first best explained by reference to Figs. 1 to 4. In Figs. 1 and 3, 10 is a glass reflector silvered or platinized equally to reflect and transmit, while in Figs. 2 and 4, 11 is the dichroic or color selective transparent reflector. The beam of light 12 strikes the reflector diagonally in each case. Considering the beam as one of white light, it is made up of all of the constituents of the spectrum, but for convenience these may be grouped into two complementary components—12^a and 12^b, which, added together, constitute white light.

In Fig. 1 the beam on striking the reflector 10 is partly reflected as to all its constituents, giving a weakened or half-strength beam 12^c, composed of a portion of the rays 12^a and a portion of the rays 12^b. The transmitted portion 12^d similarly comprises a part of 12^a and a part of 12^b. Therefore there is no color selection, but merely a division of the entire light into two similar portions, one reflected and the other transmitted.

In Fig. 2 the transparent reflector 11 is provided with a dichroic surface. If this were theoretically perfect the action would be as shown, the component 12^a being reflected *in toto* and the rays 12^b transmitted *in toto*, thus giving an effective color separation. For example, the green 12^a of the spectrum may be reflected and the reds 12^b transmitted.

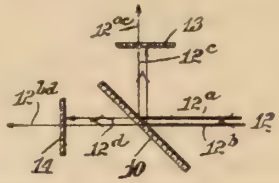

Fig. 3.

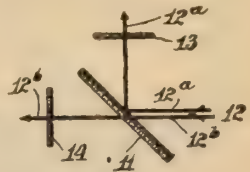

Fig. 4.

In Figs. 3 and 4 colored screens or transparent colored glasses 13, 14 are shown interposed in the reflected and transmitted rays. Assuming 13 in Fig. 3 to be a green screen, then the reflected portion of the green rays 12^a will pass through the screen 13, while the red rays 12^b will be cut off by it and wasted. Conversely as to the transmitted rays 12^d, the red component 12^b thereof will pass through the screen 14, as seen at 12^{bd}, while the green component 12^a will be cut off thereby. As a result, approximately speaking, the finally reflected rays 12^{ac} will consist of merely half the original green component 12^a of the white light, while the finally transmitted rays 12^{bd} consist of but half of the original red portion 12^b of the white light. Losses will reduce the eventual rays to still less than 50 per cent.

In Fig. 4, however, the interposition of the green and the red screens 13 and 14, respectively, effects no substantial cutting off of light, but only a rectification in case of a slight difference between the color qualities of the dichroic instrument 11 and the screens respectively. Theoretically, therefore, all of the green rays 12^a are reflected from the instrument 11 and are transmitted through the screen 13, while the balance of the light is transmitted through the instrument 11 and screen 14, so that the finally emerging rays constitute, without waste, the entire make-up of the original white light.

These principles are applicable to the art of color photography in specific ways, or in an indefinite variety of ways which will be readily suggested to those skilled in the art.

A dichroic optical instrument or color-selective transparent reflector realizing the theoretical operations and results above mentioned may be produced in various ways, of which those described are to be regarded merely as convenient examples.

One such mode of production is by the use of certain coal-tar dyes, preferably the alkaline or basic coal-tar dyes. A dichroic reflector made with a suitable coal-tar dye gives greater efficiency than one made, as mentioned below, from metallic gold. The coal-tar dye is preferably used in alcoholic solution, and in that condition applied to the first or front surface of a perfectly clean glass plate of suitable quality. The dye that is preferred is eosine, although fuchsine and other coal-tar dyes would be available, and good results have been obtained from di-bromfluores-

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cinate of sodium mixed with eosine. Dyes of different colors would give different kinds of separation, but it has been found that, in any case, the sum of the reflected rays is in color, substantially the complement of the sum of the transmitted rays. After flowing the plate with the solution it should be allowed to drain, and to dry in upright position, standing upon an absorbent material, such as blotting paper.

As a specific example, a solution may be employed containing about 20 grs. eosine to 8 ozs. alcohol. After flooding and draining as described, the drying may be allowed to proceed slowly in a calcium choride box.

Dichroic coatings thus produced are found to be satisfactorily uniform, except the lowermost margin of the plate, which may be discarded. They are fairly hard and durable, especially in dry air, if protected from continuous exposure to strong light; if injured they are easily and cheaply replaced.

A coating so produced, by the use of eosine, will so act upon white light as to reflect a preponderance of green, giving an appearance like a hard, polished green metal, while, likewise, a preponderance of red is transmitted. This increases the speed efficiency of the camera, especially since red is the least actinic color, and the recording of the red is the time-consuming operation.

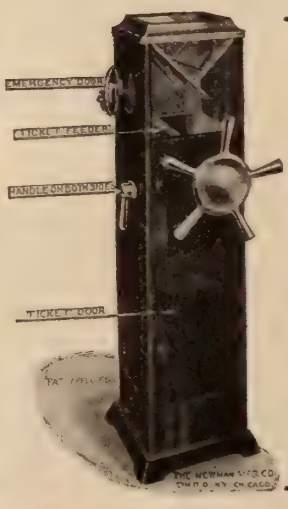
Theoretical comparison may be made between the relative action of clear glass, half-silvered glass, and the eosine dichroic reflector, as regards the transmitted and the reflected portion of the light by the following table, which approximates the actual results:

	Transmitted.	Reflected.
Clear Glass	90 R*	10 R
	90 G	10 G*
	90 B	10 B
Half-Silvered Glass	50 R*	50 R
	50 G	50 G*
	50 B	50 B
Eosine Dichroic Reflector	80 R*	20 R
	50 G	50 G*
	80 B	20 B

Assuming that the transmitted red and the reflected green light is to be utilized, the above table indicates that clear glass will give 90 per cent of the red and 10 per cent of the green light; half-silvered glass 50 per cent of the red and 50 per cent of the green light; eosine dichroic reflector 80 per cent of the red and 50 per cent of the green light. In each case losses will reduce the figures given, but the dichroic reflector clearly affords an increased proportion of the respective colors.

Another dichroic coating, less delicate and more durable, although not so efficient as the coal-tar dye reflector, is one on which, at the first or front surface of the glass plate, is deposited a thin film of pure gold. A properly-made dichroic reflector of this kind will reflect more than half of the orange-red light, and transmit more than half of the green light. The gold film should be exceedingly thin, and may be electrically deposited in vacuum.

When a thin gold deposit is used as a dichroic reflector it may be employed in making up a compound prism, as has previously been proposed, the ruddy reflecting surface being used for sending light through a red screen, while the greener transmitted light is passd through a green screen.



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(*Continued from page 2786*)

when the film splices are poorly made, or when the machine is not properly adjusted and in proper repair, as above referred to, the hazard from fire, with consequent destruction of part or the whole of the film, is likely to follow. A film fire not only ruins a part or the whole of the film, but it also destroys a considerable part of the projector.

Therefore, it is reasonable to assume that great conservation in both films and machines can be effected by the very ordinary means suggested above.

Seventh—An observer in the operating or rewinding room of a theatre will in many instances find that the method of rewinding a film can do much injury to the emulsion.

A continuous steady speed with uniform tension packs the film gently and nicely upon the reel, whereas jerky action and over-speeding in rewinding is likely to do much damage.

In the ordinary theatres rewinding is done by hand, and can be done well and properly with little care, but in the more modern theatres rewinding is now done within fireproof enclosures automatically, under uniform tension and speed, by electric motor drive, which method should be recommended wherever possible, as it not only saves the film, but it also conserves man power, as in many instances extra labor is employed in rewinding.

The better informed operator understands and realizes the importance of the foregoing, which is also well known to the maker and distributor of the film.

Eighth—The conservation of carbon electrodes, as used in projector lamps with the electric arc, can be effected by using what is known as "Carbon Savers," which permit the burning of the carbon with a waste of only about one inch for each 12-inch length. The use of the carbon saver will conserve about 10 per cent. of the carbon consumption. Carbon savers cost about one dollar each and two are required for each machine, and the life of a carbon saver, when properly used, is from three to twelve months, depending upon the amount of current used and the care with which the arc is handled.

The above compilation of facts was done by J. H. Hallberg, at one time editor of the Projection Department.

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Pseudo Manager's Conception of Proper Music for Films

THE editor of these columns happened to be in a music store one day when the proprietor was just opening a package of music which had been returned with the following note accompanying it: "Am returning music you sent me, as my manager will not permit me to play any dramatic, pathetic or tragic music of any kind. He will only allow me to perform pleasing intermezzos or waltzes as a musical accompaniment to the pictures."

Of course the editor was highly amused and more than greatly astounded at such a ridiculous statement. He immediately wondered whether this enterprising and progressive (?) manager also eliminated the tragic, pathetic, dramatic scenes or moments of suspense and tension from his pictures? Most assuredly he does not, and if not, what authority has he for ordering a sensuous waltz to be played in a scenes where perhaps the heroine is dying.

I presume in a situation where the hero was being convicted of a crime of which he was innocent this would-be manager would suggest playing, "I May Be Gone for a Long, Long Time," or in a death-bed scene where the patient is vainly endeavoring to reach the restorative, he expires to the inspiring strains of "Keep the Home Fires Burning." We all know that we are going to Hades, but the manager doesn't have to impress us with the fact that it's hot down there.

We assume that during a scene in which an embezzler is about to loot the bank's funds, this progressive manager would probably have the orchestra perform, "Everybody's Doing It Now."

Another brilliant idea which may occur to this inspired manager would be to have the orchestra render "There'll Be a Hot Time in the Old Town Tonight" during an intensely dramatic scene between the heroine and the heavy.

Perhaps in a scene where a soldier hero in sadly thinking of his sweetheart at home (whose face appears in a fade-in) our music-loving manager would instruct his musicians to play, "I Wonder Who Is Kissing Her Now."

In a situation where the long-sought-for bigamist is being arraigned before the judge, no doubt his orchestra would proudly and instantly blare forth with "Oh, the Wild, Wild Women."

In a agitated scene, where a grandfather is vainly attempting to save his little grandson from falling off a fire-escape, and in so doing meets his own fate by falling out of the window, our intelligent manager would doubtlessly insist upon the orchestra putting on the following record, "The Older They Get, the Harder They Fall."

From the ridiculous to the sublime: For the edification of manager of this calibre, the editor wishers to impress them with the importance of realizing that appropriate music plays upon the emotions of the audience and enhances the value of the picture. In fact, it either makes or breaks a picture.

The managers of theatres who "get away with it" for a while are those who have no competitors, but just as soon as a regular exhibitor comes into the town and presents pictures with the proper musical setting, then these managers who are not earnest adherents of the best and most appropriate music for the film are financially ruined, so, gentlemen, take an example from this, and give some real worthy consideration to this vital part of your entertainment.

LATEST MUSIC CUES

"SECRET STRINGS"

(Olive Tell—Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

1—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes), at Screening (knock on door).
2—"Mignonnette" (Moderato Capricioso), by Friml (1 minute and 45 seconds), until—T: "You poor little simpleton."
3—Theme (3 minutes and 15 seconds), until—T: "Benjamin Moraud" (knock on door).
4—"Heavy Mysterioso," by Levy (2 minutes), until—T: "53" (electric door-bell).
5—"Chant Sans Paroles," by Friml (2 minutes and 15 seconds), until—T: "You told me the truth."
6—"La Danse des Demoiselles" (Valse Lento), by Friml (2 minutes and 45 seconds), until—S: When Janet enters William's room.
7—"Felice" (Andantino Canzonetta), by Langey (2 minutes and 30 seconds), until—T: "I will do it, but if I."
8—Theme (3 minutes), until—S: When Janet enters auto.
9—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—S: When Mrs. Giles greets Janet.
10—Theme (1 minute), until—S: When Hugh joins Janet.
11—"Dramatic Tension," by Levy (2 minutes), until—T: "She is a great favorite."
12—"Heart to Heart" (Moderato Poetico), by Trinkaus (3 minutes), until—S: Janet at the fountain.

(Continued on next page)

The well organized and conducted orchestra of the New Regent theatre, Detroit, Mich., is one of the features of that popular theatre, and is said to be a leading factor in the success of that house of the picture play

(Continued from preceding page)

13—"Berceuse" (Andantino), by Rieger (3 minutes and 30 seconds), until—T: "Aren't you afraid to keep."
14—"Canzonetta" (Allegretto Grazioso), by Herbert (3 minutes), until—T: "I'm going to make some."
15—"Mysterioso Dramatico No. 61," by Borch (2 minutes and 15 seconds), until—S: When Ralph lights cigarette.
16—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute), until—S: When Janet rings bell (old-fashioned bell).
17—Theme (2 minutes), until—T: "I'm sorry I disturbed you."
18—"Song at Sunrise" (Allegretto Grazioso), by Manney (3 minutes), until—T: "Morning Ross makes good."
19—"Dramatic Tension No. 36," by Andino (4 minutes), until—T: "Evening over the coffee" (piano only according to action).
20—"Mysterioso Agitato No. 66" (Descriptive), by Smith (1 minute and 30 seconds), until—S: When crooks enter bedroom.
21—"Dramatic Finale No. 63," by Smith (2 minutes and 45 seconds), until—T: "Well, I guess it's time."
22—"Agitato No. 49," by Shepherd (2 minutes), until—T: "We discovered your plan" (shot).
23—Theme (45 seconds), until—T: "It's all past now," until—END.

"THE GROUCH"

(Montague Love—World)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Characteristic Ballad Andantino), by Borch

1—"Alborada" (Caprice Espagnola), by Andino (2 minutes and 45 seconds), at Screening.
2—"Pirate Song" (from "Pirates of Penzance), by Sullivan (30 seconds), until—T: "A trader sailed from Stepney."
3—"Dramatic Tension No. 1," by Ascher (3 minutes and 30 seconds), until—T: "That an old pirate."
4—"Mountaineer's March" (from Mountain Music Suite), by Borch (2 minutes and 15 seconds), until—T: "The chief of the Okfees."
5—"May Dreams" (Moderato Romance), by Borch (2 minutes), until—T: "Poor bird, you at least."
6—Theme (1 minute and 45 seconds), until—S: When Donald takes book.
7—"Mountaineer's Dance" (Allegro Vivace), by Borch (1 minute), until—T: "An Okfee mating."
8—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 30 seconds), until—S: When Chief strikes woman.
9—"Dramatic Tension No. 14," by Reissiger (3 minutes), until—T: "After an all-night struggle."
10—Theme (3 minutes and 30 seconds), until—T: "You're all right now."
11—"The Spider Web" (Moderato Caprice), by Allen (3 minutes and 30 seconds), until—T: "You can wash in there."
12—"The Bee and the Floweret" (Moderato Grazioso), by Zamecnik (1 minute and 45 seconds), until—T: "I can't go back on a fellow."
13—Theme (1 minute), until—T: "The outcast from civilization."
14—"Agitato No. 37," by Andino (1 minute and 15 seconds), until—T: "What a pretty boy."
15—"Perpetual Motion" (Allegro Agitato), by Borch (45 seconds), until—T: "Isn't that girl the boy."
16—"Gruesome Mysterioso," by Borch (45 seconds), until—T: "That night" (china crash).
17—"Agitato No. 49," by Shepherd (3 minutes and 30 seconds), until—T: "The woman was sure it was."
18—Theme (45 seconds), until—S: When Okfees leave.
19—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 30 seconds), until—T: "John Cabin Brand" (water effects).
20—Theme (3 minutes and 15 seconds), until—T: "A glorious night, Bill."
21—"Serenade" (Allegretto Moderato), by Kautzenbach (3 minutes), until—T: "Your other little one and I."
22—"Petite Serenade" (Allegretto Serenade), by Horton (2 minutes and 15 seconds), until—T: "You are nursing your—"
23—"Wild Rosebud" (Moderato Intermezzo), by Tobani (3 minutes), until—T: "Society ever seeking a—"
24—"Andante Appassionato," by Castillo (2 minutes and 45 seconds), until—T: "I like this society of" (glass crash).
25—"Adieu" (Moderato Melodie), by Karganoff (2 minutes and 45 seconds), until—T: "At the Brand reception."
26—"Coquetterie" (Valse Rubato), by Mathews (3 minutes and 15 seconds), until—T: "The trap closes."
27—"Heavy Dramatic," by Luz (1 minute and 45 seconds), until—T: "The reckoning" (electric door-bell).
28—"Vivo Finale" (from Symphonette Suite), by Berge (3 minutes and 30 seconds), until—S: When Fleurette comes to Corinne.
29—"Dramatic Tension No. 36," by Andino (3 minutes), until—T: "Why am I here?"
30—"Agitato Appassionato," by Borch (2 minutes), until—T: "Kiss me and forgive old—"
31—Repeat "Mountaineer's Dance," by Borch (45 seconds), until—T: "She is with him now."
32—"Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "You dog, this is our mating" (fire effects).
33—Theme (1 minute and 15 seconds), until—T: "Leave them both to life," until * * * * * * END.

"THE MAKE-BELIEVE WIFE"

(Billie Burke—Paramount)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricious Annette" (Moderato Caprice), by Gaston Borch

At Screening (1 minute and 5 seconds)—"Whispering Flowers" (Characteristic Intermezzo), by Blon.
T: "What could be sweeter" (2 minutes and 10 seconds)—"Tickletoe" (popular hit).
T: "Then there is Eileen" (2 minutes and 55 seconds)—"Valse Moderne" (Valse Lento), Rosey.
T: "And just to be."
T: "Oh, gee, bad luck—" (1 minute and 35 seconds)—"Tickletoe" (popular hit).
T: "Look out the."
S: Watch for valet ringing dinner gong.
T: "Another week end" (4 minutes and 10 seconds)—"Intermezzo" (Moderato), by Huerter.
T: "The view is wonderful."
T: "Just like a man."
T: "While down in the—" (2 minutes)—"Quietude" (Melodious Moderato), by Gregh.
T: "I thought this way."
S: Phyllis near brook (1 minute and 40 seconds)—Continue to action.
T: "Alone with that man" (1 minute and 45 seconds)—"Storm Furioso," by Levy.
Note: Begin pp. then to action.
T: "Lordy to be lost" (1 minute and 25 seconds)—Continue to action pp or ff.
T: "I told you not to walk."
T: "While down on the lake" (1 minute and 15 seconds)—Continue pp and slow.
T: "Toward morning" (1 minute and 45 seconds)—"Gruesome Mysterioso," by Borch.
S: Bear in sight.
T: "Oooh, I thought it was the bear" (25 seconds)—Continue pp.
T: "Well, you'll admit (3 minutes and 15 seconds)—"Dramatic Recitative," by Levy.
T: "Just because we got lost."
T: "If it is the only way" (1 minute and 40 seconds)—Theme.
T: "And so a very few days later" (1 minute and 25 seconds)—"You Made Me What I am Today" (popular song).
T: "A new idea" (3 minutes and 10 seconds)—Theme.
T: "Please page my husband."
T: "Grand Central Station" (1 minute and 20 seconds)—"Where Do We Go From Here" (popular song).
S: Phyllis examining contents of bag (2 minutes and 35 seconds)—"Flirtation" (Characteristic Intermezzo), by Meyer-Helmund.
T: "All the sensations of a—"
T: "And Manning ninety miles" (1 minute and 25 seconds)—"Visions" (Characteristic Intermezzo), by Buse.
T: "In the morning" (1 minute and 15 seconds)—"Sleeping Rose" (Valse Lento), by Borch.
T: "The lonely little make believe" (1 minute and 55 seconds)—Theme.
T "You're really an ideal husband."
S: Phyllis telephoning (1 minute and 10 seconds)—Continue to action.
T: "And so on the following" (3 minutes and 35 seconds)—"Impish Elves" (Winsome Intermezzo), by Borch.
T: "It doesn't really take."
T: "Doan Joan Manning" (3 minutes and 40 seconds)—"Golden Youth" (Valse Lento), by Rosey.
T: "I must simply do."
T: "Oh, hoh, so this is China?" (1 minute and 15 seconds)—"Chinese Allegretto," by Winkler.
T: "Who is in that room?" (2 minutes and 55 seconds)—"Melody" (Moderato), by Kretschmer.
T: "I give you my word."
T: "I've a splendid scheme" (1 minute and 55 seconds)—"Serio Comique" (Characteristic), by Sorensen.
T: "Sounds like Elsie's janitress."
T: "I would never marry you" (2 minutes and 40 seconds)—Continue to action.
T: "Now for the cruel."
T: "Well, you poor—" (3 minutes and 20 seconds)—Theme, until * * * * * * END.

AT YOUR SERVICE!

¶ The Music Department of Motion Picture News is anxious to serve musicians and exhibitors in any way possible.

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Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Advance Reviews

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.*]

"Belgium, the Kingdom of Grief"

(Ten reels—Offered by Helen Fulton)

THIS is an attraction that played in Chicago during the third Liberty Loan campaign and which was responsible for raising a considerable sum of money. For the most part, it is a history of the war, centering around Belgium, compiled from scenes that have from time to time appeared in the topical weeklies and the war reviews.

It opens with a few scenes taken under the auspices of the City of Brussels and shows in pageant form the history of Belgium since the time it broke away from a cruel Dutch king in 1830 and became a free nation. A few details prior to the coronation ceremonies of King Albert in 1909 are given and then comes the war.

This compilation of views of marching troops, ruins, war activities, etc., is vastly interesting even though much of it has been seen before. But here it is presented in chronological order. Pictures of the Germans entering Belgium have been obtained and of particular interest are those scenes showing the Germans entering Brussels. The inhabitants of this city who agreed not to resist the German hordes lest the place meet the fate of other cities of Belgium, lined up on either side of the Kaiser's soldiers and watched them pass by in utter silence. A few close-up glimpses of the Kaiser and the Crown Prince are also shown. After the glimpse given of the latter the observer is convinced that the cartoons haven't burlesqued him so much after all.

Facts regarding the war that are now history, such as the entrance of the French and English into the conflict, are given and the troops of these Allies are shown. In fact, the war is carried right up to the time of America's entrance and there are few facts that are not set down and pictured in interesting style.

"Belgium, the Kingdom of Grief," is a living proof of Caesar's classic statement: "Among all the Gauls, the bravest are the Belgians."—*Peter Milne.*

"Once a Mason, Always a Mason," with Mr. and Mrs. Sidney Drew

(V. B. K. Comedy, in two reels. Release plans to be announced later)

APPARENTLY this is the first comedy produced with the Drews since they left the Metro program. Although it could not be called a knockout, still it runs along the same lines as their past contributions. It will give fine satisfaction, as it is clean and wholesome.

The story has been constructed so intelligently that it has no trouble in holding the attention through the two reels.

Henry and Polly move to the country. They are received by the Four Hundred in splendid style. Henry, however, complains that there is one thing they failed to do, and that is to ask him to become a Mason.

Several evenings later he comes home and tells his wife the joyful news of his initiation into Masonry, which is to take place that evening.

Upon his return home that night, Polly insists on knowing all the secrets of Masonry. She is so persistent that he is obliged, to get rid of her, to tell her something. So he starts telling her a story that is really laughable. After that he has no trouble in getting away from the house for a drink or two, giving the lodge meeting as his excuse.

Masons, who are in a position to know the absurdity of the revelations, will enjoy this picture immensely.

This attraction offers a splendid opportunity of tickling the curiosity of Masons, as well as of others, by advertising it as "The Mysteries of Masonry Revealed."—*P. S. Harrison.*

"Three X Gordon," with Warren Kerrigan

(Hampton-Hodkinson—Directed by Ernest Warde)

THIS picture will please your patrons inasmuch as it offers entertainment of the light type, the kind that appeals to the popular taste right now. It is something different than the overworked war drama.

The hero is introduced as a much spoiled young man with plenty of money to spend. The father gets tired of his son's sporting spirit, cuts him off without a cent and bids him go and make his own living. He takes his friend with him and they travel westward. They obtain a job on a farm. Eventually they become real men. They then decide to make use of their own experience in reforming other dissolute young men, for a certain sum of money. They form the "Pep Syndicate," which proves a great success.

To square matters with his sweetheart, they abduct her brother whom her father thought the hero had spoiled, and make a man out of him.

When war is declared they join the Army, become officers and return home much to the joy of the parents, especially to that of the heroine, who had never lost faith in the hero.

The process used by the principal of the "Pep Syndicate" and his assistant, in reforming the different students, dissolute sons of wealthy parents, is quite comical. It will get many laughs.

The picture is clean and should have universal appeal. Length, 5 reels.—*P. S. Harrison.*

Additional Advance Reviews on Page 2804

"THE ROMANCE OF TARZAN"—FIRST NATIONAL

Fitting Sequel to "Tarzan of the Apes"

THIS picture was reviewed extensively in last week's issue. It is a fitting sequel to the previous Tarzan picture and dwells on Tarzan's romance and his battle against the conspirators who seek to separate him from the girl he loves.

It has loads of action, good thrills and a plentiful supply of comedy, this latter being furnished by Tarzan's efforts to accustom himself to the ways of "polite" society.

While the action is a little jumpy at times, this fault can be overlooked for the tale is of an engrossing character and minor faults will hardly interfere with the spectator's interest in the action itself.

Elmo Lincoln's tremendous physique fits him remarkably well for the leading role, while he is supported well by a cast headed by Enid Markey and Cleo Madison, long a star in her own right. The direction of Wilfred Lucas is commendable, although probably the continuity of his work has been ruffled at times by the film editor.—*Peter Milne.*

THE CAST

Tarzan.....Elmo Lincoln
Jane Porter.....Enid Markey
La Belle Odine.....Cleo Madison
Professor Porter.....Thomas Jefferson
Juan.....Monte Blue
Clayton.....Colin Kenny
Lawyer.....Clyde Benson
Priest.....Nigel de Brullier
Englishman.....Phil Dunham

Concluding chapters of "Tarzan of the Apes," from the book by Edgar Rice Burroughs.
Scenario by Bess Meredyth.
Directed by Wilfred Lucas.
Supervision of Isadore Bernstein.

SUGGESTIONS

Those of you who played "Tarzan of the Apes" know the advertising value of this picture well in advance. It is a continuation of the previous picture, though in no sense does one have to be acquainted with the content of the former to get the story of "The Romance of Tarzan." If you play this for an extended run get some of the atmosphere of the picture into your lobby and don't be afraid to spread yourself on newspaper advertising. The suggested advertisements in the press sheet are good and are gotten up on a style to demonstrate the unusual character of the production.

Try to get this atmosphere into your lobby as well. Make a liberal use of stills. With these your artist will be able to fix up some catching drawings. Bring out in these the fact that Tarzan is a jungle man, cast in society of a sudden. To do this tell your artist to let his imagination work. You might give a picture of Tarzan in his primitive garb standing in a ball room surrounded by shocked and horrified people in evening clothes.

AD TALK

Patrons of the ———— theatre who thrilled at the adventures of the titular character in "Tarzan of the Apes" will have an opportunity of witnessing his further career in "The Romance of Tarzan," which will be shown at the ———— theatre beginning on ———— of ———— week for a period of ———— days. This picture is even more entertaining than its predecessor, if such a thing is possible, for in it Tarzan is brought back to civilized lands where he has a difficult time accustoming himself to the ways of folk who sleep in houses, wear dress clothes and eat meals with a knife and fork.

His romance with Jane Porter, the first woman he laid eyes on, makes a thrilling tale, inasmuch as it is often menaced by the plotting of Clayton, the man who seeks to rob Tarzan of the estates which are rightfully his. Part of his plot is the employment of La Belle Odine to lure Tarzan away from Jane. But the woman is unsuccessful in this, as Tarzan remains true to his love despite all La Belle's amarous advances.

The conspirators do, however, succeed in causing Jane to look with suspicion upon Tarzan and because of this he goes back to his jungle home. La Belle, however, clears the whole thing up because she has found that she loves Tarzan. She goes to Jane and tells her the truth with the result that soon afterwards Tarzan is joined in his jungle home by the woman he has always loved.

Elmo Lincoln continues in his original role and makes a splendid showing. Enid Markey is again seen as Jane while Cleo Madison, long a picture star in her own right, appears as La Belle, giving a highly sustained performance throughout the length of the picture.

THE STORY

Tarzan, the son of Lord and Lady Greystoke, who has been brought up in the jungle with only the wild animals as companions, is finally discovered by the searching party in which are Jane Porter and the false heir to the Greystoke millions, Clayton. It is proven through finger prints, that Tarzan is the real son of the Greystokes and the party prepares to sail for England. It is attacked by the native blacks, however, and it is all that Tarzan can do to rescue his new-found friends. He succeeds in getting them all to the boat safely and then they sail away without him because of the perfidy of Clayton, who claims that he saw Tarzan killed.

But Tarzan is not to be so cheated of the woman he loves. He swims to sea and boards a tramp schooner and finally, after many voyages, lands in San Francisco. Jane and her father have returned to their ranch in southern California and are visited by Clayton, who, now that he believes he has proven Tarzan dead, already calls the Greystoke millions his own. Tarzan beats his way south and at last arrives in the vicinity of Porter ranch. He rescues Jane from bandits who kidnap her with the idea of securing a ransom and thereafter Clayton's life is miserable again.

Back in San Francisco Tarzan has a hard time getting along in society. Clayton hires the bandits and La Belle Odine, a woman of the dance halls, to lure Tarzan away from Jane. They succeed in compromising him and when Jane turns him down the man returns to his jungle home. La Belle, who really loved Tarzan, goes to Jane and tells her the truth and as a consequence Jane once more goes in search of the man she loved from the time she first saw him. She finds him and at last their happiness is unmolested.

ADVERTISING AIDS

PAPER:—There are two one-sheets furnished on this production. One shows Tarzan in jungle with elephant; the other a modern scene in which he is administering justice to a villain. The three shows Tarzan and priest by the side of the sea; the six is a jungle scene with Tarzan and Enid Markey while the twenty-four is a picture of Tarzan and heroine on elephant's back.

ADVERTISING CUTS:—Suggested advertisements are provided in the "Tarzan" press sheet in one, two, three and four-column sizes. Cuts are provided for these and the lettered is suggested. The exhibitor may, however, use any wording he so desires in the mortise.

PUBLICITY CUTS:—These are furnished in one, two, three and four-column sizes and include star cuts of the various leading players as well as scene cuts. There are either halftones or line cuts available. In addition there are border cuts, one of which is reproduced on this page. These are good for dressing either advertisements or program stories.

LOBBY DISPLAY:—There are ten 8 x 10 sepia, eight 11 x 14 sepia and two 22 x 28 colored. Window cards come in two sizes, 11 x 14 and 14 x 22.

Heralds are supplied in two colors, while other accessories include music cue sheet, lobby photos, a broadside and two kinds of slides. the press sheet contains the music cues, reproduction of paper, cuts and a variety of publicity stories and promotion material.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS: October 26 issue, pages 2618 and 2619; October 19 issue, pages 2499, 2500 and 2501.

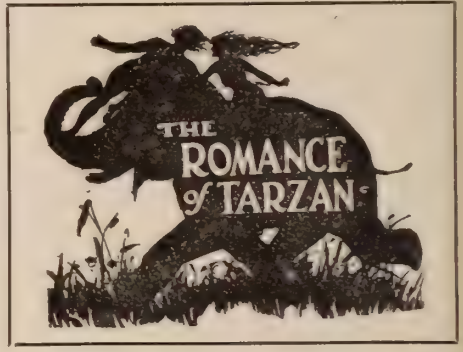
CATCH LINES

Tarzan, reared in the jungle, is suddenly transported to the social life of San Francisco in "The Romance of Tarzan." See him struggle with dress clothes, forks and the thousand and one conventions of modern day "civilization" that would loom formidable before a man of his type—see him crush those who conspire against him as you would crush a fly.

The concluding chapters in Edgar Rice Burroughs' famous work, "Tarzan of the Apes," in which Tarzan battles with modern society.

Someone passed insulting words about the girl Tarzan loved. It was at a reception and notwithstanding, Tarzan proceeded to flog the liar and all his defenders. See Tarzan's other adventures in the civilized world in "The Romance of Tarzan."

Tarzan's enemies hired a woman of the dance halls to lure him away from the girl he loved. But despite all the woman's passionate advances he remained true. See what Tarzan did when he discovered the plot.



Gordon Griffith
in the
"Romance of Tarzan

Star Cut

"HER GREAT CHANCE"—SELECT

Human Characters Put This Over for a Hit

THE element of heart appeal forms the basis of this entertainment. It is contained almost in every situation. The hero as well as the heroine are given human parts, the kind that never fail to attract sympathy.

The former is presented as the son of a millionaire and a regular good fellow. He is shown as ever ready to assist friends. He drinks a little and quarrels with the governor, but it is because the old man doesn't understand him. He could have made a fine boy out of him had he known how to go about it.

The latter is introduced as a shop girl, loved by the hero, but refusing to consent to marrying him as she doesn't want it said that she married him for his money.

The drunken scenes in the garden will hardly prove offensive even to the overcritical, as they are not overdone. It is a clean attraction and the kind that will have a universal appeal.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Lola Gray.....Alice Brady
Charles Cox.....David Powell
Mrs. Gray.....Nellie Parker-Spaulding
Ida Bell Gray.....Gloria Goodwin
Genevieve.....Gertrude Barry
Cox, Sr.....Hardy Kirkland
Kitty.....Ormi Hawley
Lawyer.....C. A. de Lima
Boniface (Hotel Proprietor)..Jefferson de Angelis

From Fannie Hurst's "Golden Fleece."
Scenario by Charles Maigne.
Directed by Mr. Maigne.
Photographed by Leo Rossi.

SUGGESTIONS

Try to get into your advertisements and any display you may make in your lobby, the realistic and thoroughly human character of this picture. It is one that will appeal because of these elements, so see whether you can make them work for you in any advertising you do.

Miss Brady is considerably popular already, but you might make her name carry greater weight if you mention the fact that she is starring in New York at present in a spoken play, "For Ever After."

Charles Maigne who prepared the continuity and direction is also well known because of his work on many Paramount and Artcraft scenarios, while David Powell, the leading man, is one of the most popular actors of the screen.

AD TALK

The management of the ———— theatre will offer a different type of photoplay on ———— of ———— week when the Select picture, "Her Great Chance," is shown. Alice Brady is the star of this production, and it was written and directed by Charles Maigne, who based his scenario on a story by Fannie Hurst, entitled "Golden Fleece." That this production varies from the usual type of photoplay is significant immediately from its story which tells of the romance of a rich man's son and a shop girl. The latter refuses to marry him while he continues to waste his fortune on Broadway, but as soon as she discovers that he is penniless accepts his proposal. And so as man and wife they begin life anew.

This little romance is simplicity itself, but from first to last the picture is most interesting. Miss Brady gives a well-sustained performance as the girl, and receives sterling support from David Powell in the opposite role. However, the treatment accorded the picture by the adaptor and director, Mr. Maigne, goes a long way toward establishing its entertaining value. Mr. Maigne, who has had a long experience as a scenario writer makes his bow as a director with "Her Great Chance." It is a particularly auspicious beginning that Mr. Maigne has made, for he has treated the story originally in every respect. Above all has he made sure that the characters are always human. You will not find either Lola Gray or Charlie Cox doing anything that the ordinary human being would consider extraordinary. These are true people. Again Mr. Maigne has discarded the majority of the stereotyped conventions of the picture director, and has turned out a straightforward, progressive narrative that constantly centers itself on the activities of the two principals, leaving minor incidents of the plot that others would have devoted considerable space to, to the mere mention which is all they deserve.

The production throughout is realistic and lavish when the occasion demands, while the supporting cast includes such well-known and capable players as Jefferson de Angelis, Hardy Kirkland, Nellie Parker-Spaulding, Ormi Hawley and Gloria Goodwin.

THE STORY

Lola Gray, a sales girl, loves Charlie Cox, a millionaire, well known on Broadway and other fast places for the easy manner in which he spends his dollars. One night she accompanies him and a party to a road-house, where Charlie and his friends get very much in wine. Lola, however, partakes in moderation that closely resembles total abstinence. When Charlie leads her away from the throng out beside a brook and proposes she refuses. As a consequence Charlie seeks to drown his sorrows in the road-house fountain. The evening ends in a wild orgy. Charlie and his friends splash about in the pool, and insist that the frantic proprietor join them.

On the next day, Cox, Sr., sends for his lawyer and changes his will. The lawyer's confidential secretary is Ida Bell, Lola's sister, and it is she who first learns that Charlie has been cut off with but a single dollar. At home that evening, Ida Bell makes spiteful remarks regarding Charlie and then, believing the time for her triumph come, tells Lola about the new will. Lola had that afternoon again refused Charlie's proposal, but now she calls him up and accepts. So that evening they are married.

Morning brings news of the elder Cox's death to Charlie. Aside from feeling a slight sorrow for his bereavement, Charlie is rather enthusiastic when he dwells on his inheritance. It is then that Lola tells him he has been practically cut out of the will. And at first Charlie is in despair, but Lola eventually convinces him that this was one of the reasons for her marrying him. Wealth had stood as a barrier between them, she tells him, and now that it is gone, they can start life anew together. And they start it anew out on a farm in the Middle West.

CATCH LINES

Alice Brady in a thoroughly human and realistic role—in a story that possesses these same elements in abundance

Based on Fannie Hurst's popular story, "Golden Fleece."

Scenarioized and directed by Charles Maigne, long one of the leading photoplayrights of the day, and now destined to assume a similar position in the ranks of directors.

Alice Brady in a splendid, human picture supported by a notable cast headed by David Powell.

Alice Brady, now starring in the Broadway play, "For Ever After," in her latest and most human Select picture.

Prepared and directed by Charles Maigne, whose scenarios on "The Blue Bird," "Prunella"

(Continued on page 2797)

Two-Column Star Electro for Miss Brady's New Series

"THE WOMAN WHO GAVE"—FOX

A Mellow "Meller" for Evelyn Nesbit's Fox Debut

HERE is the wildest of wild melodrama. It has the old 10-20-30 beat a mile. The producers have placed their faith in the name of the star—Evelyn Nesbit—to draw the crowds, and have then provided the sort of vehicle they believe will be wanted by crowds drawn by that name.

A Prince of an imaginary Balkan republic, gets stuck on the heroine, who is an artist's model. He tricks her into his apartment, locks the door and attempts to assault her. By the way, some highly dramatic closeups are shown. The hero's face, for instance, with lustful expression, accentuated by the use of drops of perspiration to denote vicious mental struggle. Also the heroine's, expressing horror.

She threatens to kill herself unless she is released. The Prince states that if marriage is what she wants, she shall have it. Thereupon he calls the Consul General to perform the marriage ceremony.

In response to a telegram the Prince leaves for his kingdom, taking his chattel along, but in time they again return to America. The husband now treats the wife shamefully.

Why she stood it all and didn't call a policeman or any other American to knock his block off, is beyond comprehension. Of course we wouldn't have a story then. But sympathy for the heroine takes wings. The producers, in all probability, have placed their faith on the star.—*P. S. Harrison.*

THE CAST

Colette.....Evelyn Nesbit
Andrien Walcott.....Irving Cummings
Don Walcott.....Robert Walker
Prince Vacarra.....Eugene Ormond
Delia Picard.....Dorothy Walters
Rudolph.....Russell Thaw
Written by Isola Forrester.
Staged by Kenean Buel.

CATCH LINES

Featuring Evelyn Nesbit and her son, Russell Thaw.

A story of an artist's model, whose beauty was her greatest curse.

Evelyn Nesbit in a tragic chapter of life wherein an artist's model is forced to become the wife of a Bulgarian Prince.

Evelyn Nesbit, long known as the most beautiful woman in America, in a startling drama of an artists' model and a wealthy roue.

Written by Isola Forrester, one of the best known writers of the present age.

The thrilling story of an artist's model who grew to hate her own beauty.

AD TALK

The story of an artist's model enacted by the best known artist's model in the world will be the featured attraction at the ———— theatre on ———— of ———— week when "The Woman Who Gave," a Fox production is shown. The leading figure in this picture is Evelyn Nesbit, while her son, Russell Thaw, appears in a prominent role. Since Miss Nesbit has risen to such prominence in another world—that of the stage—many people have forgotten that she once posed for such well-known artists as Jessie Wilcox Smith, Harrington Mann and Charles Dana Gibson. Her likeness has adorned the covers of magazines time and again, while many a portrait gallery has contained her picture. And so Miss Nesbit is peculiarly fitted to assume the role of Colette, the artist's model in "The Woman Who Gave."

The story of Colette is one of the most dramatic that has been presented on the films in some time. Written by Isola Forrester, one of the leading authors of the day, it tells of a young woman whose beauty caused her a great tragedy. Prince Vacarra, of Bulgaria, is attracted to Colette through one of her pictures and, as a result, he lays a trap for her in his apartment. She is forced to marry him. The manner in which she is eventually saved from his foul brutality makes a tale of a most thrilling nature excellently enacted by Miss Nesbit and her supporting players. Irving Cummings, Robert Walker, Eugene Ormonde and Dorothy Walters constitute this supporting cast.

The production was staged by Kenean Buel, a director, well fitted to handle a subject of this nature. It is lavishly presented in every respect and not the least of its lavishness is its star.

THE STORY

Colette, an artists' model, poses for two brothers, Andrien Walcott, a hunchback, and his brother, Don. They treat her with the greatest consideration, and it is a relief to her to be in their company, so contrasting to that of a number of vulgarians, masking as artists, for whom she has posed. When Andrien's picture near completion, a Bulgarian prince, Vacarra, sees it and falls in love with the model. He soon secures an introduction, but as all his overtures toward her are futile he plots to trap her in his apartment. This he succeeds in doing, and then gives her the choice of marrying him or becoming his mistress. Colette chooses the lesser of the evils.

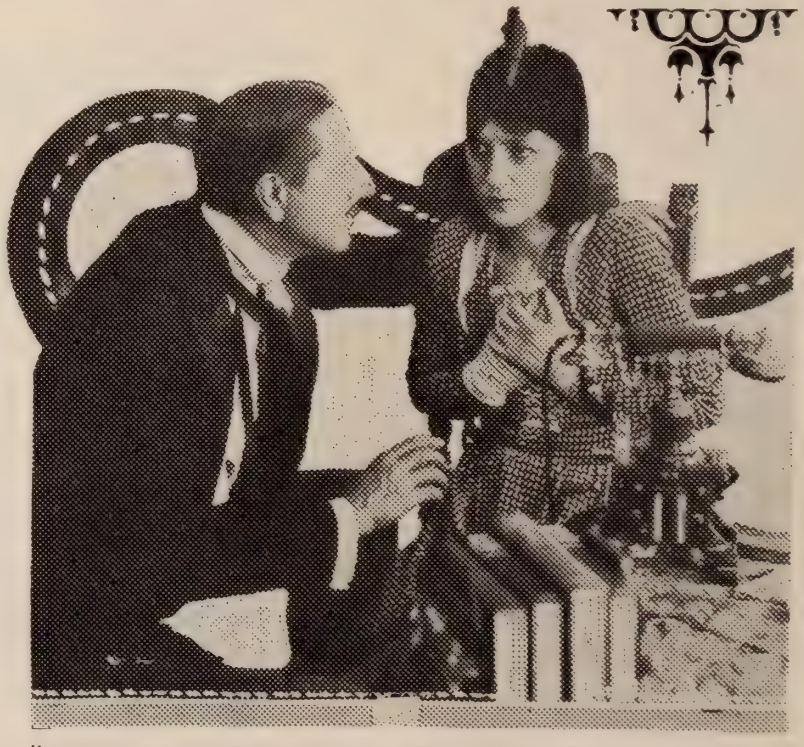
When war breaks out Vacarra takes her to Bulgaria, and leaves her while he joins his regiment. After a year a son, Rudolph, is born to Colette. When Vacarra returns home he refuses to treat the boy kindly as he resents his presence. Shortly afterward the family returns to America. Here Vacarra shamefully persecutes Colette, beating her when she refuses to attend his banquets, which are no better than wild orgies. On one of these occasions Colette meets Don again, and is thoroughly ashamed to be seen as the hostess of such company. Vacarra eventually takes Colette to his mountain lodge, which is near the Walcott's bungalow. Vacarra's brutality is now aimed at the boy, and to protect him, Colette, one night fells her husband with a heavy missile. She takes her son and flees to the Walcotts.

Andrien is going blind, and Colette pawns her jewels to get money for an operation. Through them Vacarra again finds her. He steals the boy, and taking him to a high cliff is about to dash him on the rocks when Andrien hearing the cries rips the bandage from his healing eyes and grapples with him. They both fall and are killed. And later Colette pledges her love to Don.

ADVERTISING AIDS

PAPER:—Some extraordinary paper has been prepared for this picture if the reproductions in the press sheet are anything like the actual. Some of it is after paintings of Miss Nesbit—

(Continued on page 2801)



"THE WOMAN WHO GAVE" WILLIAM FOX PRODUCTION

Scene Cut on This Production

"BORROWED CLOTHES"—JEWEL

Lois Weber Scores Again with Production Starring Mildred Harris

THIS picture was reviewed extensively in the advance reviews of the issue of Sept. 28, on page 2079, under the temporary title, "Orange Blossoms." It is a classy production. One really couldn't expect anything less from Director Lois Weber, with such players as Mildred Harris and Lewis Cody for principals.

One of the situations borders somewhat on the risque, but it has been handled in such a refined way that I doubt whether it would give offense to anybody. There are no vulgar scenes of any description shown in it.

This attraction has been produced elaborately, the interior of a real home of some wealthy person in Los Angeles, Cal., having been used as a background in some of the scenes. The photography and the artistic effects are also splendid.—Released Oct.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Mary Kirk.....Mildred Harris
George Weston.....Edward J. Peel
Louise Kirk.....Hellen Rosson
Stuart Furth.....Lewis J. Cody
Rita Morris.....Fantine La Rue
Mary's father.....George Nicholas
Mrs. Kirk.....Edythe Chapman
Story by Marion Orth.
Scenario and direction by Lois Weber.

SUGGESTIONS

As was the case with "The Price of a Good Time" and "For Husbands Only," the Jewel Company has again provided a title that is excellent from the advertising viewpoint. Its possibilities are varied and offer opportunities for every exhibitor no matter what his location or the type of his clientele. If you use special drawings, you might get your artist to paint a picture of Miss Harris clad in particularly flashy clothes. In the background have another picture of her, perhaps just the head this time, in modest attire. This can be made striking, providing the first figure is done in brilliant colors, the one in the background in more subdued tones or just in lines. Underneath this have whatever catch line containing a play on the title that you think suitable. One that might be suitable appears under "Catch Lines."

Remember that Mildred Harris has attained a wide popularity because of these previous pictures and feature her prominently. She has ability, beauty and personality. Also mention these other pictures in newspaper and general advertising as well as Lois Weber's name. Miss Weber is the only woman director to attain prominence. Her name would have a special appeal to women and if you are in the habit of circularizing your patrons bring out Miss Weber's name and her work prominently in all letters or cards addressed to the feminine portion of your clientele.

AD TALK

Mildred Harris, star of such popular pictures as "The Price of a Good Time" and "For Husbands Only," will be the star at the ——— theatre on ——— of ——— week in her latest Jewel production, "Borrowed Clothes." This is the story of a pretty salesgirl whose character, while perfectly innocent, is blackened by a series of unexpected incidents. She is cast out even by her own family, that is in a moral sense, and is only saved from being forced into a loveless marriage by a father only too eager to marry her off to the first man that presents himself, by the eleventh hour appearance of the man she has always really loved and who was in a partial sense, responsible for the various misfortunes that befell her.

Miss Harris, one of the youngest, and at the same time one of the most appealing and prettiest actresses on the screen today, appears to striking advantage in the featured role of "Borrowed Clothes." It is one which is particularly adapted to her talents, or rather, it is one to which Miss Harris particularly well adapts herself for versatility is not the least of her many accomplishments. Her support again includes Lewis J. Cody, who appeared with her in the two pictures named above, while others are Edward J. Peel, Hellen Rosson and Fantine La Rue.

The picture has been dramatically presented under the direction of Lois Weber, one of the most famous directors of the screen. She worked on an original story by Marion Orth and the results are certainly all that could be desired. Miss Weber knows pictorial values and has the happy knack of bringing out the best in all players that come under her direction.

THE STORY

Mary Kirk, salesgirl, agrees to marry George Weston, a member of the firm by which she is employed. While she does not love him she gives her consent to his proposal due to the urging of her sister, Louise, who is anxious for money and social position. Mary is really in love with Stuart Furth, a handsome, wealthy young man, really of decent character but entangled in the meshes of Rita Morris, a lady of the world. Stuart has developed a sincere admiration for Mary and awaits the opportunity to ripen their acquaintance.

One day while Mary and Weston are at the beach for a swim, a fire breaks out in the bath houses and their clothes are destroyed. Stuart happens along in his machine and volunteers to take Mary home. He takes her to Rita's place and borrows some of her clothes for Mary. As she is about to leave Rita comes in and objects. Stuart tells her to leave in no uncertain terms and in revenge she has the place raided by police. Mary escapes and after a long while reaches home. Her father, seeing her in the borrowed finery, believes the worst and severely beats her. Her wedding with Weston is called off. Louise, not wanting to see the man escape the family, thereupon begins a game that eventually results in Weston proposing to her.

One day Louise visits the family of the married Weston brother and discovers that the firm is nearly bankrupt. So on the day set for her wedding she takes a train for other parts. Poor Mary is once again nominated for marriage to Weston by her father, thankful that anyone wants her for a wife. So she is thrust into Louise's wedding gown. But Stuart, who has heretofore been repulsed by Mary, finally asserts himself and arrives in time to claim Mary as his own bride.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is a good portrait of Mildred Harris; two three-sheets; sixes and a twenty-four on this production. All paper is striking in conception and attractively colored. The theme of the picture is well brought out and should attract great attenion if this paper is prominently used.

LOBBY DISPLAY:—The usual selection of scene and star stills are furnished in the standard sizes. A title card goes with each set.

ADVERTISING MATERIAL:—A variety of scene cuts are provided on this production in one, two and three-column sizes. There are star cuts of Miss Harris, special for this production, as well as stock star cuts.

Slide, music cue sheet, window card and press sheet are among the other accessories provided at Jewel exchanges.

CATCH LINES

Mildred Harris, star of "For Husbands Only" and "The Price of a Good Time," in her latest and most startling Jewel production.

Produced under the direction of Lois Weber, one of the few women and the most brilliant of these, who have successfully undertaken picture production.

Mildred Harris, the beautiful young star of Jewel productions, supported by Lewis J. Cody and a cast of screen artists.

A fire destroyed Mary's clothes and she was forced to array herself in the borrowed finery of a woman of the world. When her father saw her so dressed he expected the worst and mistreated her terribly. See the startling results of this mistake in "Borrowed Clothes."

Produced under the direction of Lois Weber, the same woman who is responsible for such great successes as "The Price of a Good Time" and "For Husbands Only."

"HER GREAT CHANCE"

(Continued from page 2795)

and the first series of Elsie Ferguson pictures established him as one of the foremost in his art.

ADVERTISING AIDS

PAPER:—Two one-sheets (one scene of production and one of star special for this production); two three-sheets (one scene of production and one personal of star special for this production); one six-sheet (scene) and one 24-sheet (scene).

CUTS:—(Electros)—Two one-column (one star cut and one scene cut); two two-column (both production scenes); one three-column (scene). Select also has new star cuts of Miss Brady in one-half, one and two-column sizes.

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats" colored scenes; one 22 x 28 star portrait, colored, upright (stock-new).

Slide and music cue sheet.

Star Cuts on This Production Also Provided in Two-Column Size

"SHOULDER ARMS"—CHAPLIN—FIRST NATIONAL

Chaplin Plus a Timely Subject—What More Can You Ask?

PERHAPS "Shoulder Arms" will not cause as many laughs as "A Dog's Life," but I believe it will please equally as well, because it is timely and contains many features never before introduced in a Chaplin comedy.

The story introduces the star as a private in the U. S. Army.

There are several unusually good comedy situations in it, the most laughable one being where the hero, while behind the German lines, dons a device painted to look like the trunk of a tree. By its aid, he succeeds in killing several Germans, also in liberating his captured pal. One stroke, at one time, fails to kill a Boche, because he is of too large dimensions. A chase then follows, which is thrilling as well as comical. The hero, at the crucial moment, eludes his pursuer by simply standing still, making himself appear like a tree without any branches.

There are several other exciting situations. The near-capture of the hero in the ruins of an old building, for instance, where he meets the heroine. Also while in the Kaiser's headquarters, in disguise. But in each case he is able to get out of a tight fix, much to the relief of the spectator. He will get many a round of applause from the audiences, as their sympathy will travel with him all the while.

It is a picture that will offer splendid entertainment right now.—Length, 3 reels.—*P. S. Harrison.*

THE CAST

The Soldier.....Charlie Chaplin
His Companion-in-Arms.....Syd Chaplin
The French Girl.....Edna Purviance
Written and Produced by Mr. Chaplin.

SUGGESTIONS

First be sure to drive home the fact that "Shoulder Arms" is a new picture. Advertise it as the only one that Chaplin has produced since "A Dog's Life." Any manner by which you can draw a line between it and the Chaplin reissues will be acceptable. First National publicity suggests that you use a Chaplin signature cut in your advertising, and this is apparently one of the best plans evolved to signify the picture's authenticity and recent production.

First National also gives two good suggestions for lobby display. The stock posters carry large figures of Chaplin as a soldier. This figure can be cut out, mounted on cardboard and hung with all the kitchen utensils that the comedian takes to the trenches. This will be a most effective display. The other is more expensive, and suggests that you dress your lobby as the trench scene taken from the picture, the entrance to your house being the entrance to the dugout in the original.

It is our opinion that the cutout idea is the better of the two. You can use more than one cutout and have the figures placed in various parts of the lobby.

AD TALK

Next week the management of the ———— theatre will offer its patrons something novel—a war picture!

But wait! We should add to make our point quite clear that it is a war comedy. That's a little better, eh?

But wait again! Charlie Chaplin is the star! That makes us friends again, doesn't it?

And if you want even further urging, Charlie Chaplin's comedy, war picture is a *new* picture. It is none of this old stuff made over, boiled down and cut up. "Shoulder Arms," this is its title. is the second of his pictures made exclusively for distribution through the First National Exhibitors' Circuit. Mark that well. When you see the name First National on a Chaplin picture you will also see Charlie's signature, and when you see *that*, you know that it's authentic, his latest and best.

In "Shoulder Arms" Charlie takes a stab at the Hun, and succeeds in bringing Kaiser, Crown Prince, and von Hindy, into the American lines, captives all. Of course, after he has done this, Charlie has to go and wake up and spoil it all.

The management of the ———— theatre refuses to take it upon itself to enumerate the laughs in "Shoulder Arms." The cashier tried and, though he is an expert accountant, he soon lost track of the number, and gave it up. But what we will say is that "Shoulder Arms" is a comedy on the life of the soldier that is just packed with laughs. There is a lot that is humorous in the doughboy's life despite the serious work that is his. And we for one offer a hearty vote of thanks to Chaplin for bringing this humor out on the screen.

THE STORY

Telling the story of a Charlie Chaplin picture is similar to making an effort, and a futile effort, at painting the lily with the comparatively material pigments of the artist. When we have said that Chaplin goes to war in "Shoulder Arms," we have given a foundation upon which any one's imagination can play and on which he can build his own story. But for the benefit of those who want all the details of the plot, hearken.

Chaplin is the "awkwardest" member of the awkward squad at camp, and after a hard day's work attempting to master the manual of arms and to toe instead of out, he throws himself on his cot for a few minutes' stay in the justly celebrated arms of Morpheus. Then enter Chaplin of the trenches with various paraphernalia, such as a washtub, a grater, a mouse trap, a dripping pan (probably to catch the rain), and sundry others things not mentioned in the complete outfit of the soldier.

There comes the time when Chaplin goes over the top, and successfully, and then there comes the time when he camouflages himself as a tree, and goes on a spying expedition within the German lines. One soldier wants to cut him down for fire wood, but he manages to escape. And then he rescues a pretty French girl. He lets her know that he is an American by hitting himself on the head with a brick, and then pointing out the Stars and Stripes he sees as a result of the blow. And then, yes, yes, he gets into a German officer's uniform, no matter how or where, and puts the French girl in another and takes the wheel of the Kaiser's car, driving his nibs, the war lord, his son, the Clown, and none other than Hindy or Ludy, or one of those generals back into the American lines. And then, sorrow of sorrows, he awakes on his cot in the rookie camp.

ADVERTISING AIDS

PAPER:—Two one-sheets, one shows Chaplin and Purviance, other shows Chaplin coming out of dugout. The three-sheet shows Chaplin dressed over with all the kitchen utensils he uses in the picture. The six is Chaplin undergoing physical examination, while the twenty-

(Continued on page 2800)

DIRT MIXED WITH CEMENT AND PLACED OVER CANVAS
ORDINARY PINE STRIPS CROSS NAILED
ARTICLES TO IMITATE WAR TROPHIES
FLOUR SACKS OR SAND BAGS FILLED WITH DIRT
2 x 4 S UNEVENLY NAILED FOR DUGOUT
USE DUGOUT DOORS FOR ONE SHEET DISPLAY
EXIT
ENTRANCE
THE BOX-OFFICE CAN BE CAMOUFLAGED
FIGURE CUT OUT OF THREE SHEET

LOBBY SUGGESTION FOR "SHOULDER ARMS"

Lobby Display Suggested by First National on This Production

"THE KING OF DIAMONDS"—VITAGRAPH

Harry Morey Stars in Feature of Great Dramatic Intensity

THIS is one of the strongest pictures that Vitagraph has issued in some time. Its story is handled quite superlatively from the dramatic standpoint and while the outline of its essentials may suggest a distasteful theme, the treatment accorded it banishes anything that might offend and at the same time raises the story's intensity to an unusually high degree.

Mr. Morey's characterization of the man whose wife and home are taken from him by an unscrupulous physician who makes it appear that his patient is the victim of leprosy, is deft and strong. It is a role that fits this sterling actor very well indeed. Strength of character and strength of physique were required that the full force of the part might be realized—and these attributes, all too scarce among the majority of actors, Mr. Morey possesses in abundance.

The support which includes Betty Blythe, Jean Paige and George Majeroni renders adequate assistance, Miss Paige in particular scoring a decisive success with her delightful naturalness and attractive appearance.—Released Oct. 14.—Length, 5 reels.—*Peter Milne.*

THE CAST

Oliver Bennett.....Harry T. Morey
Lucille Bennett.....Betty Blythe
Jewel.....Jean Paige
Dr. Emilio Toranno.....George Majeroni
Author: Edward S. Ballou.
Director: Paul Scardon.

CATCH LINES

Harry Morey in the strongest feature he has ever appeared in for the Vitagraph Company.

A splendid supporting cast headed by Betty Blythe, Jean Paige and George Majeroni.

A supposed leper returns a Diamond King, to wreck vengeance on his faithless wife and the man who stole her from him.

How an unscrupulous physician wrecked another man's life to win his wife for himself.

Supposedly a leper, Oliver Bennett jumped into the ocean to end it all. But he found life too sweet to give it up and later he discovered that the disease had never harrassed him. He later returned to avenge himself on the man who caused his suffering.

Harry Morey, an ace in the deck of actors, in a dramatic photoplay, "The King of Diamonds."

Harry Morey is an actor who demands and must have a strong, virile role. He does not depend for effect on curled or polished hair, nor on the latest cut clothes. Mr. Morey can impress in overalls or a dress suit. His latest picture, "The King of Diamonds," gives him a role that gives a wide play to his versatility.

AD TALK

Harry Morey, that virile actor whose appearance in Vitagraph pictures is always a much-looked-for event in film circles comes to the ——— theatre on ——— of ——— week in his latest feature, entitled "The King of Diamonds." This picture, the management feels quite safe in saying, is one of the most extraordinary and at the same time one of the most intensely dramatic that it has ever presented on the screen of the ——— theatre. It was written expressly for the star by Edward S. Ballou and directed by Paul Scardon, a man fully able to handle the production and the star by his long dealing with dramatic subjects featuring Mr. Morey.

The central characters are the Bennetts and a certain Dr. Toranno. The doctor loves Mrs. Bennett and she returns his love with equal ardor. Mr. Bennett (Harry Morey) realizes that his wife's love for him has grown cold but fails to discover the identity of the man to which she has changed her affections. The doctor, to get rid of Bennett, injects mineral poison in him on some pretext or another. This produces a soreness of the skin closely resembling leprosy. In a wild fear, Bennett throws himself into the sea. Mrs. Bennett and the doctor, believing him dead, then marry.

The climax of this story can not be well told in cold type. But it may be said that with the return of Bennett after he has discovered the truth of the whole situation there is a denouement that for sheer dramatic force and sustained interest has seldom, if ever, been equaled on either screen or stage. Betty Blythe, George Majeroni and Jean Paige appear in Mr. Morey's support in "The King of Diamonds."

THE STORY

Oliver Bennett realizes that his wife, Lucille, is drifting away from him, although he is not aware of the identity of the man who has alienated her affections. This man is Dr. Toranno. He and Lucille are madly in love with one another. Toranno knows full well that Bennett is a man that would fight to the last ditch and that he would never give up his wife. Consequently he administers to Bennett a mineral poison which brings out sores on the skin closely resembling leprosy. Bennett, crazed with fear, jumps into a row boat and puts out to sea. When far from the shore he jumps overboard. Lucille and the doctor watch him from the shore. Later they become man and wife.

Months later Bennett appears at an African diamond mine. Life was sweet and after he had struggled in the water he had been picked up by a passing tramp schooner. The owner of the mine, Dr. Sanderson, proves to Bennett that his skin trouble is slight and on learning the cause of it he realizes Dr. Toranno's treachery. He determines upon revenge. The chance comes when Sanderson dies, leaving him half his fortune with instructions to seek out his daughter and give her the other half. With Sanderson's ward, Jewel, whom he loves, he sets out again for the United States.

Taking a house next to Toranno he soon becomes acquainted with them. His beard is a staunch disguise. He gains the doctor's confidence and sees him invest his fortune in a worthless stock with glee. Bennett plans further revenge but Jewel then tells him that Lucille is Sanderson's daughter. His sense of duty to the dead man conquers his desire for revenge and then Fate takes a hand. He turns over the money to Lucille and departs with Jewel as his wife.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet.
LOBBY DISPLAY:—This includes the various standard sizes of photographs, selected from production and also from star poses. A title card is also furnished to complete this display.
CUTS:—There is the usual pen sketch provided on the star in cuts of both one and two-column sizes. There is also a two-column scene cut of a dramatic nature and a one-column cut of star in bedraggled condition he appears in during the middle part of the picture.
SLIDE, MUSIC CUE SHEET.

SUGGESTIONS

The title of this feature lends itself readily to original advertising. For a special display for the lobby you might have a frame dressed up as the border of a playing card, the king of diamonds, while in the center one of Morey's pictures with an announcement regarding the feature. If you use throw-aways have these made up in the size and form of playing cards. On one side have the usual card the king of diamonds, while on the other the announcement regarding your feature.

Unless you cater to a transient public it would be best to stay away from the leprosy angle of the picture. Such a topic is not usually discussed in the best regulated families and is rather distasteful.

HARRY MOREY
in Vitagraph Blue Ribbon Feature
"The King of Diamonds",
Two-Column Scene Cut

"WANTED A BROTHER"—GENERAL

Best of Series in Which Little Gloria Joy Is Starred

YOU will find an extensive review of this feature on page 2591, in issue of October 19. It is the best of the series in which Little Gloria Joy is starred, because it is based chiefly on the element of heart appeal.

In the construction of the story, the diminutive star's age has been fully taken into consideration by the author. At no time is she given a part that might be considered beyond her strength or maturity of her brains.

There are several touching scenes in the picture, the most affecting one being the meeting of father and son after the estrangement. Your patrons will hardly be able to keep a tear out of their eyes.

This attraction should give universal satisfaction.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bab Fanning.....Gloria Joy
Mrs. Fanning.....Mignon LeBrun
Mr. Fanning.....H. E. Archer
Daniel Wellsley.....Daniel Gilfether
Tom Wellsley.....Julian Dillon
Officer Mulcahy.....Edward Jobson
Mrs. Barton.....Ruth Lackaye
James McPherson.....William Reed
Directed by Robert Ensminger.

SUGGESTIONS

If you have been running this series of productions featuring Gloria Joy, and providing the people have received the previous numbers well, your work on "Wanted a Brother" merely consists of seeing to the fact that the people know this is another picture with the same star.

Children's matinees might be in order, as suggested on a former number of this series, providing your house is located in a residential district of the better class. Children don't like children's matinees as a rule but after looking "Wanted a Brother" over yourself you can form your own opinion on how the youngsters of the neighborhood will receive it. It is a chance for extra publicity that is worth while taking.

If you want to get the full benefit out of this series and the personality of the star, bring out the fact that she is by no means the stereotyped child actress but a natural, easy-going, little girl who is apparently oblivious of the camera in every scene.

AD TALK

On ——— of ——— week, the management of the ——— theatre will offer something new to its patrons in a production made by the Oakdale Film Company, entitled "Wanted a Brother." This picture features a child star by the screen name of Gloria Joy. The little actress is, in passing, both a glory and a joy to look upon and this high compliment is paid to her only after the most serious consideration, for there are many child stars in the film world. But as our readers are doubtless well aware, the average child star is usually so sophisticated that she is not a real child. As soon as the juvenile performer has spent a few weeks or months before the camera, he, or it is usually she, becomes so well versed in all its tricks that naturalness is lost—at least this is the fate of many of the younger professionals of today. To retain their naturalness and unsophistication is a thing exceedingly difficult. When many actors and actresses of mature age fail to succeed in so doing, the difficulty that confronts a child star can readily be imagined. With the case of little Gloria Joy, however, there is another story to tell.

To begin with, this child player has only been before the camera for a few months, so any chance of her becoming unduly sophisticated is reduced to a minimum. She is exceedingly natural, never conscious of the fact that she is a "star," and far from being stilted in gestures or expression. As a result her pictures are realistic, human and appealing, particularly as the authors have taken pains to avoid the usual type of child story. They have made a happy effort to get away from the "little child shall lead them" idea, and as a result the pictures show a certain refreshing originality that is highly commendable.

"Wanted a Brother" tells the story of a little girl, whose playmate, a rich little boy who has run away from his home, is arrested and sent to the House of Correction on a charge trumped up by the boys of the neighborhood who dislike him. How the girl finally manages to find him and bring him back to his father forms a tale full of bright and happy spots, which, at the same time, contains dramatic material sufficient to make it interesting at all times.

Daniel Gilfether, a sterling old character actor, Julian Dillon as the boy and a capable supporting cast surround the little star.

THE STORY

Bab Fanning, daughter of a shoemaker, makes the acquaintance of Tom Wellsley, a boy, who has run away from his comfortable home in search of adventure. When adventure begins to pall on him he is afraid to return home on account of his rather severe father. So he becomes a "newsie." But the other newsboys of the neighborhood resent Tom's appearance in their midst, and promptly hatch a plan to get rid of him. They steal some fruit from the corner stand, and plant it on Tom with the result that the boy is arrested on the complaint of the fruit dealer and sent to the House of Correction.

Bab takes his place as "newsie," hoping to get enough money to free her friend. But because of her girl's clothes the boys chase her away. Later she reappears clad in the conventional clothes of the "newsboy." The money she makes she offers to the policeman that arrested Tom, but the officer refuses to be bribed, and Bab is unable to procure Tom's release from the boys' jail.

Tom gets in bad company at the House of Correction, and with a certain tough gang makes a break for liberty. It is successful, but Tom refuses to be a party to the gang when they plan to rob a house, particularly as the house selected in his father's. Bab, learning that he has escaped, makes endeavors to find her playmate once again. She visits the Wellsley home at the same time that the gang arrives and is induced to help them enter the house.

However, when she secures an entrance she discovers Mr. Wellsley brooding in the library and she forgets all about her wicked mission when he speaks kindly to her. The two become fast friends in a short time and when Bab fails to reappear the gang gives up the job of robbing the house and disperses. Tom finds employment on a farm, but a few days later when Bab is enjoying a ride in the Wellsley car she comes upon him and induces him to return home. Thus does she effect a reconciliation between father and son and wins a big brother for herself.

ADVERTISING AIDS

PAPER:—There are one, three and six-sheets on this production as on all others of the series. These are procurable at all General exchanges handling the pictures.

CUTS:—There is a one-column stock star cut of Gloria Joy, reproduced herewith, as well as some two-column scene cuts procurable at General exchanges.

LOBBY DISPLAY:—There is a set of 11 x 14 photographs furnished with title card for lobby framing.

SLIDE.

CATCH LINES

Something new—a child star in a picture that gives her opportunities to perform as any little child would.

Gloria Joy, a new juvenile star, who is both a Glory and a Joy to look upon on the screen.

Gloria Joy, the screen's most endearing bundle of juvenile gladness, in a sunshine picture of a new sort.

The authors of the Gloria Joy series have written stories that are real children's stories—something which a good many authors seem unable to do.

The charming little star of "The Locked Heart" and "Little Miss Grown-Up" in a still sweeter production.

"Wanted a Brother," the first (second or third), in a series of six happy productions featuring Gloria Joy.

Probably you have avoided kid pictures because the principals were often too sophisticated to be natural. Gloria Joy in "Wanted a Brother" will alter your opinion, we feel sure.

"SHOULDER ARMS"

(Continued on page 2802)

four has figures of Chaplin at either end of stand, one in his usual make-up, the other in "Shoulder Arms" make-up. All paper bears Chaplin's signature.

LOBBY DISPLAY:—8 x 10 and 11 x 14 photographs; star photographs 8 x 10; colored enlargements 22 x 28; special cartoon by Brinkerhoff printed in four colors, size 22 x 28.

CUTS:—There is an assortment of scene and ad cuts available on this production. A cut of Chaplin hung over with the kitchen paraphernalia is furnished in small one-column size, large one-column size and large two-column size. These are from drawings by Burton Rice and are great likenesses. Mr. Rice has also done a head of Chaplin showing him winking at the reader. He wears a trench hat. This is furnished in two one-column sizes, and is also procurable as a large four-column cut. A two-column of Chaplin in his familiar make-up is also supplied.

In addition to these there are several ad cut strips in silhouette, signature cuts and two two-column advertising cuts with lettering.

The scene cuts include two one-column and a double column.

Other accessories include press sheet, music cue sheet, special cartoon herald drawn by Brinkerhoff, window card in two colors, press photographs and two styles of slides.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on ths picture appeared in the MOTION PICTURE NEWS: October 19 issue, Pages 2502 and 2503.

GLORIA JOY
Oakdale ~ Productions
Star Cut Available on This Series

"THE GYPSY TRAIL"—PARAMOUNT

It Will Please—But the Star Is Somewhat Lost

SPEEDY action of plot, including constant activity on the part of the characters, and good construction of story, from the point of view of keeping one guessing as to what will happen next, constitute the entertaining elements in this photoplay.

A young girl's love for romance forms the basic idea of the story.

The only fault one can find with the scenario is the fact that it bestows the sympathy on the wrong man, instead of the hero. The latter is given rather a "boobish" part. He is seen crying once or twice. That kills all sympathy for him.

The picture is clean, and will offer satisfactory entertainment, since Casson Ferguson, the player that gets all the sympathy, is a pleasing personality.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Edward Andrews.....Bryant Washburn
Frances Raymond.....Wanda Hawley
Michael Rudder.....Casson Ferguson
Frank Raymond.....C. H. Geldart
John Raymond.....Georgie Stone
Grandma.....Edythe Chapman

From the play by Robert Housum.
Adapted by Julia Crawford Ivers.
Directed by Walter Edwards.

SUGGESTIONS

This picture was adapted from a real stage success of the same title and affords the star an ideal role which is worthy to be ranked with his "Skinner" characterizations. In advertising Mr. Washburn be sure to bring out the fact that he appeared in the Skinner pictures. These were extensively read when they appeared in the Saturday Evening Post and were exceptionally well received when shown on the screen. They added to Washburn's popularity considerably. His most recent picture, "Till I Come Back to You," an Artcraft, was also very well received and might be mentioned in advertising. The original play could also be mentioned as many of your patrons will probably recognize the title.

If lobby decorations are desired, of course, the title suggests gypsy paraphernalia, but gypsies have nothing to do with the telling of the story, so unless you think this style of decoration unusually attractive don't use it. A better plan would call for a more dignified display. Doubtless, Paramount is able to supply you with the poem upon which the picture's title is based. You could display this prominently and to advantage, for it is a lilting bit of verse that will appeal to everyone reading it.

AD TALK

There is an old adage that reads: "Faint Heart Ne'er Won Fair Lady," which is partially true, but Edward Andrews, the hero of "The Gypsy Trail," was possessed of a faint heart and still he won out, thereby proving that there are exceptions to any and all rules. To give Edward the benefit of the doubt, however, his heart was not exactly faint. It was ignorant, undecided and always got mixed up with the brain. In other words, Edward was matter-of-fact. The fact that the girl was quite the contrary, romantic to the extreme, sort of balanced things up and made it easier for Edward. But even after he won her he didn't know how he did it. He could never do it again. And, of course, if he and she were to live happily ever afterward, there would be no cause for doing it again.

However, notwithstanding and be that as it may, "The Gypsy Trail," which is the featured attraction at the ——— theatre on ——— of ——— week is a joyful romance that you will never forget and one that you will never want to forget. As a play it achieved great success only a year ago and as a picture it makes an entertainment of the sort everyone is sure to like these days. It is a play of youth, of love, there is no villain ever dancing around and menacing the happiness and virtue of others. The story is so pretty that no villain is needed to carry on the action.

Bryant Washburn, hero of the well remembered "Skinner" pictures, plays the role of the thoroughly human Edward and Wanda Hawley is seen as the young lady in question. Casson Ferguson is the rover, the fellow who elects to remain on the Gypsy Trail for life, and others who appear are C. H. Geldart, Edythe Chapman and Georgie Stone.

THE STORY

Edward Andrews, a young man of exceedingly retiring disposition, too matter-of-fact, and quite devoid of any romantic nature is in love with Frances Raymond, a girl, romantic but conventional to a certain degree. Edward doesn't know how he can please Frances but eventually gains the idea that she wants some one to elope with her. This dawns on him after her young brother has read him passages of "Lochinvar." However, Edward is still in a quandry. An elopement without a chaperone would be altogether improper, according to his way of thinking. So he enlists Grandma as the third party and tells her to be at a certain house at a certain time.

Now the process of kidnapping Frances is also distasteful to Edward, so when Michael Rudder, reporter, jack-of-all-trades, follower of the "Gypsy Trail," comes along, he hires him to do the eloping. Frances, however, spoils his plans, for when Michael finally sets her down in Grandma's presence, she turns to him as the man she loves. Michael, though he is fascinated by the beautiful Frances, doesn't like to contemplate marriage for it will mean giving up the life of the gypsy trail—the life of freedom to which he has become accustomed. So Michael decamps and leaves Frances in a bad frame of mind, not at all ready to receive Edward's protestations of love.

However, when things have resumed their normal course again and Frances still pines for Michael, Edward, in the goodness of his heart, goes in search of him. He lays the case before the rover, who at last comes back to Frances—and proposes. But then the girl wakes up and discovers the man she really loves is Edward, after all. Edward doesn't understand the situation at all—but married life gives promise of opening his eyes.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet; one stock twenty-four sheet (star). One one is a portrait of star; one one a scene of star and leading lady. Three shows portrait of star in character; other three contains scene of star and leading lady. The six contains another scene.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; also usual 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These contain poses of the star in character and scenes indicating the lighter side of the production.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

SERIES OF ADVERTISING LAYOUTS:—These furnished in one, two and three-column sizes.

SLIDE AND MUSIC CUE SHEET.

CATCH LINES

If you, Mister Young Man, desired to elope with the lady of your heart you wouldn't hire a proxy to do the eloping for you, would you? The hero of "The Gypsy Trail" gets cold feet and hires an "eloper." The trouble this causes him is delightfully pictured in this week's feature at the ———.

Based on the play of the same name that set all New York talking.

Edward Andrews' romantic bump wasn't cultivated at all until he found himself desperately in love with a young lady who demanded to be eloped with. Edward insisted that a chaperone should accompany them. See the humorous predicament in which the young man found himself in "The Gypsy Trail," now showing at the ——— theatre.

"THE WOMAN WHO GAVE"

(Continued from page 2796)

namely, the six-sheet and one of the one's. All the small paper contains portraits of the star, and either of the one's or three's are attractive. The six is stunning. The twenty-four is also striking and well gotten up, containing a head of Miss Nesbit in center, plain space on either side with good lettering below.

ADVERTISING CUTS:—There is a good three-column containing head of Miss Nesbit; a striking two-column with an attractive pose of star, and a deep one-column containing sketch of star at top by Gibson. A number of one and two-column type advertisements are suggested in the press book, while the title and star's name are set in display type, cuts of which are procurable.

SCENE CUTS:—Five one-column; four two-column. All but two of these are scene cuts, these two being poses of star from productin.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored.

Slide and music cue sheet.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS: October 5 issue, Page 2119; September 28 issue, Page 1955; September 21 issue, Page 1793; September 7 issue, Pages 1492 and 1493.

SUGGESTIONS

Your star is, of course, the strong selling point of this feature. Display her name and that of her son's prominently, and you will be sure to attract attention. With a public that likes sensationalism you might use any available space in your advertisements to suggest the story.

Ad Cuts Dressed Similarly in Two and Three-Column Sizes

"ALL NIGHT"—BLUEBIRD

An Out of the Ordinary Comedy Drama That Satisfies

THIS picture has been reviewed in issue of October 12, on page 2443, under the temporary title, "One Bright Idea." It is a comedy drama, and the kind that will get many hearty laughs.

Picture in your mind a rough-looking, illiterate, ill-mannered man, of large dimensions, paying a visit to refined people. His table manners, his general behavior and almost everything he does are contrary to ethics. The most laughable situation, however, is where he tries to impose his will upon the host and the hostess, whom he supposes as being husband and wife, while they are merely friends, by making them go to bed. He runs around the house with his suspenders hanging from his back.

There are no vulgar situations shown at any time in the picture. It has been directed very cleverly and in a refined manner.

It is a good offering and should have universal appeal.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Elizabeth Lane.....Carmel Myers
Richard Thayer.....M. Rudolpho De Valentina
William Harcourt.....Charles Dorian
Maude Harcourt.....Mary Warren
Bradford.....William Dyer
Colonel Lane.....Wadsworth Harris
Butler.....Jack Hull
Story by Edgar Franklin.
Scenario by Fred Myton.
Directed by Paul Powell.

CATCH LINES

Carmel Myers, the pretty young Bluebird star, in a comedy-drama of rapid happenings all in one night.

It was all right when Elizabeth Lane, young, pretty and unmarried, agreed to play hostess with Richard Thayer as host, but their guest insisted on the "early-to-bed" idea and forcibly disrobed Richard. When he caught the embarrassed young man stealing out of Elizabeth's room he accused him of deserting his wife. And this was only the beginning of a night that anyone would term wild.

Written by that popular author of fiction, Edgar Franklin.

We can only show "All Night" half the night, but from the way the crowds are coming we could run it until morning with a profit.

It would be rather embarrassing, wouldn't it, if a dominating gentleman from the West saw you with the girl you loved and immediately insisted that you weren't a respectable married couple because you didn't have any children? Rather embarrassing! See how Elizabeth Lane and Richard Thayer felt about it in "All Night."

AD TALK

Carmel Myers, the vivacious and attractive young Bluebird star, will be seen at the ——— theatre on ——— of ——— week in her latest photoplay, a spirited comedy-drama entitled "All Night." This is one of the those delightfully intimate little comedies that takes one right out of the realm of the present—out of the theatre—and transports him into the land of romance and of perpetual fun. Nothing in real life could ever go off quite as smoothly as it does in "All Night," and nothing so ridiculously funny could ever happen and yet nothing could ever amuse one quite so heartily.

The story, written by Edgar Franklin, tells of Richard Thayer, who would woo Elizabeth Lane, a much courted young woman. To make his road easy, he prevails upon his friends, the Harcourts, to invite her to dinner that he may happen in just by "accident," as it were, and have the pleasure of her company for the evening. All would have gone well, or perhaps all would never have gone well, had not Bradford from the West, Harcourt's business backer, who has never seen him, had not Bradford, we repeat, dropped in on the party. Bradford was a bug on efficiency and as the Harcourts had dismissed their servants for the evening it remained for them to take their places and introduce Dick and Elizabeth as host and hostess.

A pretty situation! Particularly as old Bradford was a stickler on the "early-to-bed" stuff and insisted on taking Dick in and undressing him. However do not hide your eyes. "All Night" is just pure fun. Miss Myers receives likable support from M. Rudolpho De Valentina, a long name belonging to a fellow long on acting, from Charles Dorian, Mary Warren, William Dyer and Wadsworth Harris.

THE STORY

Richard Thayer, who is very much in love with Elizabeth Lane, asks his friends, the Harcourts, to invite her to dinner on a certain night that he may drop in "accidentally" and bask in her smiles. She is such a profusely courted young lady that otherwise Dick can't even get a look in. Harcourt is in need of a large sum of money to float a big copper deal and a business correspondent, whom he has never met, promises to advance the sum providing his ways are sufficiently efficient to meet with his approval. Harcourt awaits the coming of the millionaire, Bradford by name, with nervous expectancy.

The night of Elizabeth's arrival for dinner the Harcourts dismiss their servants for the evening. Dick arrives and then—a message comes that Bradford will be with them that evening. So Dick and Elizabeth are prevailed upon to act as the Harcourts, inasmuch as the real Harcourts know the house better and can assume the roles of the servants. Bradford arrives and proves to be quite dominating and pompous. He tells Dick and Elizabeth that they should have children and bundles them off to bed after dinner. He catches Dick sneaking out of the room and drags him back and undresses him. The situation is embarrassing to say the least.

Then Colonel Lane shows up in a high rage demanding his daughter. Harcourt informs Bradford that the man is insane and as a consequence the outraged parent is locked in a closet. Finally, however, matters reach a stage where to camouflage further is out of the question and so Harcourt makes a clean breast of the whole affair. Bradford realizes that Harcourt is well able to cope with any emergency and backs him financially, while Dick and Elizabeth have come to know each other so well that there is nothing else to do but to get married. And so the night of horror (?) ends.

ADVERTISING AIDS

PAPER—There are two one-sheets, one of which is a good portrait of Miss Myers; two three-sheets and two six-sheets on this production. All paper is printed in the usual attractive style of Bluebird subjects. The colors are good, the lettering striking and the selected scenes suitable for poster reproduction.

LOBBY DISPLAY—There are a selection of scene and star stills in the usual standard sizes on this production. With the title card provided with each set, they make an attractive lobby display.

CUTS—Scene cuts are provided on this production in one- and two-column sizes. There are also the stock star cuts of Miss Myers procurable, these latter being particularly well suited to either text or advertising columns of your newspaper.

A slide, music cue sheet, window card and press sheet are among the other accessories furnished on this subject at all Bluebird exchanges.

SUGGESTIONS

Here is another good title for you and one that offers you a good line of advertising. It is a light subject, so treat it so in your newspaper announcements and lobby decorations. Do you remember the advertising done on the legitimate production "Twin Beds"? Try to dope out something on that order. Have a pair of twin beds drawn by your artist. In one have a figure of a man, in the other a woman. Get looks of shocked surprise into each face as they try to avoid each other. You might also have an old man in a nightgown lecturing to them from the ends of the beds. If you can get your artist to dress such a drawing up in the style of the covers of "Vanity Fair" or "Vogue" you will have a most attractive display. Other situations in the picture suggest scenes of a similarly humorous nature. A picture of the old man chasing the young fellow down the hall, both clad in night attire, would be appropriate. Neither of these is offensive and they will attract. But let an artist see the picture anyway and he can probably get some more ideas.

CATCH LINES

Charlie Chaplin in the only picture he has produced since "A Dog's Life."

"SHOULDER ARMS"

(Continued from page 2800)

Chaplin's advice to soldiers—take a nutmeg grater for relief from cooties, a mouse trap to catch the rates and a dripping pan for the rain. Trench life will rival that of the home if this plan is followed to the letter.

Every country, with the exception of the United States, has discovered that there is a lighter side to war. It has shown itself in their literature and their drama. Charlie Chaplin discovers this lighter side in "Shoulder Arms," his latest comedy.

Cold type cannot suggest the humorous character of this latest of Chaplin's pictures. The comedian's art of deriving humor from the drab and commonplace was never more in evidence than in "Shoulder Arms." If you want to enjoy the season's best laugh come to the ——— theatre and see it.

Star Cut Specially for This Production

"THE RECKONING DAY"—TRIANGLE

Snappy Action to This Tale of Those Familiar German Spies

SPEEDY plot action, constant activity on the part of the characters, suspense due to intelligent construction of the story which keeps you guessing as to what will happen next, constitute the elements upon which this production has been based. You can add to this, fine direction and good acting on the part of the principal as well as the secondary characters. The result is a picture that will be a sure hit as an entertainment.

The basic idea of the story is the murder of a young girl and the fastening of the crime upon an innocent person. It is caused by some German spies, because the girl, an unwilling instrument of theirs, was about to disclose some of their secrets.

The heroine unravels the mystery, led by certain cancelled checks, representing donations to the Red Cross, which found their way to the pockets of the spy leader.

Based on a murder as it is, the picture is not gruesome except at one point, where it shows the stiff body carried out of the room on the arms of a person. That part is repulsive, but it could be eliminated without injuring the story in the least. There are also too many close-ups of the body shown, while it is lying on the couch. You could have your exchange eliminate the above objectionable scenes.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jane.....Belle Bennett
Kube.....Jack Richardson
Senator.....J. Barney Sherry
Frank Wheeler.....Tom Buckingham
Lola Schram.....Lenore Fair
Mrs. Schram.....Louise Lester
Jimmy Ware.....Lee Phelps
Tilly Ware.....Lucille Desmond
District Attorney.....Sidney De Grey
By Bob Hill.
Directed by Harry Pollard.
Photographed by R. E. Irish.

ADVERTISING AIDS

PAPER:—There are one, three and six-sheets available on this production as on all Triangle.

LOBBY DISPLAY:—Photos in black and white are furnished in 11 x 12 size, in sepia in 22 x 28 size. These same sets may also be secured in attractive tints at a small advance in prices.

CUTS:—Cuts on this production are three in number (two one-column and one two-column), these are all star cuts, Miss Bennett being seen in different poses from the picture.

SLIDES AND MUSIC CUE SHEET also to be obtained at Triangle Exchange.

AD TALK

The heroism and wit of a young American woman pitted against the most subtle of all German trickery forms the basis of "The Reckoning Day," a Triangle play, to be shown at the ——— theatre on ——— of ——— week. This features the fascinating Belle Bennett as a prominent member in the office of the district attorney. She is commissioned to run down a gang of German workers who operate a system of collecting money for their country under the guise of a charity organization. How she brings these enemies to justice and saves the man she loves from a false accusation of murder makes a picture full of absorbing incident and thrilling situations.

It is a well-known fact that a number of supposedly reputable organizations have been investigated with results similar to those found against the bogus charity workers in "The Reckoning Day." One prominent New York organization which went so far as to announce that its funds were collected toward war relief work was dissolved, and its members brought before the court when the investigators got busy. So "The Reckoning Day" has the added attraction of presenting some real facts as well as a fascinating story of a girl's heroism and love of country.

Miss Bennett is one of the shining Triangle lights. Her work in other features has already placed her in high esteem with local picture devotees, and it is not exaggerating to predict that her performance in "The Reckoning Day" adds new laurels to her name. J. Barney Sherry, a sterling character actor, is co-starred with Miss Bennett, while others who add to the general worth of the production, are Jack Richardson, Tom Buckingham and Lenore Fair. The story was written by Bob Hill, while Harry Pollard was in charge of the direction.

THE STORY

Jane Whiting, an employee of the district attorney's office, exceedingly clever in matters of law and thoroughly conversant with the ways of the underworld life of the city, is assigned by the chief to the task of bringing to justice a collection of Germans who operate a supposed charity organization for relief among the poor. The funds they thus secure are turned over to the Kaiser's government. While the attorney's office is well aware of all this, final proof is needed before the arrest and conviction of the traitors takes place.

Jane is engaged to Frank Wheeler, son of a Senator, a great admirer of Jane's. Frank, however, is something of a weakling, and he disregards his promise to Jane when he meets Lola Schram. Lois captivates Frank, and he, unaware of her connection with the German organization, is often seen in her company. Frederick Kube, the head of the fake charity organization, who also loves Lola, resents Frank's innocent interference in his affair. However, he continues his activities in collecting sums of money from the rich supposedly for charity work. These are duly remitted to the German Intelligence Department.

Lola at last confesses her connection with the crooked society to Frank. As a result she is shot and killed by another member in the very presence of the young man. Through the maneuvering of the Germans, Frank is arrested and charged with the crime. It is then, however, that Jane comes to the rescue. The trap she has set is sprung, the gang is captured, and Frank's name is cleared.

The young man then realizes his foolishness in allowing Lola to wind him around her finger, and he is only to glad that Jane is willing to forgive and forget his part in the affair.

CATCH LINES

The heroism and pluck of an American girl pitted against German trickery.

A band of Germans masking as a charity organization brought to justice through the untiring efforts of an American girl.

Funds contributed to a charitable institution turned into German coffers—a startling expose made by a young American woman!

Belle Bennett, Triangle's beautiful young star, appears as a member of the district attorney's office, and "gets the goods" on a German ring.

German spies seek to convict innocent American of murder—foiled by untiring efforts of young woman.

Here is a spy play with an original twist and with a girl filling the hero's shoes!

It is not every woman that has the opportunity to serve her country in the manner that came to Jane—but every woman in the country would rise to the opportunity if it did come.

A spy play in which the author has based the framework of his drama on actual facts uncovered by the courts of a great city.

SUGGESTIONS

Here is a spy play that offers you a different angle to plug in that the usual hero is relegated to the background to give way to the heroine. This fact should offer you the chance to get in some original advertising using pictures of Miss Bennett from any tense scenes you may find in the stills surrounded by lettering dwelling on the fact that the young woman pictured unearthed a group of Hun spies.

The author, too, has supplied a new angle. The German spies mask their activities underneath the mantle of a respectable charitable organization. It will not do to arouse undue suspicion toward such organizations in your advertising, but you can easily hint that the story was based on partial fact. Such scandals have occurred since our entrance into the war as is pictured in "The Reckoning Day."

It's All in One Spot Now—in The Complete Plan Book

Star Cuts Also Furnished in Two-Column Size

Additional Advance Reviews

(*Continued from page 2793*)

" The Man Who Wouldn't Shoot," with Harry Carey

(Universal Special. Directed by Jack Ford)

THIS picture can undoubtedly be classed among the best Western offerings ever produced. Here are the reasons. First, it treats of a subject whose basic idea is a son's unbounded love for his mother and little orphaned brother. It is one of the noblest principles that can ever be embodied in a picture. Nothing can surpass it, except it be parental love for their offspring. If this prove impotent to reach the human emotions, nothing else can; Secondly, it is, if I be not mistaken, the first time in the history of feature picture production, in which the hero, a cowboy, and owner of a ranch, is introduced without the usual gun, beats his adversaries, and still it is done most convincingly.

The hero's father, a town marshal, is shot and killed by some Mexican cattle rustlers. The hero takes his mother and little brother away from that town. They buy a ranch and settle down. The mother begs her son to swear on the Bible never to use a gun as long as he lives. Although against his grain, he swears to it.

Some Mexican rustlers trick him into a room with the intent to kill him, but one of their gang is killed instead. The hero is accused of the crime and convicted to hang. A day before the execution he induces the sheriff to take him to his mother to bid her his last good-by, but with the understanding that they are not to tell her that he is to hang.

While returning after the visit, he finds his brother near the road twisting in agony, having been branded with a hot iron on the breast by the cattle rustlers whom he tried to prevent from stealing their cattle. He knocks the sheriff off his horse, grabs his rifle and runs after the thieves. He finds them in the saloon of the little village anl kills them. Then he returns to the jail to the great surprise of the sheriff. He is acquitted, however, the fact having become known that he is innocent of the crime he is accused. He returns home with a bride.

The scene showing the hero in the saloon seeking the two cattle rustlers, is as dramatic as I have ever seen. It will take your breath away, almost stop the beating of heart and hold you spellbound until the issue is decided. As your sympathies are with the hero, you are actually afraid lest he is worsted. It offers you a great relief to see him get the best of them.

The shooting of the villains is not productive of repulsiveness, and as the picture is full of human element, I wouldn't be afraid to recommend it for the best of audiences. Length, six reels.—*P. S. Harrison.*

" The Vow "

(A Cinema-Song-Recital in Two Reels—Present by Hopp Hadley)

HOPP HADLEY, long prominent in the motion picture business, came to the front recently with an innovation which he calls a cinema-song-recital. He took for his basis the story told by the song cycle entitled " Eliland," which is well known both in the worlds of music and literature. His scenario, based on this, tells the story of a monk who loved a nun. Their love was pure and devout and they ended their days wedded only to the church. The songs which the monk sang to the lady of his heart are supposed to have been found in a casket, buried neath a tree, giving the only record of this story of love.

It is Mr. Hadley's idea to present these pictures in synchronization with the songs. At the trade showing Raymond Ellis sang them and the effect was quite beautiful. If the exhibitor is in a position to secure a good soloist to accompany the picture then " The Vow " is at least well worth experimenting with. The picture is beautifully produced and presents the love story in a manner that will offend none.—*Peter Milne.*

" Women's Weapons," with Ethel Clayton

(Paramount. Directed by Robert Vignola)

ALTHOUGH there are no new situations treated in this picture, intelligent handling by the director and the different human touches that have been incorporated into it, make it a wholesome and pleasing entertainment. The clever introduction of two little children, a boy and a girl not over four years old, in particular, furnish half of the entertainment. The story depends a great deal on them.

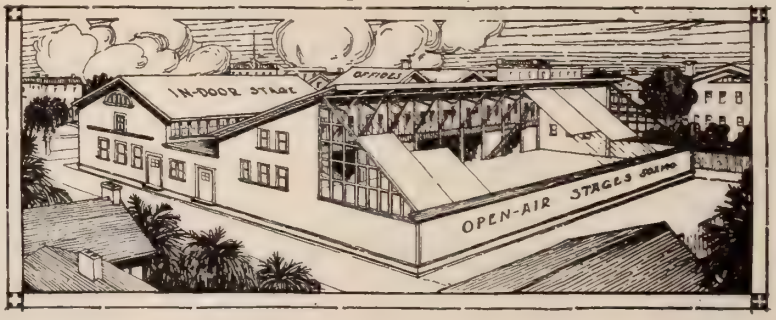
The plot deals with the heroine's efforts to win back the affections of her husband. She has been alienated of them by another woman. The method used is good cooking and the re-kindling of love for his children. She is successful in the end.

The action of plot is constant. The physical movement of the characters, steady. The photography, good. The story also contains in abundance the element of heart appeal.

The picture is clean and should appeal to all.—*P. S. Harrison.*

NOW THAT YOU HAVE FINISHED
THIS WEEK'S PLAN BOOK
IS IT NOT ALL WE CLAIMED
FOR IT?

ENJOY SUMMER
THIS WINTER
ONLY 30 HOURS
FROM
BROADWAY
OPEN AIR AND
COOPER HEWITT



IDEAL WINTER
HEADQUARTERS
FINEST PLANT
IN THE SOUTH
RATES
REASONABLE

JACKSONVILLE **KLUTHO STUDIOS** FLORIDA

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Building Los Angeles, Cal.

Features---Current and Coming

PENDING THE RE-ARRANGING OF RELEASE SCHEDULES BY THE MANUFACTURERS, ALL PRODUCTIONS PREVIOUSLY ANNOUNCED FOR RELEASE DURING AND AFTER THE FOUR WEEK SHUT-DOWN ARE LISTED BELOW WITHOUT DATES.

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Hugon, the Mighty (Monroe Salisbury) 5
All Night (Carmel Myers)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
My Cousin (Enrico Caruso).....
The Make-Believe Wife (Billie Burke) .....
Gypsy Trail (Bryant Washburn)...
Women's Weapons (Ethel Clayton).
A Daughter of the Old South (P. Frederick) .....
Mirandy Smiles (Vivian Martin)....

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Snobs (Moore) .....
The Cheat (Special).....

First National Exhibitors' Circuit, Inc.

Ambassador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Oct. 15. Why I Would Not Marry.....
Nov. 1. 18 to 45 .....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Nov. 10. The Woman Who Gave (Evelyn Nesbit) .....
Nov. 24. The She Devil (Theda Bara).....
Dec. 8. I Want to Forget (Evelyn Nesbit).

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 22. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Dec. 29. Treat 'Em Rough (Tom Mix).....
Dec. 1. The Strange Woman (Gladys Brockwell) .....
Dec. 15. I'll Say So (George Walsh).....
Nov. 17. Fame and Fortune (Tom Mix).....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Nov. 10. Tell It to the Marines (Jane and Katherine Lee) .....
Nov. 24 Virginia Pearson in "Buchanan's Wife".....
Dec. 6. Caught in the Act (Peggy Hyland).

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Thirty a Week (Tom Moore)....5 C D
A Perfect 36 (Mabel Normand)....5 C
A Perfect Lady (Madge Kennedy).5 C D
The Hell Cat (Geraldine Farrar)...

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Oct. 14. Goddess of Lost Lake (Glaum)..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Froh-man 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. Her Great Chance (Alice Brady)... 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
Irish Eyes (Pauline Starke)..... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 11. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 11. America's Answer .....
Nov. 18. The Grouch (Montagu Love).....
Nov. 25. The Sea Waif (Louise Huff with John Bowers).....
Dec. 2. The Man of Bronze (Lewis S. Stone)
Dec. 9. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."
HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
Five reels of Intensified Drama.

(Continued on page 2808)

Short Subjects Current and Coming

Josh Binney Comedies
(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures
Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Oct. 13. Why Movies Move.
Building the Eagle Boat.
Development of Big Gun Construction.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Fiji Does Its Bit.
Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly
GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express.....
Nov. 10. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer. William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
A Pair of Pink Pajamas.....2 reels
The Jelly Fish.....2 reels
You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd).....
Nov. 3. Just Rambling Along (Laurel).....
Nov. 10 Hear 'Em Rave.....

Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....
Nov. 10. Celebes .....

THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Troops in Italy.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918
NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel
Wednesday, September 4, 1918
L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C
Monday, September 16, 1918
NESTOR—Pat Turns Detective (Pat Rooney) .....1 C
Wednesday, September 18, 1918
L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C
Monday, September 23
NESTOR—The Slow Express (Victor Potel(.1 C
Wednesday, September 25
L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C
Monday, September 30
NESTOR—Parted from His Bride (Kerrigan) .....1 C
Wednesday, October 2
L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C
Monday, October 7
NESTOR—His Royal Nibs (Comedy Cast).1 C
Wednesday, October 9
CENTURY—Untamed Ladies (Alice Howell),2 C
Monday, October 14
NESTOR—Perils of the Parlor (De Haven)..1 C
Wednesday
L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C
Monday
NESTOR—The Love Craze (Florence Lawrence) .....2 C
Wednesday
L-KO—Painless Love (Babe Hardy).....2 C
Monday
NESTOR—A Twentieth Century Pirate (J. Warren Kerrigan) .....1 C
Wednesday
L-KO—King of the Kitchen (Harry Gribbon and Eva Nevak).....2 C

WESTERN AND RAILROAD DRAMAS
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
The Husband Hunter (Neal Hart).2 C
The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Why Worry? .....
Maid Wanted .....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)
July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Twelfth Episode (Caught by Wireless).
Thirteenth Episode ($500 Reward).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Oct. 21. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Oct. 28. Fifth Episode (Repairing War's Ravages).

BOY SCOUTS TO THE RESCUE
Universal Special
Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)
Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.
The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2806)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels

UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

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CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Elgin Blames Loan for Big Slump

ON the psychological theory that people can only give attention to one thing at a time, Elgin theatre managers are blaming the Liberty Loan for the considerable slump in attendance the week of October 6.

While it is acknowledged that the Spanish influenza epidemic had its effect on patronage, it is believed that the decrease was due in the main to the Fourth Loan drive rather than to the "flu."

Elgin, to the end of that week, was far more fortunate than other towns and cities in her vicinity and the number of cases of the dread disease were so small as to be less than half of one per cent figured on population basis. However, reports of the ravages of the epidemic at Camp Grant and the bringing home of men and women in service for burial following their death from the influenza, bore upon the minds and brought a general depression of spirits.

Local newspapers made much of the epidemic situation and instilled fear of getting into crowds into the public.

This fear was offset in some degree, however, by the precautions taken by managers who heated their houses before performance time, then opened doors and circulated fresh air by fans, keeping doors open during the shows. Patrons were asked to wear heavier wraps that they might be comfortable in the lowered temperature. Managers report their belief that fear kept the victims of colds at home and made every public gathering safe on that account.

It is believed, however, that the difficulty attending subscription of the Fourth Loan hit the picture business more forcibly this time than at the time of any previous loan, as every other local business reported to have been hit.

This is concluded in part from the impetus lent patronage with the peace letter of Sunday, October 13. Patronage increased 50 per cent that afternoon and evening over the week's average and that of the previous Sunday, the manager of one playhouse reporting a $150 increase over his expected receipts from the day.

Local managers carry the idea that while the "flu" idea possessed people in the earlier week, the bond issue possessed them more completely all the week, and that when the peace talk came along, their "one idea" took its form and made them forget fears of the "flu" and financial worries.

Lyric Film Gets Rights for Indiana

THE LYRIC FILM AND SUPPLY COMPANY of Terre Haute, Ind., of which Maurice Less is president and general manager, has secured the Indiana state rights to "Wives of Men," and will exploit the feature extensively in that territory, it is announced.

Gloom Pervades Springfield in Grip Scare

THE so-called Spanish influenza epidemic had struck Springfield, Ill., by October 14, but to the middle of that week it had not yet closed the theatres. However, business had fallen away considerably, according to all reports. Influenza speakers had supplemented Liberty Loan talkers and community singing leaders, and everything was being done to stamp out the scourge and its attendant gloom.

The local Board of Health has ordered all theatres to follow out orders in regards to ventilation and crowding, and notices have appeared in the papers daily asking and cautioning people with colds and coughs to stay away from the playhouses. Sunday, October 13, a beautiful day, and one which under ordinary circumstances would have resulted in full houses at every place, was one of the poorest Sundays of the year. Most of the managers figure that it would be best to stay open as long as possible, even though they just break even, rather than submit to closing with the uncertainty of opening up again. The leaders, owners of the downtown houses, have a certain element to combat here, a few women who have taken it upon themselves to look after the morals and health of the city. These women are anxious to have the theatres closed, but do not want the schools, churches, stores or factories closed. The theatre owners state that if conditions demand the closing down of theatres, they will readily agree to do so, but think it is only right and proper that schools, churches, dance-halls and stores should be included in the order.

Monday night at 9 o'clock, October 14, Springfield theatres were notified that they would be compelled to close on the following day and remain closed indefinitely, owing to the prevalence of influenza. Springfield was one of the last cities in the state to be closed down, and as the order is state-wide, all theatre owners and managers do not feel so badly about the command. It is felt by the motion picture people that a shut-down for a week or so will stimulate business when the reopening takes place, and that eventually no money loss will be suffered by the closing. Just what disposition is to made in regard to employees' salaries has not been decided, each theatre taking care of its own affairs individually. But if the close-down should last more than a week or two, it is safe to assume that there will be vacancies in the ranks of theatre employees. Some of the theatres have been hard pressed for help in the past few months.

While the shut-down is on, all theatres here will do more or less repair and decorating work, and get the houses in shape for the grand opening. Some of the managers and owners would like to take a run somewhere for a few days, but there is no place to go, as St. Louis and nearby Missouri cities are closed as well as the houses in Illinois.

THE CENTRAL STATES

November 2, 1918

Michigan Closing Emanates from Lansing

"BECAUSE of the rapid spread of the Spanish influenza epidemic throughout Michigan, Gov. Albert E. Sleeper issued a proclamation Saturday morning, October 19, closing all public places and meetings in the state, effective at once. The places closed include motion picture shows, theatres, churches, poolrooms, billiard rooms, lodge rooms and dance halls.

This action followed a conference of half a hundred mayors, health officers and other officials of cities in the Lower Peninsula, held in Lansing Friday night. The only opposition offered came from Detroit, represented by Dr. Andrew P. Biddle, member of the state board of health, and who spoke as president of the board of education of Detroit. Detroit claimed that a city of its size could not be treated the same as the country. Dr. Biddle said:

"The board of health is unanimous that closing is unwise, with the exception of one member. What are non-essentials. The move is, you say. But the picture show men proved to us this afternoon that the government considers them the greatest educational force in the country. If you close the movie you have got to close everything. If you close the movie you must close the theatre. If you close the theatre you must close the churches. If you close the churches you must close the schools. You have got to stop the street cars, and you can't do that in a great city like Detroit. They are the greatest source of infection. If you close anything you must close at once and close everything tight. What are essentials? Is the five and ten-cent store essential? Yet every day thousands or more people are in these stores than in the moving picture houses."

However, Dr. Biddle found himself alone in his sentiments and the plan to close was adopted. According to the developments Saturday Detroit may fight the order and in that case the state authorities may quarantine the City of Detroit, making it illegal for any person to enter or leave the city.

The motion picture houses, theatres and churches of Lansing, Mich., were closed Thursday, October 17, by order of Dr. H. L. Wright, the city health director. As a result the doors to all theatres were locked, the billboards and announcements were removed and "closed" signs made their appearance. The biggest film affected by the order in Lansing was Theda Bara in "Salome," which was booked for a four-day engagement at the large Gladmer theatre during the last part of the week. A number of other good attractions had been announced for the different theatres, but no open opposition was offered to the order.

As a result of these orders the people of Michigan and of Lansing will be given an opportunity to become acquainted with their families and their homes, but will again be ready to go forth to view the motion pictures when the ban has been lifted.

Eugene S. Brewer, president and general manager of the Owosso Theatre Company, operating the Strand theatre in Owosso, Mich., has begun suit in the circuit court to dissolve the corporation. The defendants are Frank S. Rayen, Leon F. Miner, and Mrs. Eugene S. Brewer. The suit is friendly in nature, made necessary to comply with legal requirements to transfer the ownership and management of the theatre from a corporation to an individual. Mr. Brewer owns all of the stock with the exception of one share each held by each of the defendants. When the theatre company was formed by Dr. G. N. Finch and Mr. Brewer they owned practically all of the stock. Dr. Finch retired some months ago. Now Mr. Brewer has decided to call in all stock and become sole proprietor. The suit will not be contested.

Influenza Follows Paralysis in Dubuque

DUBUQUE exhibitors are certainly having their share of bad luck. Just as they were recovering from the effects of the infantile paralysis epidemic, and were arranging for the showing of some of the best motion pictures ever shown here, the Dubuque Board of Health ordered all churches, theatres, schools and public meeting places to be closed on Saturday, October 12, until the Spanish influenza epidemic had abated.

The quarantine came at a very unfortunate time, for the Princess, Grand and Dreamland had just commenced their fall campaigns, and the Family and Majestic were planning theirs.

J. E. Boyle of the Dreamland, had recently contracted for all of the Fox Victory releases, and had scheduled plays starring George Walsh, Tom Mix and Gladys Brockwell. He had also a good assortment of Triangle and American productions.

The Princess had lined up some excellent Artcraft, Paramount, Goldwyn and Select pictures, including "Eve's Daughter," "The White Man's Law," and "Rich Man, Poor Man," while the Grand had scheduled first run Metro and Paralta pictures, along with a number of special productions.

On Wednesday, October 16, the number of influenza cases had decreased to an average of about forty cases daily, so there is hope that the quarantine will be lifted within the next few weeks.

RECUPERATION

When business becomes normal again added effort will be necessary to put things where they were before.

ADVERTISING

is the best restorative known. It has never failed. And the

CENTRAL STATES

is the proper section in which to keep in touch with the exhibitors and distributors of Wisconsin, Illinois, Michigan, Indiana and Iowa.

They Say in Chicago That—

ALL the executives of the Chicago Universal Film Exchange and the entire selling staff decided to kill a part of their time, while on their forced vacation, by taking a three-days' fishing trip. Fox Lake was the place decided upon, and on Thursday morning all those who went assembled at the home of I. L. Leserman, where six machines awaited them, to take them to their destination. Among those who went on the trip were I. L. Leserman, general sales manager of the Universal Film Exchange, Inc., S. J. Goldman, Morris Hellman, Irving Mack, publicity manager, and the entire staff of salesmen. There were eighteen in the party, and for a bunch that weren't working they were the jolliest crew that ever held a fish pole.

THE ROTHACKER COMPANY and its employees have purchased over $10,000 worth of the Fourth Liberty Loan bonds.

I. L. LESERMAN, manager of the Universal, has suspended all operations, retaining only heads of departments and such of the clerical force as to insure the proper handling of their business when the theatres open.

M. C. HUGHES, formerly district manager for the Metro Film Service of Canada, has been appointed manager of the Metro program department, Chicago office.

MISS STELLA FLOETER, for a number of years biller for Metro, Chicago office, has just resigned to enter another field.

JOE RODERICK, manager of the Universal Exchange, Milwaukee, Wis., won the prize for the best showing among the exchanges of the Universal short subjects.

F. J. McCONNELL, formerly a Chicago newspaper man, has spent several days in conference with S. J. Goldman, manager of the Chicago Jewel office. Mr. McConnell is making a tour of all the Jewel Exchanges, mainly to boost and exploit "The Yellow Dog," the much advertised Jewel, which will be released soon.

AL TUCHMAN was in Chicago last week on his first lap of a tour of the Universal Exchanges, the purpose of which is to inaugurate efficiency measures to carry out the government desire for conservation of supplies.

THE METRO Chicago office force has been kept intact.

SALESMAN SPENCER of Metro, is on a flying trip through Indiana, as the houses in that state expect to open up Monday.

I. MAYNARD SCHWARTZ, salesman of the Universal Chicago office, was the director of vaudeville sketches before he started selling films, so when the Elks lodge wanted him to produce a pageant for them, he did it just to remind himself of old times. The frolic will be held at the Morrison hotel, Saturday, November 16, and proceeds will all be donated to the Red Cross.

MRS. V. T. LYNCH, wife of the owner of the Tiffen theatre, was buried October 16, a victim of the "flu."

ARTHUR C. THOMPSON, for the last three years a salesman in the employ of the World Film Corporation, was buried October 14, due to a combination of the flu and pneumonia. Thompson started in the business as an operator and had charge of the theatres for Mr. Weiss, not only in Menominee, Mich., but at Marinette, Wis., Superior, Wis., Duluth, Minn., and Dubuque, Iowa. In 1914 Thompson married Eleanor Grills, who was known theatrically as Ethel North, who at that time was singing at the theatre that Thompson worked. In 1915 Thompson started to work for the World Film Corporation and only recently was appointed as their sole representative in their Wisconsin territory. Burial was at Calvary cemetery.

ALTHOUGH Illinois has been closed in its entirety by the State Board of Health, the citizens of Newton, Ill., and Chicago Heights, Ill., have been inoculated and the theatres in these two cities are running by permission of the Board of Health. In the State of Indiana the town of Garrett has taken the same precautionary methods. Evansville, Ind., the third largest city in the state, expects to open up within the next few days under the same method.

HAROLD M. O'BRIEN, owner of the Illinois theatre, La Grange, Ill., has received orders to sail for France. He has been stationed at the Raritan Arsenal, New Jersey. Before leaving for France he will make a short visit to Chicago to say good-bye.

MILT KUSSELL, formerly of the Celebrated Players Film Co. and the Goldwyn Chicago offices, was seen among the exchanges this week all dolled up in a sailor's uniform. Milt has been in the service for nearly a year and is stationed at the Great Lakes.

JOE OREDNICK, formerly assistant auditor of the Central Film Company also hailed his old-time friends in a sailor outfit. He has been in the service about six months at the Great Lakes.

EUGENIE GETNER has been appointed booking manager of the new theatre that will open in December in Collinsville, Ill.

THE city officials at Blue Island, Ill., despite the orders of the State Board of Health have ordered all churches, schools and places of public gatherings fumigated thoroughly and will allow admission to those places of people who can prove that they have taken the vaccine treatment to combat influenza.

T. S. HENDERSON of the Henderson Educational Films, is a victim of the flu. His condition is reported bettering itself slowly.

RALPH T. KETTERING, publicity manager of Jones, Linik & Schaefer is now confined to his bed as a result of the "flu."

M. H. LIVINGSTON, president of the Nu-Movie-Lite Company, Peoria, Ill., has been in Chicago for a few days to close up this section for the handling of their lite. Mr. Livingston has just closed a contract with the Theatre Supply Mfg. Corporation of Milwaukee to handle the State of Wisconsin, and received an initial order from them for over $14,000 worth of their lites. The recent installations made by the Nu-Movie-Lite Company are as follows: Two, Apollo theatre, Princeton, Ill., 101 ft. throw, Mrs. W. O. Stephens, manager; one, Glen theatre, Gridley, Ill., Henry Wiser, manager, 86 ft. throw; two, Royal theatre, Minok, Ill., H. E. Hinricks, manager, 101 ft. throw; one, Cozy theatre, Eureka, Ill., Burt Norton, manager, 78 ft. throw; two, Paris theatre, Milwaukee, Wis., Frank Steiner, manager, 94 ft. throw; two, Dreamland, Mt. Palaski, Ill., Mrs. Zah, manager, 100 ft. throw; two, Eagle theatre, Princeton, Ill., W. O. Stephens, manager, 108 ft. throw.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building

FRANK B. ROGERS
Branch Manager

News and Gossip of Springfield Theatres

"HEARTS OF THE WORLD," which was scheduled to repeat at the Chatterton in Springfield the latter part of October, has canceled its engagement owing to the prevalence of Spanish influenza in these parts. W. D. Cave says the big picture will be brought here just as soon as the disease has been placed under control, and when the public is over its timidity about attending theatres.

THE PRINCESS THEATRE in Springfield, Ill., has canceled World and Pathe Pictures, and is now practically on the open market. The management states that several exceptional photoplays have been booked for early showing, and states that World and Pathe plays were not sufficiently strong enough drawing pictures to warrant further continuance.

THE LYRIC has canceled Metro service, and has booked Vitagraph features on the days left open, which are Tuesday and Wednesday of every week. Metros have not done well at the Lyric for some time.

BOOKINGS at the Savoy for the week of October 13-19 include the following pictures: Sunday, first chapter of "A Fight for Millions," a Helen Gibson picture, and an L-Ko comedy; Monday, "Sunlight's Last Raid," with Mary Anderson and Alfred Whitman; Tuesday, a special feature; Wednesday, Chapter 8 of "The Brass Bullet" and other films; Thursday, "The City of Tears," with Carmel Meyers; Friday, another special picture, and Saturday, "The Burglar's Bride" and other offerings. Manager Kerasotes announces that business on the first episode of "A Fight for Millions" was most gratifying, and that he is strong for serials on Sunday.

THE ROYAL was the first theatre to feel the effects of the influenza scare. The Board of Health notified Manager Kerasotes that the theatre would have to be closed during the supper hour, from 6 to 7, and that no performance could be given at that time. As the Royal had taken every precaution in the way of ventilation and fumigation, the order seemed hardly necessary. But the management acceded to the order readily, wishing to co-operate in every way to stamp out the epidemic. In the meantime the following program has been scheduled for the week of October 13-19 at the Royal: Sunday and Monday, William Farnum in "When a Man Sees Red" and "A Tight Squeeze," the last a Fox Sunshine comedy; Tuesday, "The Primitive Woman"; Wednesday, "The Oldest Law"; Thursday, "Tangled Lives"; Friday, "The Firebrand"; Saturday, "A Game With Fate."

THE CAPITOL has "The Geezer of Berlin," booked for two days the week of October 13-19. Mae Marsh in "Fields of Honor," and Roy Stewart in "The Fly God" will be seen during the same period.

AFTER falling down badly on "The Goat," Fred Stone's first picture, the Gaiety did well with Tom Moore and Madge Kennedy in "The Kingdom of Youth," finishing the week in good shape. "The Goat" was scheduled for four days, but Manager Thornton took it off after the third day's showing. Stone would not draw Springfield folks.

THE theatres of this city have been notified by the three newspapers that as a war measure the amount of free publicity published by them would be reduced one half. Local motion picture houses have always been most liberal in their advertising, and the Princess, Gaiety, Vaudette and Lyric theatres have run daily ads for years in all three papers. The management of the different houses figure that they should not have been treated in this manner by the papers, inasmuch as they spend thousands of dollars annually, and immediately cut down on the amount of space they are using. The big houses are now spending about half the money in newspaper publicity they formerly did.

THE PRINCESS announces "The Inn of the Blue Moon," with Doris Kenyon, on Sunday, Monday and Tuesday, October 13, 14 and 15; "Playthings," with Fritzi Brunette, and Lew Cody on the 16th and 17th, and "Behind the Lines in Italy" on the 18th and 19th. For the 20th, 21st and 22nd, Catherine Calvert will be seen in "Marriage," a Keeney production.

THE GAIETY and Vaudette theatres have been notified by Paramount-Artcraft that they will receive no more new pictures after the release of "The Border Wireless," with W. S. Hart, and "A Woman of Impulse," with Lina Cavalieri, photoplays booked for the four days starting Sunday, October 13. The Gaiety has already secured Dorothy Phillips in "The Talk of the Town" for the four days starting October 20, and the Vaudette has Mae Murray in "Modern Love" for October 17, 18 and 19. The cancellation order is understood to apply for four weeks, so the management of the Gaiety and Vaudette will have to fill in with outside bookings.

THE PALACE cleaned up with "The Kaiser, the Beast of Berlin," which played its fourth engagement in this city last week.

THE ROYAL has secured "Pershing's Crusaders" for a run, starting Sunday, October 20.

ED MAISEL, manager of the Capitol, pulled a novel stunt on the showing of "To Hell with the Kaiser" last week. He had the Metro picture on October 11 and 12. Ed hired a rough box from a local undertaker, placed it out in front of the theatre with proper embellishments in the way of vegetable flowers, and had signs asking the reader to take a kick at the mad dog of Europe. The trick got the business on two of the worst days this year.

THE neighborhood houses, which include the Empress, Pekin, Palace and North End Circle theatres, also report a falling off in business due to the influenza scare. Heretofore business had been most excellent at all the outlying theatres, and it is expected that normal attendance will result as soon as the epidemic has been checked.

THE CAPITOL has booked several fine attractions for the next few days. Nazimova is coming in "Toys of Fate," Constance Talmadge in "Scandal," Frank Keenan in "Ruler of the Road" and the Goldwyn special, "For the Freedom of the World," is a near future feature.

W. S. HART opened a four days' run at the Gaiety Sunday, October 13, with "The Border Wireless," and it was like old times to see the crowds flocking in to see the big favorite. "Scars and Bars," a two-reel L-Ko comedy, was on the same bill with "Bill." Will Rogers, the Ziegfeld Follies comedian, comes to the Gaiety on Thursday, October 17, for three days in "Laughing Bill Hyde." Rogers has been seen in the city on the stage once or twice, but to most fans he is a blank stranger. Whether he will draw or not remains to be seen.

THE VAUDETTE has canceled Mutual Screen Telegram, owing to the booking of the Burton Holmes travelogues, Bray cartoons and James Montgomery Flagg comedies.

MOST of the cities in this territory are closed up tight as far as theatres by the influenza scare. Springfield is the only town in a radius of 50 miles that is wide open.

THE closing down of the film producing plants, and the stopping of releasing pictures for four weeks, will not have much effect locally. There are many pictures on the market that simply could not be booked because there was no room for them, and they will now get a showing where under other conditions they would be on the shelf in some exchange.

THE MAJESTIC reports that "A Fight for Millions" is holding the crowds better than any serial it has ever booked. In addition to the Vitagraph picture, Gaumont Weekly and Official Allied War Review are also used at the Majestic.

FOR the first time "Motion Picture News" correspondent found Ben Rovin in a temper. Ben was all excited because he had "A Fight for Millions" booked, and the film company went and let a competitor have it ahead of him. So Ben canceled all his bookings from the office in question, and said "he was all done with serials, that he would not play one or book one if they gave it to him free." But perhaps Ben will change his mind later. In the meantime the Amuse-U will show the Fox Standard pictures, and the Big Six reissues issued by the Fox Company. Also "The Law of the Golden West," Tom Mix in "Cupid's Round-Up"" and Clara Williams in "Carmen of the Klondike." Ben says that considering everything—which includes influenza, Liberty Loans, inclement weather, etc.—business is all that he can ask.

THE VAUDETTE had a disastrous three days with Lila Lee in "Such a Little Pirate." The receipts for all three days were just about the usual amount taken in on one. Charles Ray had four good days ahead of Miss Lee with "The Law of the North," but the house finished the week a loser. Lina Cavalieri, always a poor star from a box-office standpoint, followed for four days in "A Woman of Impulse," and played to slim attendance.

THE LYRIC had a fair week October 6-12, with Gladys Brockwell in "Kultur" on Sunday and Monday, Viola Dana in "Flower of the Dusk" on Tuesday and Wednesday, and Clara Kimball Young in "The Savage Woman" on Thursday, Friday and Saturday. The Lee children followed on Sunday, October 13 and 14, in "Swat the Spy"; the bookings for the remainder of the week include Bert Lytell in "Boston Blackie's Little Pal" and Norma Talmadge in "Her Only Way."

THE ROYAL had three fine days with "The Unbeliever" on Sunday, Monday and Tuesday, October 6, 7 and 8.

LOUIE KERASOTES cleaned up with "Chase Me, Charlie," a five-reel British version of the Essanay-Chaplin comedies. The kids just "ate it up."

THE PRINCESS states that the week of October 6-12 was a fair one in spite of all obstacles. Mae Murray in "Her Body in Bond" was the feature for three days; Colleen Moore in "A Hoosier Romance" for two, and Bessie Barriscale in "The White Lie" for two. The Barriscale picture made a big hit with patrons.

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FILE IT EACH WEEK

Indiana and Indianapolis News

THE Colonial theatre, one of the largest downtown houses in Indianapolis, under the management of Bingham & Cohen, during the lull offered by the "flu" ban, is undergoing extensive remodeling. .Two new machines are being installed in a new booth. It is expected the house will present a fine appearance when it reopens.

THE Anti-Yellow Dog Club of Indianapolis, 3,500 strong, is paving the way for Jewel's new production, "The Yellow Dog." In one of the best conducted publicity campaigns of the season, Jewel is reaching out to more than thirty-five hundred homes in Indianapolis with its human interest story.

THE Huntington Motion Picture Company of Huntington, filed preliminary certificate of dissolution this last week with the Secretary of State at Indianapolis.

THE American theatre at Terre Haute, under the management of S. P. Katzenbach, which reopened October 4, after being closed for a month, and which was caught, along with the other Terre Haute houses under the "flu" ban, is now considered one of the handsomest theatres in Southern Indiana. During the month it was closed the house was completely overhauled and its seating capacity increased to 1,000. It reopened with Universal's "Talk of the Town" and played to capacity houses for the full week prior to the "flu" closing order.

ENGLISH'S theatre in Indianapolis, which was under the management of Barton & Olson for the summer season, played to its biggest house of the year the first Sunday "Crashing Through to Berlin" was screened. More than 8,000 seats were sold on that day. The average seat sale was 25 cents. This feature closed the summer season at English's. Barton & Olson also control the Lyric, Isis and Alhambra, three of the best paying downtown houses in Indianapolis.

A. TUCKMAN of New York City, manager of the advertising department of the Universal Film Exchange, Inc., visited Indianapolis this last week, the guest of J. I. Schnitzer, Central States manager for Universal.

HAWKINS & RICE, well-known Indianapolis motion picture theatre men, have taken over the Peter Pan theatre which opened the first week in October with two Jewel productions, "Come Thru" and "A Soul for Sale."

F. J. MACK of Indianapolis, who formerly directed the interests of the Oriental theatre, has taken over the Alcazar theatre from Fritz Weiffenbach. Mr. Mack will overhaul and remodel the Alcazar, placing it on a par with other Indianapolis suburban houses.

J. W. TUCKER, manager of the Idle Hour theatre, one of the Indianapolis suburban houses, has taken advantage of the respite offered by the state-wide "flu" ban, to repaint and redecorate both the interior and exterior of his theatre.

Dubuque News and Views

THE Princess presented "The Blindness of Divorce" with Charles Clarey, for two days, Wednesday and Thursday, October 9 and 10. Manager Billos declared that on Wednesday he had one of the biggest houses of the month, while on Thursday more than an average crowd attended.

"DIAMONDS AND PEARLS," with Kitty Gordon, was the program shown at the Liberty theatre Wednesday, October 9. World pictures always draw well at the Liberty.

EDNA GOODRICH played at the Dreamland Wednesday and Thursday of that week in "Her Husband's Honor." Miss Goodrich was as beautiful as ever, and wore some really startling gowns.

THE Family presented its second Goldwyn production, "Baby Mine," with Madge Kennedy, Thursday and Friday, October 10 and 11. This feature proved to be as successful as the first, if not more so, for Madge Kennedy is one of the few human feminine comediennes on the screen, and her pictures take well wherever they are shown.

"A FOOL THERE WAS," with Theda Bara, played at the Majestic theatre for two days, Thursday and Friday, October 10 and 11. Though a 1914 picture, it was extremely interesting, for it showed Theda Bara at her best—in fact, "A Fool There Was," can truly be called Miss Bara's greatest picture.

LIBERTY patrons consider Alma Rubens one of the best artists on that theatre's program, judging from the way they attend her pictures. "False Ambition," previously shown at the Dreamland, and presented at the Liberty theatre Thursday, October 10, drew an extra good house.

FANNIE WARD is getting an enviable reputation for versatility. Her latest Pathe offering, "A Japanese Nightingale," shown at the Dreamland Friday, October 11, was one of the most charming Oriental stories ever pictured on the screen.

BESSIE BARRISCALE was featured in "Blindfolded" at the Grand for two days, October 9 and 10. As this was a super feature, Manager Lorenz raised the price of admission slightly, but even at this he had two days of very good business. Miss Barriscale is well liked in Dubuque, so managers have no trouble in putting her plays over.

THE Princess scheduled "Eve's Daughter," with Billie Burke, for Friday and Saturday, October 11 and 12. The people who saw the picture on Friday were indeed fortunate, for late Friday evening all Dubuque's theatres were ordered to close until all danger of the influenza epidemic had passed.

MAY ALLISON'S second starring vehicle, "A Successful Adventure," was presented at the Grand Friday, October 11.

THE Cozy theatre at Dyersville was closed by the order of the Dyersville Board of Health, along with all schools, churches and other public meeting places, until all danger of the spreading of influenza had passed. As the Cozy is the leading motion picture house in Dyersville, its closing caused a great deal of disappointment among its patrons, for the fall campaign had just commenced, and the management was showing extra good pictures.

THE Crystal theatre at Anamosa, Iowa, put on "Blue Jeans," with Viola Dana, for the Monday, October 14 program. The price of admission was raised to 15 and 20 cents, but this did not keep the crowds away—in fact, there was a splendid attendance.

"WITH NEATNESS AND DISPATCH," with Frances Bushman and Beverly Bayne, was presented at the Grand theatre at Lancaster, Wis., Wednesday, October 9. This clever comedy team is well liked here—especially in plays of this kind. On Friday, October 11, "On Trial," the Famous Essanay photoplay starring Sidney Ainsworth, Barbara Castleton and little Mary McAllister. The Saturday program was "The Raggedy Queen," with Violet Mercereau. On Tuesday, October 15, Geraldine Farrar was presented in "The Turn of the Wheel."

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

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Chicago, Ill.
D. M. Vandawalker, Jr.
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Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are today fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Rabbi Wise
The Secretary of the Navy	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
Lyman Abbott	Alton B. Parker

and the entire nation.

MAIL THE COUPON NOW

OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

Address .....

Elgin Items of Interest

WILLIAM RUSSELL in "Hobbs in a Hurry" led the bill at the Star the week of October 13. Other offerings were Elizabeth Risdon in "Mother," Corinne Griffith in "Love Watches," Geraldine Farrar in "Ties That Bind," Jewel Carmen in "Lawless Love," "The Fight for Millions," Gladys Brockwell in "The Bird of Prey," and Harry Morey in "Tangled Lives." Comedies were: "Ladies First," "A Tight Squeeze," Mutt and Jeff in "Meeting Theda Bara," and other showings were Charlie Chaplin in "The Bond," and William Farnum in a Liberty Bond appeal.

DOUGLAS FAIRBANKS, Bessie Barriscale, Fritzie Brunette, William S. Hart and Claire Anderson were stars and lesser satellites moving in the entertainment orbit at the Temple the week of Octob 13. The bill included: Douglas Fairbanks in "The Matrimaniac," Bessie Barriscale in "Maid of the Storm," Fritzie Brunette in "The Velvet Hand," Claire Anderson in "The Gray Parasol," William S. Hart in "Hell Hound of Alaska," and Winifred Allen in "Two to Six." The Monday afternoon and evening, "Kwantity, Kwality Kombination," especially for juvenile patrons, included Fatty Arbuckle in "Fatty's Joy Ride," the Judge Brown story, "Sisters of the Golden Circle," Eddie Polo in Episode 11 of "The Bull's Eye" and the Animated Weekly.

WHEN Miss Helen McBride, prominent Elgin girl was married at San Antonio, Texas, in late spring to Lieut. Fred Morgan, now in France, as her bridal party left the church they were annoyed by the omnipresent cameraman in the military city. They forgot the incident, however, until early October. One recent evening the bride went with her parents to a local theatre and when the news weekly was flashed onto the screen she had the opportunity to see herself as others saw her on her wedding day, for the showing of her bridal party as they left the church was a part of the picture program.

MANAGER R. W. CROCKER of the Star, is advertising two special features for late October: Florence Reed, Irving Cummings and Milton Sills in "The Struggle Everlasting," and Captain Robert Warwick in his last picture before enlistment, "An Accidental Honeymoon." Star fans were enthusiastic about Miss Reed in "Today" and about Mr. Warwick in "The Mad Lover," and success of the succeeding pictures is assured.

ARTHUR SEYMOUR, operator at the Crystal theatre, Dundee, has entered the S. A. T. C. at the University of Illinois. "Arch" was a popular man about the house and is being considerably missed.

Carry On—and On

Is Your morale weakening? No, we thought not.

When they tell you the industry is in a bad way—carry on. Being "Up Against It" is merely the signal to come back stronger than ever.

The Central States

¶ A place where YOU—reader and advertiser—can meet YOU—buyer and seller—in intimate, "Hello Bill!" fashion.

¶ But "your own back fence" isn't worth a rap unless you use it. Does your local pride prompt you to mention "The Central States" when you write our advertisers? Does your business judgment prompt you to strike home *direct* when you have something to sell?

¶ Get together now, for the benefit of the Central States in

The Central States

OUR NEW HOME

We are now located in our new quarters on the fifth floor of the

FILM EXCHANGE BUILDING

207 SO. WABASH AVE.

New Phones: Wabash 5857 5858

BEE HIVE EXCHANGE

THE BEST INVESTMENT TODAY

Let us prove it to you

The Gardiner Velvet Gold Fibre Screen is sold with an ABSOLUTE GUARANTEE of money refunded if we can not improve your projection.

Every Sale Means a Satisfied Customer

MR. THOS. P. RONAN, Palace Theatre, Danville, Ill., says: "There sure is some class to the new screen."

MR. H. M. FERGUSON, Gem Theatre, Centralia, Ill., says: "I can highly recommend this screen to my fellow exhibitors and will be glad to demonstrate to them at any time."

MR. APPLEBAUM, Argmore Theatre, Chicago, Ill., says: "Best screen on the market." Second order for one to be installed at the Prairie Theatre.

AN ORDER FROM YOU WILL BE AN ADDITION TO OUR LIST OF SATISFIED CUSTOMERS

Chicago Branch

UNITED THEATRE EQUIPMENT CORPORATION

R. H. FULTON, Manager

512 So. Wabash Ave. Chicago, Ill.

CARRIED IN STOCK for immediate shipment. Everything for the motion picture theatre, except the film.

An Avalanche!

Yes, when we started the COMPLETE PLAN BOOK it took the country by storm. "Just a year or so ahead of any other trade publication in the field," is what they all say in letters of congratulation.

Turn To It

in this week's issue and you will have to look no further to find out anything about ANY picture reviewed. Everything is there—review, Ad Talk, suggestions, catch lines and innumerable aids.

Exhibitors

will find this a great boon and a box office saving. It's what they have needed for a long time. Just take this section out of MOTION PICTURE NEWS each week and file it.

It Will Save You Money and Time

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

'Frisco Universal Tries Woman Booker

THE UNIVERSAL FILM EXCHANGE, INC., of San Francisco, has installed Miss Davis, formerly of Los Angeles and experienced in several of the local houses, as booking clerk. It is believed that this is the first time that a young woman has been appointed to this important position in any of the local film exchanges, and the step was made necessary on account of the scarcity of skilled help. Miss Davis's experience in the film business has been obtained almost exclusively in the various offices in which she has worked and the Universal is confident that its experiment will turn out successfully.

What Exchanges and Theatres Are Doing

DAVID BERSHON, who went to San Francisco recently in company with Joe Brandt, general treasurer of the Universal Film Manufacturing Company, was back in the manager's chair at the Universal Exchange this week with optimism beaming all over his features. He said that if Spanish influenza had not hit the town at this particular time, Universal was well on the road to a record in the matter of business, both as to collections and the total number of new and old contracts.

THE Universal Exchange has made arrangements to readjust its program and rearrange bookings to meet the new conditions following instructions from the New York offices that all releases should be advanced four weeks.

LEWIS HYMAN, manager of the All Star Features Exchange, said that he had made arrangements to close the exchange during the period that the theatres are closed in Los Angeles and other Southern California exchanges.

H. D. NAUGLE, Western division manager of Vitagraph, announced this week that he will return soon to Chicago after a visit of several weeks on the Pacific Coast. He said that aside from the "void" created by the appearance of Spanish influenza in this territory, the Pacific Coast exchanges of Vitagraph are doing top-notch business. He believes the influenza epidemic will be of short duration, and that when the theatres are reopened the public will rush to see their favorite pictures with greater enthusiasm than ever before.

"THE FAR FLUNG BATTLE LINE," consisting of a series of twelve pictures, will be released soon in Los Angeles, according to announcement this week by Branch Manager Tate of Pathe. He added that the "War Review," now being released by Pathe, has been booked in 75 per cent of the theatres in America, and that the company is working for a 100 per cent business. He said that Pathe is co-operating in every way possible with the Bureau of Public Information to get the "War Review" over to the largest possible number of American people.

THEATRES that were open early this week and which were still exhibiting pictures were those in Pomona, Riverside, Redlands, San Bernardino, Corona, Arrowhead Springs, Ontario, Oxnard, San Luis Obispo and Santa Barbara. A majority of the exchanges as late as Monday shipped pictures to theatres in this territory.

M. J. COHEN, branch manager of the San Francisco exchange, was in Los Angeles last week. He came South in Connection with the forthcoming release in this territory of "Behind the Lines in Italy."

A SPECIAL meeting of members of the Italian colony of Los Angeles and Pasadena was held last week, when Guy S. Gunderson, branch manager of the Kleine System, addressed the former citizens of Italy on the subject of the war in general and "Behind the Lines in Italy" in particular. Leading members of the various Italian War Relief societies promised to assist in every way possible in advertising the picture when it is released in Los Angeles. They are planning to make a special exhibit of literature on the picture in the Italian booth at the Southern California Liberty Fair, which will be held in Los Angeles beginning October 27.

BERT ROSENBERG, branch manager of Metro's Salt Lake office, prepared a circular last week in which he asked the patrons of all theatres in Salt Lake to co-operate with the theatres and the Government in stamping out Spanish influenza. He said the sooner the malady was defeated and routed the sooner would the theatres be reopened. He included in his circular a number of popular remedies that he said had been recommended as a "sure cure" for the disease.

THE WEST COAST

Ince Film Added to Coast Programs

IN response to requests from relatives and sweethearts of soldiers for an opportunity to see the war film, in the making of which they took part at Golden Gate Park on September 29, Thomas H. Ince has arranged to have this picture shown at the California and Imperial theatres in the week beginning October 20. Arrangements for the display in these theatres were made by Mr. Ince with Sol I. Lesser, who is chairman of the film committee of the State Council of Defense. "The Relatives and Sweethearts" film will be run in the theatres in addition to the regular program.

Seattle Items of Interest

THE Seattle correspondent of "The Motion Picture News" owes an apology to Ralf Allan, manager of the General Film Company, for the Northwest. It was said last week that some one else was handling "Her Moment," the "Guilty Wife" and the "Hodkinson" service, when the General handles them.

C. H. CODE, formerly connected with the Goldwyn office, has resigned to act as traveling representative of the General Film Company, Seattle.

P. G. LYNCH is now connected with the General Film Company, Seattle, as special representative for the Hodkinson service.

JAMES CHENAUR of The Dream, Pt. Angeles, Wash., was in Seattle recently.

B. RUBIN, popular assistant to W. A. Mead of the Universal Film Company, was away from the office a few days thinking he was going to have the Spanish flu. He had a bad cold instead.

SPEAKING of the "flu" the following shows how the boys feel on Seattle's film row:

THE SPANISH FLU

By Grace Marbury Sanderson

Oh, there's a sadness and gloom, down on Film Row,
And believe me, business is mighty slow.
The boys stand around—nothing to do,
And all on account of the Spanish Flu.

"The Hearts of the World" have now ceased to beat.
And "The Prussian Cur" beat a hasty retreat,
"Raffles" is sore; he can't rob the miser,
And was heard to say, "To Hell with the Kaiser."

Constance was told "A Pair of Silk Stockings" to wear
To avoid the Flu—now she's "Up in the Air."
Norma. down "A Safety Curtain" did haul,
As she calmly said "Good Night, Paul."

"Tarzan of the Apes" asked the Reason Why";
He's an "Unbeliever" and thought it a lie.
"Up the Road with Sallies" went Billy West,
Saying "The Public Be Damned," we'll now get a rest.

"The Million Dollar Dollies," poor "Toys of Fate,"
Tried their best "The Belgian" to date.
But alas! they soon felt "The Claws of the Hun"
And left this "Nine O'Clock Town" on a run.

"Cleopatra" said this is "A Dog's Life,"
I want "The Great Love" or give me "The Knife";
"For Husbands Only" want "Old Wives for New."
That's "Triple Trouble," said Cleo, "I'm Through."

"Laughing Bill Hyde" said to "The Queen of the Sea,"
Now quit your "Bulling the Bolsheviki,"
Remember, dear, that we're "Pals First,"
And "My Four Years in Germany" gave me a thirst.

Now . . . this is the end of my story so sad,
If I don't finish soon, I'll sure be "In Bad,"
This Flu on the row, has made a great dent,
And to get things going we're all "Hell Bent."

Portland and the Vicinity

ON a flying trip to every Universal Exchange in the United States and Canada, Joe Brandt, assistant treasurer of the Universal Film Manufacturing Company and chief of the entire film organization, visited in Portland Friday.

WHILE Manager Baum was making a clean up for his corps in the Liberty Loan drive, the Universal Exchange was doing its bit and more than that in the drive, being first among the film exchanges of the city to go over the top. Practically all of the employees doubled their subscriptions, making the total for the exchange away more than was required for their quota. Booker Clark, who is a member of the Multnomah Guard, helped the cause along still more, by going out with the rest of the members of the Guard and painting "Hit the Trail" signs all over the down town streets. Universal employees in every loan have been early to subscribe and have always gone better than 100 per cent.

FRANK TALBERT, auditor in the Northwest district, was in Seattle Friday, assisting Mrs. Myrtle Poe, new bookkeeper for the Seattle Universal Exchange.

A. BETTINGER of the Empress theatre, The Dalles, was in Portland a few days ago looking over the feature prospects for the coming season. Mr. Bettinger has been playing Jewels consistently and has enjoyed unusual success.

MANAGER HENKLE of the Isis, Independence, Oregon, came to this city the other day in order to book "Crashing Through to Berlin." He is arranging a publicity campaign which will outrank any which has been staged in his part of the country since the showing of "The Kaiser."

S. DANZ, manager of the Star, in Astoria, drove to Portland in his new Paige recently and visited Manager Baum of the Universal Exchange. He reports that business is humming in Astoria, and he is lining up his bookings for the winter, with the expectations of seeing one of the best winters yet.

JOHN HARMICK of the Rex theatre of Seattle, invaded Portland recently with the big special feature, "The Fall of Barbary Coast," which played at the Star theatre. He displayed a lot of new features in advertising, and did a record business at the theatre during the entire run of the picture, which showed here for two weeks. Hamrick states that he fell in love with Portland next to his own city. He has been making clean ups in the Rex on special attractions for some time.

WALTER W. KOFELDT began tuning up the publicity for "Crashing Through to Berlin" early in the game, and had back of him one of the most thorough advertising campaigns ever put over in this city. Then the Spanish influenza ban put the kibosh on showing the picture, but it has been announced that it will be shown as soon as the ban is lifted.

MANAGER FERGUSON of the Baker, Newburg, Oregon, was a visitor in this city during the week.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

San Francisco News Condensed

C. F. UNGER, manager of the Opera House at Selma, Cal., was in San Francisco this week. He announces that while Selma closed its theatres on account of the influenza scare the order had been rescinded and that he was going to reopen immediately.

THE STRAND THEATRE in running "The Romance of Tarzan" this week is putting on an unusual show that is exerting favorable comment. In order to create atmosphere there is an opening tableau of a woman with a lion which caused the audience to gasp for breath.

DAVE BERSHON, manager of the Universal Exchange at Los Angeles, was in San Francisco for several days this week, accompanied by Joe Brandt, the general manager of the company, for a sales conference with M. L. Markowitz, manager of the San Francisco office and Northern California sales force. After leaving San Francisco Mr. Brandt will visit the Portland and Seattle offices and will then return to the East by way of Calgary and Minneapolis.

F. M. SMITH, manager of the Lyric theatre at Marysville, Cal., was a visitor on Film Row this week. Mr. Smith reported that the Spanish influenza scare had not closed the Marysville theatres and that he believed that no such drastic action would be taken in his home city.

"DYNAMITE" SCHMIDT, manager of the Marquise theatre at Palo Alto, is making his headquarters at the Metro Pictures Corporation while his theatre is temporary closed. Mr. Schmidt is emphatic in the statement that the ban will be lifted in Palo Alto before the end of the present week and he is making his arrangements for films on that basis.

A PREVIEW of "The One Woman," the first of the six big Select pictures being released, was had this week at the American Photo Player hall. An audience of producers and managers witnessed the preview and expressed themselves as much pleased. Many of them pronounced it as one of the best of the big pictures they had seen. The Select Company is now negotiating for first runs of the picture and anticipate an immense success with it.

J. S. WOODY, field manager for Select Picture Corporation, arrived in San Francisco this week and will remain several days. He got here in time for the preview of "The One Woman" and predicts a big run for the film throughout the country. Mr. Woody goes from here to Denver.

THE SELECT PICTURE CORPORATION just received Norma Talmadge's second Select Star picture, "The Forbidden City," which is to be shown at the California theatre the week beginning November 3. During the same week Constance Talmadge will say farewell to her followers at the Portola in "A Pair of Silk Stockings." This is the last of the first Second Star Series, and she will immediately make her bow in the first of the new series in "Sauce for the Goose." The corporation has also received the prints of "Mrs. Leffingwell's Boots," by Augustus Thomas, which is the second release in this service. The print of "The Better Half," the first of the second Select Star Service in which Alice Brady appears, has also been received.

THE AMERICAN PHOTO PLAYER CO. reports the recent sales of organs to several theatres in the West. The Hayward theatre, Hayward, Cal., has purchased a foto player. The Blue Bird theatre at Anaconda, Mont., has installed a style No. 50 foto player. The Liberty theatre at Orange, Tex., has installed a foto player, as has also the El Reno theatre, El Reno, Okla.

EDDIE HORTON, instructor for the Robert-Morton organs, built by the American Photo Player Co., has accepted the position of organist at the Strand theatre, San Francisco. A special organ has been erected at the Photo Player Co. headquarters, where Horton will demonstrate the organ and give lessons.

THE MAJESTIC THEATRE, owned by the Majestic Amusement Co., McCarthy & Rolfstein, proprietors, was recently opened at Tulsa, Oklahoma. The interior view shows the console of a Robert-Morton orchestral organ, built by the American Photo Player Co., of San Francisco. The second picture shows the exterior of the theatre.

THE new Garden theatre at Burlingame, Cal., has installed a Seeburg-Smith Unified pipe organ.

N. L. WATTEN of the Colonial theatre, Stockton, L. Freitas, manager of the Stockton, also of Stockton, and C. W. Goddard of the Goddard theatre, Sacramento, were visiting the film exchanges this week.

JOHN DALY of Chico runs four theatres in that section of California and has been exceedingly active for the Fourth Liberty Loan. He had charge of the parade in Chico on Discovery Day and made it the most striking event in the history of the city's spectacles. Then to cap the climax he arranged for the Duhem Motion Picture Mfg. Co. to take pictures of the parade. About 600 feet were run off, and Daly will run the picture in all four of his picture houses, as well as in the theatres of neighboring towns. The taking of these pictures and their display is one of the biggest things that was done for the Liberty Loan in that section of the State, and it is said that they have already attracted a number of subscriptions.

M. S. MOLLER is taking a set of war garden pictures for the State Council of Defense. The pictures will be circulated through the department of visual instruction of the Extension Division of the University of California, which plans to put them in every school in California. The films will be arranged in a series of five lessons, each of from 300 to 500 feet in length. They will show every step in making a war garden, from preparing the soil to planting, cultivating, harvesting and marketing. The lessons will be preceded by a prologue film of about 1,000 feet, which shows what has been done in other schools and is intended to excite the interest of the children. Many of the films will be partly devoted to pictures of microscopic insect life, showing the destruction wrought by the insects and how to eradicate them.

THE WORLD FILM CORPORATION has accomplished a booking in Reno which many of the exchanges have declared was not practicable. "America's Answer" has been booked to run simultaneously at the Grand, the Rialto and the Majestic theatres at Reno. The three theatres will join in advertising the play, and it is believed that by this means everybody in the city will see the play. It is said that this is what the Government has desired, but most film men said it could not be done. The price is made so that the theatres will not have to raise their price for the show. No date for this run has as yet been assigned, as Reno theatres are at present closed on account of the influenza scare. Just as soon as that passes, however, the spectacle of every first class theatre in a town running the same show will be witnessed.

C. C. KAUFMAN of Colusa has sold out the Gem theatre in that town to L. Holt, who has rechristened it the Peoples theatre. Mr. Kaufman is building a new theatre in Colusa, which will be called the Gem, and it is expected to be ready for its opening early in November.

IT IS REPORTED that Louis Lurie, one of the owners of the Rialto theatre in this city has sold his interest and will retire from the motion picture business. It is also said that District Manager Mann of the Fox Film Exchange has bought a third interest in the theatre and that he will thus become a resident of San Francisco. It is understood that Mr. Mann will not sever his connection with the Fox.

H. H. KORPER, one of the veteran salesmen of this Coast, who represents the Fox Exchange in the field, is just back from a successful trip through the San Joaquin Valley.

ALL OF THE thirty-seven war films were shown on a screen before the San Francisco "Chronicle" on the night of Discovery Day. The weather was perfect and the numbers in the shifting crowds cannot be estimated. The pictures took three hours to run. Arrangements were made for the display through the courtesy of Herman Wobber, district manager of the Famous Players-Lasky Corporation.

THE United States Marine Advertising Publicity Bureau is co-operating with the Famous Players-Lasky Corporation all over the nation towards exploiting the latest James Montgomery Flagg Paramount comedy, "Tell That to the Marines." The now famous posters of the big red-headed Yank taking off his coat and throwing his hat on the ground is being distributed by the Marine Advertising Publicity Bureau gratis to all Paramount Exchanges, who in turn are allowing their exhibitors full use of these posters. They will be posted on every marine bulletin board in the country. The first theatre in San Francisco to show this film will be the Imperial, about November 1.

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
-- NOW BOOKING --
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ITALY'S FLAMING FRONT
ETC,. ETC.
-- COMING! --
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Rep. Consolidated Film Corp.
Showing
LITERARY DIGEST NEWS
CARTOONS—NEWMAN TRAVELS
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Lantern Slides
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3rd & University St., Seattle
Cutouts and Lobby Displays

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

Advertise in The West Coast

What the Studios Were Doing

(Note.—All reference to "This Week" in the following items concerns the week of October 7 to 14. "Next week" is October 14 to 21.)

THOMAS H. INCE has completed his patriotic offering, "The Message of Love to the Boys Over There," and the films will be rushed to the front as soon as possible, it is announced. The subject will contain the faces of thousands of friends and relatives at home, and is designed to put heart into the fighters over there when they view the picture. A number of scenes were filmed at San Diego and San Francisco. The production will reach the fight line through the United States Department of Films.

DOROTHY DALTON was on location this week in her new film play, "Hard Boiled." The story was written by John Lynch and is being directed by Victor Schertzinger.

ENID BENNETT has begun work on a new picture written by Lois and Arthur Zellner. Miss Benett gets into a number of predicaments throughout the play because of the unfounded suspicion that there is another woman in the case.

"THREE HOURS LATE" is the title of the latest Christie comedy starring Bobby Vernon and Clare Seymour. The play is directed by Al. H. Christie. "Three Hours Late" is the story is a clerk who was sent on a hurry trip by his boss to deliver a $5,000 check to Mr. Brown. Bobby meets a girl while on the train. At the junction they miss another train, wait three hours, arrive at the home of Brown—and then the plot deepens when another plot in the making makes it appear that the girl is Brown's wife.

PEGGY PEARCE, one of the well known players in the local film colony, who appeared in scores of Keystone comedies, has been added to the comedy force at the Christie studios. She will play opposite Earle Rodney. The latter's first picture for Christie was with Ethel Lynn. His second picture was with Clare Seymour.

BUSINESS Manager Charles H. Christie and Director Al. H. Christie, of the Christie comedies, have leased a beautiful home on Sunset boulevard. It is located near the Christie studios.

WILLIAM DUNCAN, playing the lead in the Vitagraph serial, "A Man of Might," this week filmed a scene where a seven-passenger touring car was sent at full speed over a 150-foot embankment. The car will be salvaged.

JOE ROCK, of Montgomery and Rock, Vitagraph comedians, was on a vacation this week, which he spent in hunting for a bungalow. His mother is expected to arrive in Hollywood from New York next week.

DOUGLAS FAIRBANKS last week left for New York to participate in the Liberty Loan campaign in the East. He was accompanied by Bennie Zeidman, his personal publicity representative. They halted a day in Chicago, according to word received at the Lasky studios. After the pause, Fairbanks continued his way to New York, but Zeidman went to a hospital with Spanish influenza. Later advice is that Zeidman is improving.

BRYANT WASHBURN returned to the Lasky studios this week from New York. He began immediately the work of finishing a production begun in the East, and as soon as this work is completed he will take things leisurely for four weeks.

MONTE KATTERJOHN, well known scenario writer for Lasky and other companies, has organized his own producing company and will begin production soon at the Brunton studios, it was announced this week by Robert Brunton. It is understood that Katterjohn will write his own plays and will also assist in the direction of them.

CHARLIE CHAPLIN announced this week that after nearly two weeks' work, or rest, since he completed "Shoulder Arms," he will begin work on a new Chaplin comedy. He said he knew what the beginning would be, but he has no idea how the production will end. Work on this vehicle will begin next week.

DOROTHY GISH this week began work on a new picture under the direction of Elmer Clifton. The play has not been given a title, neither has its locale or plot been disclosed.

BY THE END of the week Clara Kimball Young will have completed "The Road Through the Dark," which is now being made by Director Ed. Mortimer. This photoplay will have Jack Holt as leading man opposite the star, and little Bobby Connely plays a most important part. The second company, working under the supervision of Harry Garson, that of which Blanche Sweet is star, is filming a special subject, "An Unpardonable Sin." Marshall Neilan is directing, and besides Matt Moore, the leading man, principals of the cast are Wallace Berry in the role of a German officer, and Mary Alden.

What Butte Is Doing

MANAGER GEORGE BOURKE of the Universal Exchange had a merry time of it cancelling bookings. Supplying 153 houses in Montana, from the Butte exchange, cancellations came in thick and fast so that only a scant half dozen were still taking the service.

FAMOUS PLAYERS-LASKY show houses were hit in a similar manner and only a few were running this week in Montana. Bookings will simply be suspended until the quarantine is lifted and then resumption will take place at the point where the service was halted.

GEORGE CALLADAY, representing the Vitagraph, was in this section the past week. His headquarters are Salt Lake.

MEL WILSON is back from a trip along the High Line. Mel is now on the road for Famous Players-Lasky

J. G. RILEY, formerly booker for the Paramount at the Butte exchange, has been assisting Booker C. C. Chellew of the Universal branch in putting the local exchange on a new booking system.

D. W. LEDERMAN, special representative for the Universal, is in Butte from New York, on his tour of the country. He is visiting the leading exchanges installing his system of booking. The new system is designed to curtail labor and increase efficiency. Wherever explained it is meeting with the endorsement of branch managers. The plan is to adopt the same system at every Universal office so that men, trained in one office, may be transferred to another, and find themselves in familiar environment.

JOE BRANDT, general manager of the Universal Film Company, is expected in Butte in a few days, on a business trip.

H. W. BERRY of the Liberty, has gone to Southern Montana on a hunting trip.

Los Angeles Reorganizes Film Board of Trade

DEFINITE steps to reorganize the Film Exchange Board of Trade, of Los Angeles, were taken at this meeting last Friday, at which Harry Lustig, Pacific Coast representative of Metro, presided. Another meeting is to be held in the near future when officers for the organization will be chosen.

"The Los Angeles Exchangemen's Board of Trade will be operated on a similar plan to the Film Men's Board of Trade in Denver and Seattle," Mr. Lustig said.

"It will be a means of better cooperation and a better understanding generally between the film men, and we believe it will work to a more successful business for all of us."

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MOTION PICTURE MFG. CO.
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Quimby Champions More Space for Picture News

"PROFESSIONAL baseball is now dead and buried," said Hugh Fullerton, the well known baseball writer, in the "Evening World" of September 13. Football is undergoing the worst season it has ever had, what with influenza and the restrictions imposed by the Government. Horse racing is no longer a popular sport in the true meaning of the word. It is patronized by its devotees, who form a class limited in number. Boxing has lost greatly since the start of the war. Golf has never been every man's sport, and tennis, with the young men of the country gone to war, no longer figures as a subject of popular interest. Thus the sporting page of the newspapers has fallen upon hard days. Yet the public, in spite of the masterful hold which the war has laid upon their minds, demands something lighter for mental relief. What shall take the place of the sporting page which so long has been popular, but which now is fast becoming a thing of the past? A motion picture page, says F. C. Quimby, sales manager of the Pathe Exchange, Inc., who calls attention to the fact that now is a psychological time for every branch manager, every salesman and every home office publicity man to preach motion pictures to the newspapers, which have either been covering them in a half-hearted or apologetic way or else have devoted no space to them at all. Mr. Quimby toured the country from coast to coast a couple of months ago ,and made it a point to see the newspaper men in every city he visited. He found them all, with only one or two exceptions, ready to co-operate if reasonable co-operation could be secured from exhibitors. "If exhibitors would only realize what wonderful results have been attained by liberal use of newspaper advertising in such cities as Seattle," said Mr. Quimby the other day, "they would make it profitable for local newspapers to devote the space they have been giving to sports to motion pictures, and the result would open their eyes. What's the use of having a fine picture in your house if the public doesn't know about it? One gets the regular or casual patron, but the real 'velvet' is not touched. The proper use of newspaper space will educate the public to coming around to your theatre. It will insure the interest of the newspapers used and make it profitable for them to make pictures a daily feature instead of a casual one. The whole business will be helped!"

On his return from his trip Mr. Quimby, in a letter to this paper, called attention to the opportunities offered at this time to secure for pictures the non-remunerative space formerly devoted to sports. Since the publication of his suggestions he has been in receipt of letters from several prominent papers asking for advice as to the best way for them to build up such departments in their papers. All have stated that they would be glad to take radical steps in that direction, but that local theatres used so little space that it would be a losing venture. "Get the exhibitors to see that their interests are our interests in this matter and we'll put it over," wrote one man, who thus expressed the idea of them all.

"A half column of one-inch theatre ads will not make the motion picture page of a newspaper a paying proposition," said Mr. Quimby in a recent letter to a New Orleans exhibitor. "Neither will a single daily ad one inch deep and one column in width make much of a dent in advertising a show to the public. Try some real ads, two or three columns wide and a half page in depth. Spread yourself and circus your pictures. You may depend upon it that your local papers that you patronize will duly reciprocate and get out a motion picture department that will immeasurably help the picture business in your community. Personality stories of the stars, interesting items about current and coming pictures, if printed in your papers will have an immediate effect upon your patronage. Co-operation between the newspapers and the theatres is essential if exhibitors wish to secure maximum results. For proof just look at what the Seattle Times, Portland Oregonian, Spokane Review, San Francisco Examiner, Dallas Times Herald, Washington Post, Cincinnati Inquirer and other papers have done for the photoplay business in their cities. Don't expect that the papers can do this unaided. They can't. Help them with your advertising."

It would seem, now that the publicity men of the business as well as many exhibitors will have time during the next three or four weeks to stop and take breath, that it is an opportune moment to press the matter with the newspapers. When the houses are opened up again proper and liberal use should be made of newspaper advertising. The public, having been told that it is dangerous to mingle in crowds, should be educated to the fact that conditions are normal again and that they may attend the theatre with as much safety as though they were at home. Exhibitors could well announce that their theatres are thoroughly disinfected after each performance. And furthermore, the public, after being deprived of amusement for some weeks, will be keen to attend pictures. The exhibitors who book good shows and advertise them well will reap a golden harvest, and, more important still, they will encourage the newspapers to devote so much space to picture news that it will prove of lasting benefit to their business.

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THE WEST COAST

May Allison Injects Abundance of Realism

MAY ALLISON learned to her sorrow that speed has its drawbacks, during the filming of a scene in "Thirty Days," her newest picture under production at Metro's West Coast studios in Hollywood. The dainty star ran full tilt into her leading man, Robert Ellis, and in the collision was, in the parlance of the hempen square, knocked cold.

Miss Allison's chin and Ellis's right shoulder came together. The mishap occurred after five rehearsals of the scene, in which the star was running away from the town jailer. She was supposed to race down the main street of the town, and while looking backwards at her pursuer, to collide with a young author, methodically piling his market purchases into his automobile.

It was a problem in perfect timing. Director Webster Cullison called "Camera!" after the fifth rehearsal. Miss Allison came tearing down the street, but as she glanced backwards misjudged the distance remaining between her and Ellis, and crashed into the latter. The force of the impact of his shoulder against her chin sent her reeling to the ground.

A dozen willing hands lifted Miss Allison to her feet. She was dazed and complained that everything was black before her eyes. It was several minutes before she recovered sufficiently to try the scene over again. With rare pluck she again raced down the street, and smashed into Ellis with such force that the leading man, caught off his balance, was upset and flopped down heavily on the seat of his trousers.

"That," remarked Cullison, "is more as it should be. The scene as photographed will stand."

Vitagraph West Cost Notes

ALL the starring members of the Vitagraph company at its Hollywood studio were on the volunteer call-list for speeches nightly at the various theatres of Los Angeles in the interest of the Fourth Liberty Loan. William Duncan, Antonio Moreno, Carol Holloway, Nell Shipman, Joe Rock, Larry Semon, Bessie Love, Grace Darmond, Edith Johnson, Joe Ryan and Blanche Payson are the Vitagraphers who were prominent among the sellers of Fourth Liberty Loan bonds.

STUDIO MANAGER W. S. SMITH returned from a week-end at his ranch at Colton, and it developed that he had spent the time there in filling gallon pails with olives off of his trees. "They're the biggest fellows I ever saw," was Mr. Smith's pleased comment. It may be that his olives will travel eastward to various friends in time for Christmas.

FOR the first time in his making of Vitagraph Big V Comedies, Larry Semon has chosen Balboa as a location for the comedy stunts of himself and company. So the Semon company is domiciled at Balboa, from which Mr. Semon expects to return with a complete two-reel Big V Comedy.

DIRECTOR DAVID SMITH has been busy with the direction of Bessie Love's new story, "The Enchanted Barn," which immediately went into production at this film plant. In her new story Bessie assumes the role of stenographer. It is one she has always desired to play, and she does hope that her typewriting will show to advantage in the picture, as she says that typewriting is something she really can do, even though she did learn it by herself. She has requested Director Smith to allow a close-up to be made of her fingering the typewriter. "It may not be done according to Hoyle," apologized Bessie, "but it's speedy." So Bessie is to have her typewriting fingers put into a close-up.

JOE ROCK and Earle Montgomery completed their Big V Comedy, "Farms and Fumbles," and immediately began work on another picture, under Gilbert Pratt's direction.

WILLIAM DUNCAN continues to make two appearances nightly at the Pantages theatre, where the Vitagraph serial, made by Mr. Duncan, entitled "A Fight for Millions," is being followed closely by Vitagraph serial fans.

In and Around Denver

MANAGER E. P. BRIGGS of the American Film Company, has returned from Salt Lake City and Ogden, where he closed yearly contracts for the twenty-four American releases with the American and Ogden theatres. Mr. Briggs is greatly elated over the arrival here last week of the latest American product stork series. It's an eight-pound boy.

HUGH A. JOPLIN, president of the Mountain-Plains Theatre Supply Company, successor to the Swanson & Nolan Supply Company, was found dead in one of the rest rooms of the Denver Athletic Club late Saturday night, October 12. It was then reported that death had resulted from cyanide of potassium, self-administered, but this report has since been denied by physicians who conducted a postmortem examination. The company headed by Joplin was one of the best known in the country.

EUGENE MILLER, a former exhibitor of Toledo, Ohio, was found dead in his room at the Brown Palace hotel Tuesday, October 15. Death was attributed to heart trouble. Mr. Miller financed the production of "Tarzan of the Apes." He had been a resident of Denver for two years.

SERGEANT LAWRENCE ROSS PEYTON, whose parents live in Denver, was killed in action in France on September 5. He was a motion picture actor prior to the war, and acquired prominence with Marguerite Clark in "The Goose Girl," Marie Sais in "The Sign of the Cross," and with Mary Pickford in "How Could You, Jean?"

THE FIRST NATIONAL EXHIBITORS' CIRCUIT CORPORATION has filed articles of incorporation in Colorado. The incorporators are H. T. Nolan, C. P. Mason and J. H. Ashby. Capitalization, $50,000.

Norma Talmadge Prepares for Next Production

AFTER a delay of one week caused by an epidemic of Spanish influenza in her company which attacked Director Sidney A. Franklin, Thomas Meighan and Gladden James, Miss Norma Talmadge is now getting well into the plans for making her next picture, "The Heart of Wetona." The star and her company were doing exteriors at Idylwild, a beautiful mountain spot overlooking the Pacific Ocean, not far from Los Angeles. In addition to the influenza attack, work on the picture was delayed by the sickness of an Indian chief, necessitating a retake of several scenes in which he had appeared. However, now that all these obstacles have been overcome, work is progressing rapidly, and Miss Talmadge hopes to be through and back in her New York studio by December at the latest. "The Heart of Wetona," which is a picture version of the Belasco success of the same name, will be a rather remarkable feature in the fact that only seven scenes in the entire picture are interiors, all the rest being exteriors. It was this fact that induced Miss Talmadge to take it on the Coast, as she wished to secure the finest scenic background possible.

"The Heart of Wetona" will be Miss Talmadge's first "Western" picture, with all the Indian and cowboy atmosphere so dear to the heart of the old picture fan. It will be the second of a line of characterizations which the star has set out to do. Her recent success, "The Forbidden City," revealed her as a Chinese girl, and in "The Heart of Wetona" she will create an Indian girl. Following this picture Miss Talmadge will do the series of pictures that Eugene Walter, the famous playwright, is now preparing for her.

Bank Helps Metro for "Faith" Picture

THE modern safe deposit vaults of the Home Savings Bank, at Broadway and Eighth street, Los Angeles, were used as a setting for a number of scenes in "Faith," Bert Lytell's newest picture, now under production at Metro's West Coast studios in Hollywood. Permission to use the vaults was obtained through the courtesy of L. H. Malin, one of the bank officials, and for two successive nights the spacious, tiled chamber below the street level resembled a busy corner on the stage of a motion picture studio.

Electrician Todhunter, of the Metro studios, installed a formidable battery of lights that turned night into day, so that Lytell's director, Charles Swickard, was able to get some startlingly realistic effects against a background that could not be duplicated in a built "set."

It was the first time these vaults, installed by the Home Savings Bank at a cost of $150,000, had ever been photographed by a cinema camera. Several of the young women clerks regularly employed by the bank took part in the scenes, imparting an atmosphere of businesslike efficiency. One scene required the closing of the forty-ton Bessemer steel door, the combination of which is controlled by four accurately synchronized time clocks, and Director Swickard had to keep his eyes open lest any member of the Metro company be locked in until the next morning, when the clocks would release the massive portal.

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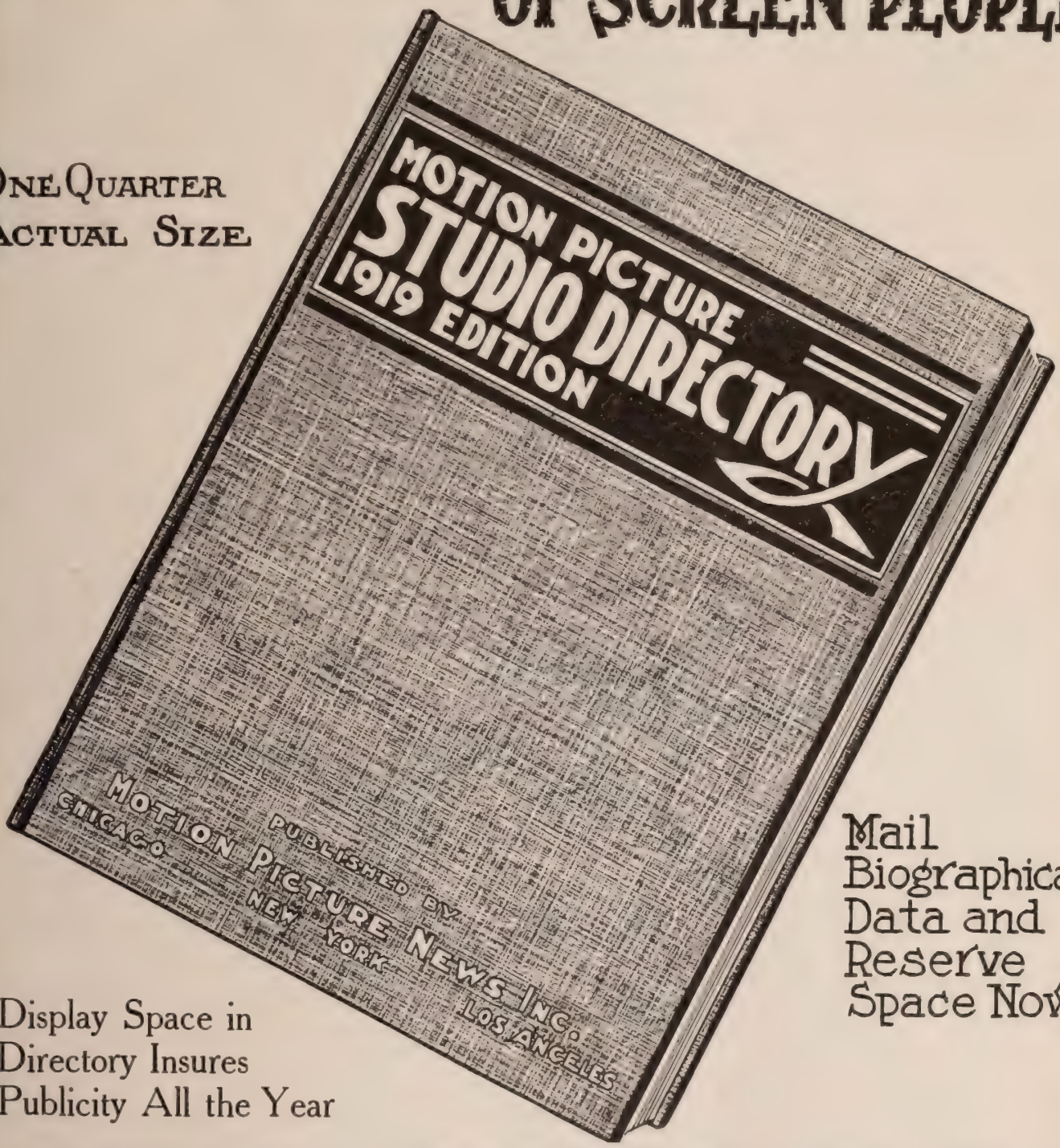

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429 So. Figueroa St.
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J. C. JESSEN, Rep.

729 Seventh Ave.
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NOVEMBER 9, 1918

Motion Picture News

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Owen Johnson's Novel Published in Cosmopolitan Magazine and one of this year's best sellers.

Anita Stewart

In the role of the young wife whose husband said: "You play for both of us while I earn the money."

George Loane Tucker directed it

Famous Story + Great Star + Great Director = Super Production

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Written and directed by J.A.Golden
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Stunts that seem humanly impossible to do
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in the always exciting serial

WOLVES OF KULTUR

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It's the kind of action and adventure that
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Written and directed by J. A. Golden

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In France and in Flanders a battle line hundreds of miles long stretches from the Holland border to Switzerland. From one end to the other it is aflame. It would be impossible for one individual to see it all, yet by means of the Official War Review your audiences may get a broader idea of the great things that are happening than the soldier in the front line trenches.

The official cameramen of United States, Great Britain, France and Italy have made this possible. Your audiences see what scores of them, all along the line, are seeing with Government aid. Do you wonder that the

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Following the spirit of the instructions of the War Industries Board, and in line with my theories of necessary economies within the industry, I have made arrangements with GENERAL FILM COMPANY to turn over to it, so far as practical and economical, the physical handling of our films, routine accounting, etc.

After the theatres reopen my representatives will be found in each GENERAL FILM COMPANY exchange. This business will be continued in my name, existing contracts will be filled and there will be no change in our business relations with exhibitors.

Our next feature to be released will be "THE WALL INVISIBLE" with Shirley Mason, to be followed by "THE GIRL—ALASKA," the first feature ever staged in Alaska; short comedies starring Leon Errol; a number of new one reel comedies with Harry Watson as Musty Suffer; several O. Henry stories beginning with "IN THE FOG," a masterful three reel drama.

GEORGE KLEINE

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An 'Iron Test'-imonial on

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"VENGEANCE—AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"

The Billboard

"Exhibitors' Notes: This is the banner serial of them all. Has coherency of plot, a reason for all the thrills that come as fast as bursting shell, and a clean, inspiring love story that carries the interest forward. Is produced on a lavish scale. *"It spells money all over it."*

VITAGRAPH Albert E. Smith *President*

dainty BILLIE RHODES

"She is certainly as clever as the best of them"

CANADIAN MOVING PICTURE DIGEST

I attended a pre-view of "The Girl of My Dreams," Billie Rhodes in the lead. I have never laughed more heartily at a screened comedy than I did when I witnessed this picture. * * * There are many great bits of comedy, not of the stereotyped order, but so natural and so amusing that they were a treat. There are also some big "punches." * * * Billie Rhodes is a "duck," not once did her work jar. She is certainly as clever as the best of them in this line of work. Her comedy was a "scream" and her pathetic scenes were delicately handled, showing a truly artistic temperament. Also she is very young and pretty; two indispensable assets.

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Los Angeles liked her - so will every other city

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"Delightful Vivid Original"

LOS ANGELES "TIMES"

A new and delicious film personality, delightful, vivid, original and combining the charm of the ingenue with a deeper note of histronism—that's Billie Rhodes, in "The Girl of My Dreams," at Tally's Broadway this week. Where has this Billie person been keeping herself, anyway? Of course, we really know. She's been playing in some charming one and two-reel comedies, and we've liked her for a long while. But we had no idea, when she romped through those things, of what she really could do.

"A Full-Fledged Film Star"

LOS ANGELES "HERALD"

Little Billie Rhodes stepped out of the two-reel comedy into a feature yesterday with the same naivette that made creditable her matutinal plunge in the mountain pool. She bears the stamp of innocence in every pretty feature, and looks out upon the world with a trusting faith and responsive affection that endears her to every spectator. The little actress registers joy and pathos with ingenuous fidelity to nature. Her tears are genuine well springs of sorrowing youth and no mere glycerine drops appended where they will be the most becoming. She is apparently free from any endeavor to "look pretty," and climbs about on mountain sides, up and down eave spouts and through rugged walls with boydenish abandon.

"Endears Her to Every Spectator"

LOS ANGELES "EXAMINER

Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, histrionically, pictorially and financially. There have been greater premieres in this city, perhaps ("The Birth of a Nation's" and "Hearts of the World's," for instance) but none more enthusiastic from the audience's viewpoint, or more laudatory to a screen luminary—it is her initial five-reel starring vehicle. It won't be her last—if I am any prophet. Even if she couldn't act—which she can and does—her pretty face, clustered with cute little dimples, and fascinating personality would insure her of success. In this production she is the real girl of *your* dreams, a fascinating little creature, who is bound to soar to lofty heights in the film sky.

"Little Doubt of Her Success"

LOS ANGELES "EXPRESS"

The management of Tally's Broadway Theatre kept its promise yesterday, and put before the motion picture world a new star of personality and charm. Strictly speaking, however, Billie Rhodes is not a new star. She has a large following among those who like short-length comedy, and needs no praise for her ability to do sprightly and pleasing things in that metier. But now she appears in the realm of serious drama. The reception of the play yesterday left little doubt of her success. * * * As for Miss Rhodes, she is so arch, chic and spontaneous that she wins admiration at every step. There can be no doubt that if she is fortunate enough to find the plays to fit her dainty personality she will take a leading place at once among the popular stars of the day.

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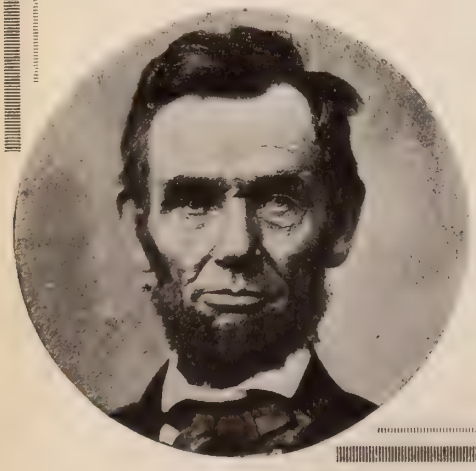

The London Trade Showing Will be Given Soon. Don't Fail to be Represented!

Note:—The picture has been so constructed that it may be released in episodes or completely.

The Picture That All America Will Want to See!

WHICH allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilization!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

To-day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

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It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

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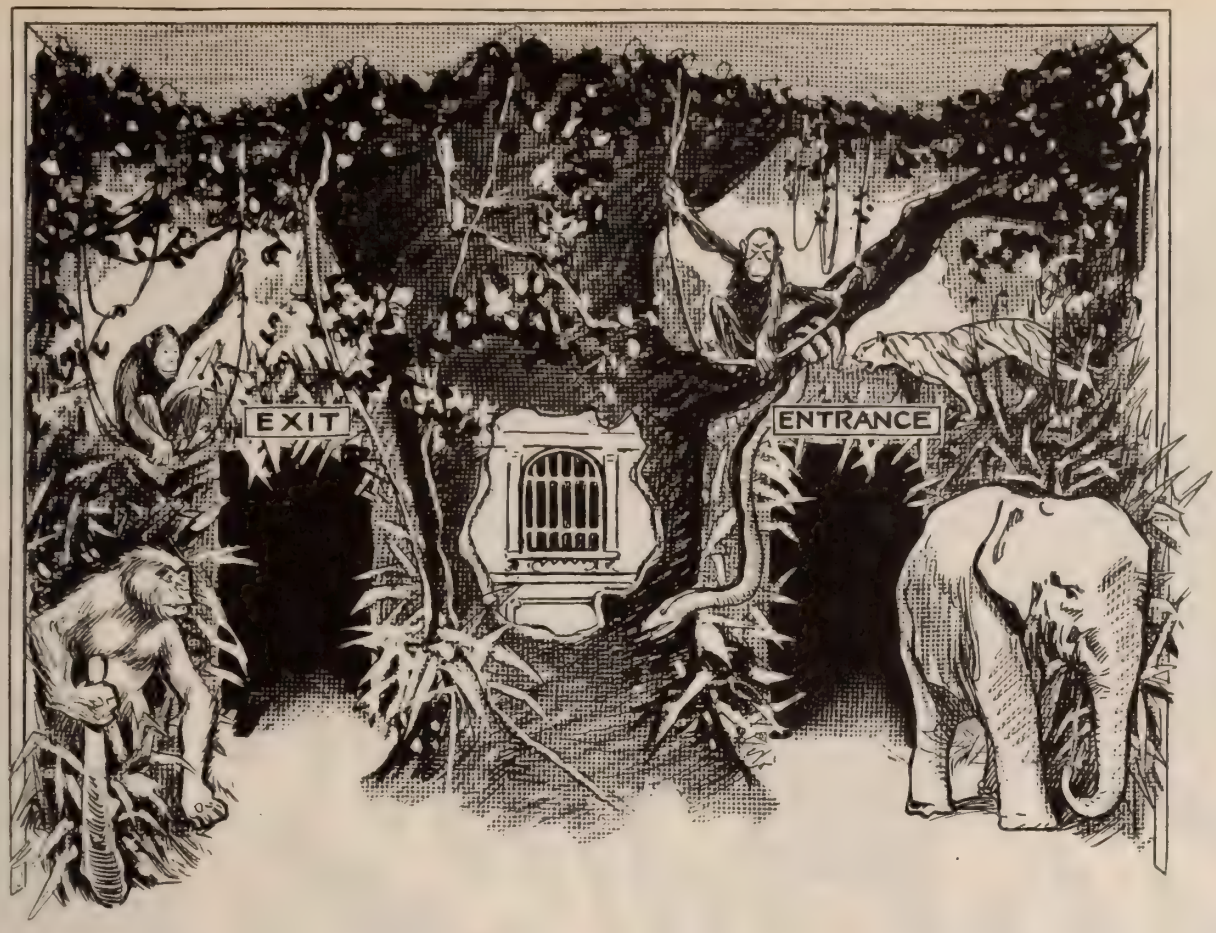

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Motion Picture News

Vol. 18 No. 19. November 9, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Motion Picture News

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"The Exhibitors' Medium of Communication"

Volume 18. No. 19 November 9, 1918

Speaking Editorially:

THERE'S one outstanding fact about the four weeks' ban on new productions, releases and trade advertising which should get considerable thought from all of us during the next few weeks.

The producers and distributors have shown that they can, when necessary, get together, hold together—and converse together.

At first thought this may not strike you as a very remarkable feat. Especially ordinary will it seem to you if you haven't basked in the Times Square atmosphere for a few years.

But if you have grubbed for bits of scandal on Broadway for many moons, if you have given ear to the sub-rosa opinions of this manufacturer and that manufacturer—

Then, with us, you'll mingle feelings of amazement, admiration, and watchfulness of the future as you ponder the thought:

The producers and distributors have shown that they can, when necessary, get together, hold together—and converse together.

* * * *

And the Greatest of These—

IT might well be said that necessity prompted the united action of the manufacturer group. But it is not the deed that arouses our comment—it is the fact that the executives are meeting once and twice a week and talking plain, cold facts.

Not all the conversation is pleasant, perhaps. Indeed, diminutive Mary Pickford and her new contract have caused some rather heated words.

But the important point is—the big fellows are talking to each other and to one another.

Look at it from this angle:

From many, many moons any manufacturer would tell you—as an individual—that overproduction and excessive distribution overhead were the basic evils of the business.

The same manufacturer would tell you that the only solution lay in united action—to limit production and merge exchange overhead.

But these fellows always left you with the impression that they made one reservation—"*My* production plans are all correct; *my* exchanges are the ones that should remain open and handle the other fellow's distribution."

That was the way it used to be—and will continue to be for some time.

But they are meeting over the luncheon table now. They are getting acquainted.

So keep your ear to the ground—and both eyes open!

Congratulations, Gentlemen!

FRANKLY, we believe that a word of praise is due the manufacturers for the inherent strength and ability to organize that they have shown in this crisis.

Think it over—and think of the future possibilities.

A distinction is drawn between the present Committee of Producers and Distributors and the National Association. But the distinction is largely one of words alone.

And to us, the big thought of this four-week ban is that it shows the power that the National Association can wield—and some day will wield, if it is to justify its existence.

We can't believe that there need be any fear of this power of organization being used wrongly—for example, solely in producer versus exhibitor squabbles. The plain and fundamental laws of business competition affecting buyer and seller will take care of that.

But there is the bright prospect of the power shown in these few weeks being eventually used to instill new strength, cohesion and value in the place that it should be—the industry's National Association.

And so we say—Congratulations, Gentlemen!

* * * *

Good News at Last

THERE'S pretty good news for all of us on pages 2831 and 2832 of this week's issue. One, two and three at a time territories are opening up all over the country.

If our office calculations are right Monday, November 4th, will find at least fifty per cent of the country's theatres open again. The percentage may even be greater, for every few hours is bringing a telegram telling of another section where the theatres are operating at full force.

The West—last to be hit—is still stagnant. The South, outside of Atlanta and Richmond, is not entirely clear. The East and Central States are opening up rapidly.

And, if our correspondents are not merely indulging in space-rate adjectives, the indications are that the picture theatres of the country will present bright, clean faces to the rush of patrons that is expected. "Exhibitors are redecorating and cleaning" is the word from every city.

But, by the way, reports from Boston would bear out the fact that picture theatres should not be in a hurry about reopening. Boom business is not a certainty unless the patrons are entirely free of any fear of the influenza.

(*Editorials continued on next page*)

Extend Ban Another Week!

FOLLOWING a meeting of the Committee of Producers and Distributors on Thursday, October 31st, the following statement was issued:

"The undersigned producers and distributors have carefully canvassed the situation in every territory. Full consideration has been given to exhibitors' needs everywhere.

"With the reopening of the majority of the motion picture theatres of the United States and Canada expected by November 16th, regular releasing will be resumed Sunday, November 17th.

"We feel that the suspension of releases during a period of emergency has had a healthy effect on all branches of the industry.

"Exhibitors of the country have worked with us in a splendid spirit and have solidified an industry that will attain its greatest expansion and benefits through still closer cooperation of the elements that are necessary to each other."

The statement is signed by the same eighteen companies responsible for the original ban; with the additional names of Vitagraph and Essanay.

Suggested to the National Association

WALTER H. BROOKS, manager of the Auditorium, Coatesville, Pennsylvania, has favored Motion Picture News with a most timely suggestion. We pass the opportunity for real service to the industry on to the National Association.

Manager Brooks suggests that since eighty per cent of the country's theatres have now been closed for an average of four weeks, it might be proper to appeal to the Fuel Administration for a modification of the "lightless night" order.

Surely, since the playhouses have saved *all* light and fuel for four weeks, they will not be exceeding their allotment if granted more than the present three nights of light.

Theatre illumination is at present allowed on Friday, Saturday and Sunday. Our Pennsylvania reader brings out the point that the permission to use light on Sunday is of no use to exhibitors in many sections of the country.

"In Pennsylvania this is utterly ridiculous," he says. "In most small cities—among the eight per cent of the theatres—the use of light on Sunday is foolish. I will grant that the ruling is satisfactory for the District of Columbia and for New York City, and some western states; but certainly for the vast majority, three week nights would be decidedly more valuable than the Sunday privilege."

* * * *

He's In Again?

WE just had time to read in print the nice things we said—from the heart—about Frank Tichenor and General Film last week when that combination broke into the news pages again.

So we want to remind you of what we said last week:

"He followed the conservation highway—and he is only *beginning* to reap the benefits."

This week the news chronicles the fact that George Kleine's exchanges are to move under the General roof. Overhead will be cut, while the Kleine organization will maintain its individuality by means of special salesmen in the General offices.

It's another move towards conservation worthy of praise.

And it brings up another interesting sidelight:

Much was said pro and con about George Kleine's recent recommendations to the Priorities Board calling calling for a drastic merging of exchanges. Everybody took a fling at the task of saying an editorial word on the latter.

We want to be the first to say:

George Kleine has never been afraid to take his own medicine. All who know the picture business know that the Kleine distribution organization was the heart of George Kleine.

Now—having prescribed the reduction of exchange roofs to help the ailing industry—George Kleine has stepped up manfully to take his own biteer tasting prescription.

Shake hands, George Kleine.

* * * *

George Spoor—Laboratory Man

GEORGE SPOOR has made his share of money producing pictures. And it is as a producer that most film men think of him.

It is only those who have been favored with a trip through the Spoor plant in Chicago under the personal direction of that pioneer who know that George Spoor should really be thought of as an inventor.

A hundred and one costly investigations and experiments are continually under way there under the eyes of Mr. Spoor. And we might add that quite a few startling surprises are all but ready for Mr. Spoor to say the word.

This week he has said the word on one point—in offering manufacturers the facilities of the new Spoor-Thompson automatic processes for developing and printing.

Mr. Spoor is of the belief that if there is anything more than noise to this continual talk about "Economy" and "Let's save money" he has offered the manufacturers their opportunity.

The news story will be found on page 2856.

* * * *

The Right Way About It

THERE'S a news story on page 2837 of this week's issue that should interest both exhibitors and manufacturers. It tells of the manner in which New York exhibitors have prepared for the legislative battles of next year.

The New York State League hasn't waited this time until dreaded bills reach the floor of the Assembly or Senate.

It has started long before election at the task of placing all state candidates on record regarding the motion picture and—having started at the right time, when a politician's heart is in his boots—it has secured a complete and valuable collection of data.

Which is considerable of an improvement over the usual method of attempting to fight politicians by hurriedly placed assessments on the National Association members and futile junketing parties to Albany.

Country Cheers Up as Theatres Open

Influenza Ban Reported Being Raised in Various Sections of Country—Washington Among First to Dispel the Gloom—Normal Conditions Soon Expected

THE scourge of influenza which has been sweeping the country, dragging in its wake closed theatres and a tied-up motion picture industry, was reported this week and last as being rapidly put under control. This brought with it permits from various health boards to open the motion picture theatres, and in all parts of the country the houses are again getting under way.

October 30 marked the beginning of resumed business in Chicago, and Buffalo, N. Y., followed by opening up on November 3. Pennsylvania is reported as very optimistic. Latest wires also add Des Moines and other Iowa towns to the "open" list. Nebraska has also lifted the closing order, precisely four weeks after it went into effect in that state.

Chicago Opening on Sectional Plan

CHICAGO, ILL. (*Special*).—Wednesday, October 30, saw the theatres and other public places in Chicago north of the Diversey Parkway once more throwing their doors open. The local authorities are opening the houses on a sectional plan, the ban being lifted in different territories as conditions warrant.

On Thursday the open zone was extended to include everything south of Twelfth street; on Friday it is expected that the entire city will be open with the possible exception of South Chicago.

The Health Department is making close inspection of all theatres before they are allowed to open. They must be in sanitary condition and have satisfactory ventilation.

Buffalo Health Order Sets November 3rd

BUFFALO, N. Y. (*Special*).—Local exhibitors have been instructed by Health Commissioner Dr. Irving Gram to go ahead and prepare for reopening their houses, Sunday, November 3. This order, however, may be rescinded, if conditions in the fight against the "flu" epidemic should show that the disease has not disappeared from the city.

A meeting was held in the Health Commissioner's office this week at which exhibitors were told that from present indications all theatres could safely open Sunday. During the closing period managers have been putting their houses in tip-top shape and all will be scintillating for "Der Tag."

Pennsylvania Rapidly Opening Up

HARRISBURGH, PA. (*Special*).—The influenza ban will be lifted November 5 by State Health Commissioner Royer in twelve counties out of sixty-four, with more being added to the list almost hourly. Philadelphia theatres have been operating since Wednesday. Pittsburgh is expected to follow suit within a few days.

After a few days of strained relations with the municipal authorities the State Commissioner issued his order allowing Philadelphia to open on Wednesday, October 30, last Saturday. This was followed on Monday with orders allowing theatres to open on Election Day, November 5, in the counties of Chester, Montgomery and Delaware, with the exception of five towns where conditions are not yet clear.

Then on Tuesday night the Health Board announced that the ban would also be lifted on Election Day in Lancaster, Pike, Monroe, Adams, Cumberland, York, and Perry Counties. Part of Dauphin County, including the city of Harrisburgh, was included in the order.

Mayor Babcock, of Pittsburgh, is putting up a strenuous fight to have the ban lifted in that section. At first, when he sought immediate relief, he met with a cold turn-down from Commissioner Royer who stated that he was not satisfied with the epidemic's progress.

Following an exchange of letters Mayor Babcock journeyed to Harrisburgh on Tuesday and talked with the State officials. Later he announced that the ban would probably be lifted in a few days.

Members of the Motion Picture Exhibitors' League of Dauphin County met in Harrisburgh Monday and appointed a committee, including Peter Magaro, Regent theatre; James George, Victoria, and John Lenney, Grand, to call on Dr. Royer and plead for the reopening of the theatres of the Harrisburgh zone. Later in the day this committee presented to the Health Commissioner the argument that health conditions in Harrisburgh are better today than they are in Philadelphia, where the ban was lifted.

THE LATEST

Frequent Reports by Wire Show San Francisco Opening and Closing

OFF again—on again is the role San Francisco is playing in the influenza tragedy, which has held the boards for the past three weeks.

Frequent reports from 'Frisco by wire show that the city is opening and closing with great regularity, but that the epidemic and the closing orders do not appear to be jibing very well.

Among the latest wires to MOTION PICTURE NEWS, following reports that "open house" had been declared, was one dated October 28, which read as follows:

"Situation is improving in San Francisco, and the Board of Health reports a falling off of fifty per cent in the number of cases compared with yesterday. Reopening of theatres, however, is not yet visible."

Truly, the influenza is nothing if not inconsistent.

Capitol Houses Reopen on Monday

WASHINGTON, D. C. (*Special*).—Health Commissioner Brownlow on Wednesday gladdened the hearts of local motion picture men with the announcement that the ban on theatres would be lifted next Monday, November 4.

Earlier in the week the prospect was that the ban would continue for a much longer period but the local theatre men kept plugging away and finally secured permission to operate Monday.

Washington has been hard hit by the influenza epidemic and the theatres were just as well satisfied to be closed. With conditions clear now, however, they look forward to boom times starting next week.

Virginia Theatres Will Follow District

RICHMOND, VA. (*Special*).—The Richmond health authorities have declared that local theatres may reopen next Monday, November 4. It is expected that theatres throughout the State will follow Richmond's lead as the epidemic is on the wane in every section.

Richmond theatre managers previously showing first runs are planning to run pictures one week behind release dates.

Indiana Open by End of the Week

INDIANAPOLIS, IND. (*Special*)—Unless there is a decided reaction in the influenza situation within the next forty-eight hours

(*Continued on page* 2832)

Country Cheers Up as Theatres Open

Indiana Reopens

(*Continued from page* 2831)

all the theatres of Indiana will probably be open by the end of the week.

Indianapolis expects that the ban will be lifted Thursday by the Board of Health. This is the attitude of the city health officials. The state officials will allow many sections to reopen on Thursday, and others to follow on Friday.

The State Board of Health expects to lift the ban county by county as conditions warrant such action. After Thursday night it is believed that but a few cities will be closed, while it is confidently hoped that Saturday will find all theatres open.

Wisconsin Expects Action by November 3rd

MILWAUKEE, WIS. (*Special*)—Indications here point to the reopening of Milwaukee theatres in the very near future, most certainly by November 3. Health Commissioner Ruhland declines to make any definite prediction but is holding meetings this week to consider the question and allow the lifting of the ban at the earliest opportunity.

FOND DU LAC, WIS. (*Special*).—With the third week of the ban on motion picture houses nearing, there is hope here now that orders permitting the theatres to reopen November 3 will soon be forthcoming.

MADISON, WIS. (*Special*)—While the closing order is still in effect in Wisconsin the plague is well under control. State Health Officer Harper is taking extraordinary precautions to prevent a recurrence of the epidemic, which accounts for the slowness in reopening. It is now expected that the lifting of the ban will happen on Sunday, November 3. Local managers were prepared to reopen last Tuesday but all cities are awaiting Doctor Harper's word.

GREEN BAY, WIS. (*Special*)—Picture houses will probably be permitted to reopen next Sunday, November 3, if conditions continue to improve during the balance of the week, it was announced today by local Health Commissioner Chloupek.

Many Towns in Ohio Have Reopened

CLEVELAND (*Special*)—While Cleveland and Cincinnati are still "dark" towns in so far as motion picture theatres are concerned, reports are beginning to arrive at the Cleveland exchanges which indicate that the rest of the state is gradually opening again.

Hicksville, Bryan, Cambridge, Holgate, Kenmore, Lafferty, and upper Sandusky announce that they will reopen on Sunday, November 3. Martin's Ferry opened on Tuesday but was again closed on Wednesday.

There is an unconfirmed rumor here that Cumore, Toledo and Mansfield will open also on Sunday.

Florida Looks for Relief Next Week

TAMPA, FLA. (*Special*)—The epidemic of Spanish influenza seems to be on the decrease throughout Florida, according to reports received here, among the native residents. But in sections having large Latin populations it is reported that the plague is still raging among the latter.

There are no hopes of the theatres opening during the present week but the prospects are fifty-fifty for reopening early next week.

LATE BULLETINS

BUTTE, MONT. (*Special*).—Early reopening of theatres is expected at Anaconda where no new cases of influenza were reported today and no deaths for a week. Conditions in rest of State continue unchanged.

ATLANTA, GA. (*Special*).—The theatre closing order effecting Atlanta has been rescinded. All picture theatres were operating at full speed Saturday, October 26.

MUNCIE, IND. (*Special*).—Present indications are that theatres here will reopen on Thursday, October 31.

FLINT, MICH. (*Special*).—Rumors here are to the effect that there is a possibility of the theatres reopening on Sunday, November 3. The situation is improving greatly. It is certain that the theatres will reopen by Election Day.

SPRINGFIELD, ILL. (*Special*)—The influenza epidemic here is on the decline and the theatres are already making efforts to reopen. The prospects, however, point to Sunday or Monday as being the earliest possible date for the reopening of theatre.

SAN DIEGO, CAL. (*Special*)—The influenza situation here is reported as more favorable. No deaths have been reported in the past three days. There have been only twenty-five deaths here since the epidemic started.

Cleveland Patiently Awaits Reopenings

In Cleveland it was reported that the different branches of the industry have been taking the situation philosophically. The exchanges have for the most part retained their full office forces and taking advantage of the condition by inspecting films, repainting film cases, and otherwise overhauling their systems of operating. In some instances, members of the sales forces have been temporarily retired. Others are retaining their salesmen on half pay, while still others have their men out on the road. So far as can be learned, Paramount is the only local exchange which has its men out right now. The Standard Film Service of Cleveland, transferred its sales force to Detroit, to work out of the Detroit office of the company, but as Detroit closed late in the week, they have been recalled. The Pathe Cleveland exchange kept its sales force in tact, on condition that the men devote all of their time to the sale of Liberty Bonds.

The Board of Motion Picture Exchange Managers has held several meetings in regard to handling the releases, once the theatres are again doing business, and they have agreed to continue their releases just where they were terminated last week. The difficulty lies with the towns outside of Cleveland, which will not be opening at the same time. In all probability, these towns will wild cat until all of the theatres are running, and a regular booking sheet can be resumed.

The exhibitors, in many instances are cleaning up their houses, redecorating and preparing for lively business when normal conditions again prevail. The Mall theatre is putting in its new Euclid avenue front, and expects to have it all ready some time next week. The Alhambra is completing some of the improvements which were started last summer. The Standard theatre is having its entire lobby done over with a new coat of paint, and several of the neighborhood houses have followed suit.

Films Division Names New Series

A new series of twelve two-reel pictures, under the general title "For Life and Liberty," is announced by Director Chas. S. Hart, of the Division of Films, Committee on Public Information.

Three of these two-reelers are now in the laboratory and three more are in the hands of the directors and camera men.

The stories for the new series were prepared by Rufus Steele, scenario editor for the Division of Films, and the entire work of preparing the pictures is being done under Governmental supervision. Each picture takes up some vital war activity and illustrates how successful results are being obtained.

Following the date of the initial release, which will shortly be announced by Denis J. Sullivan, Manager of Domestic Distribution, it is expected that one of these two-reel pictures will be issued every two weeks.

The direct title of the first of the new series is "When Your Soldier's Hit."

Ruppert Engages Hall

Colonel Jacob Ruppert, who is still strongly interested in motion pictures, on October 31 engaged Frank Hall as general manager of his recently announced Film Clearing House.

Frank Hall has had active experience in independent producing and distributing.

Some Sections Remain Undetermined

Michigan Expects to Remain in Clutches of Gloom Until November 10—Denver Reports New Cases—No Promises in Rochester

TO offset the many cheerful reports that have been received from various sections of the country in regard to the influenza situation and its attendant hurtful effect on the motion picture theatres, several cities announced at a late hour that the ban was still in effect in their territory. Some held out no hopes of an early "armistice," while others expressed the opinion that things would be open and going smoothly by November 10. Denver is classed in the latter list, and Michigan is practically in the same boat.

Seattle, Wash., reports indicate that influenza conditions have neither improved nor abated, and that masks are still in vogue. Butte, Mont., reported a slight improvement in the situation. Spokane is classed as still "serious."

Michigan Expects Nov. 10 to Decide the Question

Late in the evening of Oct. 31 it was reported from Detroit that Governor Sleeper and the State Board of Health may not remove the ban on theatres and churches until Nov. 10, which would make a three weeks' closing for that state. The epidemic is said to be rapidly subsiding in Detroit, in view of which fact it is said accusations have been made that the Governor is playing politics by not allowing the theatres to reopen earlier. The state election falls on Tuesday, Nov. 5. It is said the exhibitors of Detroit and Michigan lack an efficient organization to bring sufficient pressure to bear to get an earlier opening. The Detroit health officer has strongly opposed the closing order, but is powerless.

Denver, while almost as bad, entertains hopes of being able to open Nov. 4, it was announced by wire Oct. 29. Four hundred and eighty-seven cases of influenza were reported in Denver for that day alone, breaking the record. In stating that the ban would probably be lifted Nov. 4, the State Health Department made it plain that exhibitors need not be surprised if they were told to remain "dark" longer than that.

A wire from Seattle, Wash., Oct. 30, read: "No shows can open here this week. Influenza conditions are the same, and everyone wears a mask in the stores, cars, elevators and even on the street. Some small towns are opening."

The fact that some of the smaller towns around Seattle are opening has led to the belief that the West will not remain under the ban many days longer.

Rochester Authorities Make No Promises

A total of 10,519 cases of influenza had been reported in Rochester, N. Y., up to Oct. 29, with the deaths placed at 475. The epidemic was reported as showing a slight abatement, but authorities would make no promises regarding reopening.

Butte, Mont., also showed slight improvement on Oct. 30, but there were no signs at that time of the ban being lifted. Many new cases were being reported in Butte every day.

Spokane reported its situation as serious. State Health Officer Tuttle asked that the closing ban remain in effect at least ten days from Oct. 29. A total of 207 new cases were reported in Spokane on Oct. 29, making a total of 2,599 since the epidemic came into prominence.

Nov. 4 was set as the day for lifting the ban at Cincinnati, where it was reported things had been unusually "dark." One of the most optimistic signs that the influenza is disappearing from that section and that theatres will shortly be doing their normal share of business was the report that the Camp Sherman theatre would open at once for the soldiers at that training station. This means the quarantine at Camp Sherman has been lifted.

Cleveland reports on Oct. 30 indicated the theatres would remain closed another ten days. In the meantime exhibitors have been preparing for reopenings by securing the cooperation of the Health Board, guaranteeing the safety of the theatres to the public.

The only news emanating from Grand Rapids, Mich., was that the houses were still closed on Oct. 29. The town had probably not received the news that Nov. 10 was expected to be the reopening day in Michigan. Lansing appeared further in the dark than Grand Rapids, and announced that although schools were being reopened it was not expected the termination of the closing order would arrive for another three weeks. Officials pronounced the situation still very serious.

OPERATORS

Always Prefer a Trade Journal That Does Them REAL Good

THE following letter is a fair sample of what the majority of operators throughout the country think of MOTION PICTURE NEWS. They are very emphatic in their remarks that they find what they want in the NEWS—and that's what a trade paper is published for, but few of them obtain their object.

Here it is:

"Have been a motion picture machine operator for years. The Projection items in the NEWS are the best in any trade journal, and the NEWS is the best of its kind in the country."

(Signed) L. E. BEYNON.

The Projection Department is but one of the many departments edited with the end in view of accomplishing REAL things for the readers.

DOMINATES THE FIELD

Merchants Feel Need of Theatres in Many Places

Indications are plentiful on every side that the merchants of the various cities that are closed feel deeply the lack of theatre audiences. Without the theatres the stores are said to be much below their average in the way of customers and sales.

In Elgin, Ill., merchants have given their support to the effort of exhibitors in attempting to secure a promise of reopening of the local theatres as soon as possible after the enforced closing. Proprietors of cigar and ice-cream stores, catering to evening patrons, endorsed the exhibitors' appeal, declaring their business in the closing weeks to be cut in half. Drug stores felt the loss of evening patrons also, as have the outlying grocery stores. It is estimated that Elgin's four show houses average attendance of 1,500 an evening. The enforced closing of the Elgin theatres, it is said, put a crimp into the proposed raising of prices by local theatres on November 1.

Cincinnati merchants by October 24 had noticed a considerable slump in their receipts, it was reported. The motion picture theatre crowds contained many buyers and to have a store near a picture house was a distinct advantage. Some of the merchants declare that their loss in business has amounted to about $500,000, with the prospect that it will go higher.

Exhibitors of Tampa, Fla., Carry On

With the "flu" raging, theatres closed tight for over two weeks, stores open only from 9 a. m. to 4 p. m., people wearing masks and draping a bag of asafetida around their necks in place of the lavalliere, with new cases and a long list of

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Some Sections Remain Very Undetermined

Exhibitors Carry On

(*Continued from page* 2833)

deaths daily, the exhibitors of Tampa, Fla., are not sitting down waiting to see what is going to happen next, but are "carrying on" by painting, cleaning, decorating and generally improving their houses for the season they know must come when the deadly epidemic has folded its tent and passed away.

Mr. C. D. Cooley, who is the President of the Florida Exhibitors' League, and Manager of the finest of Tampa's theatres, The Strand, and also the Grand, says:

"The peak of the epidemic seems to have been reached here. In fact all over the State, with the exception of Miami. I do not believe there will be a need of keeping the theatres closed more than a week or ten days longer. I feel that we will be opening again by Sunday, the third of November.

"I am painting and decorating my houses, so that when my patrons return they will feel the cleanliness and know that there are no deadly germs lurking in the corners."

Mr. Edward Kane, the Manager of the Alcazar, was busily engaged in directing a crew of painters and decorators; he said:

"My house looks as though the 'flu' had hit it, hey. Well there won't be a cleaner, brighter house in the State when I'm through with it. This thing can't last much longer and I'm getting ready for the amusement hungry crowds, when the 'embargo' is off."

Mr. F. M. Catron, Manager of the Bonita, has had a touch of the "flu," but it failed to keep him under cover long. He, too, is painting and fixing up his theatre. He said:

"I have a boy in France, another away off in New Mexico. They expect their dad to keep the home fires burning, and I'm doing it to the best of my ability."

Mr. W. H. Carroll, the Manager of the Prince in Tampa and the Rex in St. Petersburg, said:

"It has been an awful blow to the country and to the Motion Picture Industry as well, but we must all make the best of it. I am renovating my houses and getting ready for the opening day which I feel will soon be here."

Mr. Carroll, too, has a son "Over There."

All Tampa exhibitors feel keenly the loss of a loved brother exhibitor, Albert H. La Belle, who owned three theatres in Ybor City, the Latin quarter of Tampa. Secretary of the Exhibitors' League, he was a great favorite all over the State, always smiling, fat and healthy, a good word for everybody—no wonder they called him "Happy La Belle."

Toronto Exhibitors Not Kicking at Closing Order

The closing of Toronto's theatres for an indefinite period starting with Monday, Oct. 21, by the local health officer was welcomed by the exhibitors, according to Thomas Scott, secretary of the Motion Picture Exhibitors' Protective Association of Ontario. Speaking for the exhibitors, Mr. Scott said: "It is a fine idea. The moving picture men are always ready and willing to co-operate with the authorities when the general public is benefited."

Toronto was almost the last city in Canada to close its theatres and local exhibitors became just a little anxious, according to the opinions offered, lest the people would blame the theatres for the spread of the disease locally. The people and the papers were more inclined to rap the street cars, however, as the menace. The exhibitors were quite ready to close down because attendance had fallen away off, except in a few instances, during the latter part of the week of Oct. 14.

On the day that Toronto theatres closed all Canadian houses should have started in the great drive with the Victory Loan pictures to boost the Fifth Canadian loan.

The epidemic took one of Toronto's best known exhibitors on Oct. 20, when M. J. Thaler, proprietor of the College Playhouse, 344 College street, Toronto, died at his residence, 347 Brunswick avenue, after a brief illness.

"Open Houses" Not Much Better Than Closed Ones

Manager Bert Goldman, of the New Princess and New Majestic theatres, St. Paul, had the following to say to a News representative when questioned about business conditions in the only large city of the entire West where theatres remain open during the influenza epidemic:

"Though conditions are perhaps not so bad in St. Paul with theatres open, as they might be if the theatres were closed tight, nevertheless, it seems to me "dark houses" could not be much worse than the present situation. We are playing normal pictures at normal rentals and our overhead is not reduced, yet our patronage has taken a drop of easily fifty per cent. There are a few people who are not worrying about the influenza but a majority are deathly afraid of catching it despite statements published here daily that conditions here are not bad.

"It seems," added Mr. Goldman, "that many people are afraid that if they come to theatres in St. Paul that they might meet people coming from Minneapolis who might possibly bring influenza germs with them. To me this seems ridiculous, but I have heard people debating about this subject in the lobby."

Epidemic on Wane in Flint, Michigan

The influenza epidemic which has had Flint in its grasp for the last two weeks and has been responsible for several score of deaths and illness of from 5,000 to 10,000 (estimated) is believed to be on the wane.

Theatrical men who have co-operated with the city and state health authorities to the fullest extent, some against their own wishes, but with the desire to do everything possible to aid in checking the epidemic though it has meant a great financial loss, are hoping for a cancellation of the closing order within the next few days.

C. Edgar Momand, manager of the Garden theatre, says that he believes that business will reopen with a rush after the closing order is revoked. People will be show "hungry" and mighty glad to see performances in the theatres again and business will be very good, is his view. Mr. Garfield of the Arpheum also holds this view and points to the fuel closing order last winter to substantiate his belief. He says business was better with him immediately after the theatres were reopened last winter than it had been just before they were closed.

It is understood by the local theatre men that there will be no confusion in getting pictures through the Detroit film exchanges after the theatres are opened. It is understood the Detroit film men have agreed that the bookings of theatres will be carried out by the various exchanges just as if there had been no closing, the films being sent out in the order in which they had been contracted for the period during which the theatres have been closed.

St. Paul Profits By It

The St. Anthony and Merriam Park districts of St. Paul which adjoin Eastern and Southern Minneapolis, the few theatres of the district are enjoying good business due to the coming of eager movie fans from Minneapolis to St. Paul to see shows. Managers of several of these suburban houses state that they have heard the fear of St. Paulites that Minneapolis might bring "influ" germs over to the theatre with them, often expressed but seemingly this has not affected business to any great extent.

Northwest Becomes Restless Over Ban

The ban on the exhibition of motion pictures in the Northwest seemed to be no nearer being raised October 27 than it did a week before, for although conditions are evidently better health officers will not admit that the time is yet ripe for amusements to be reopened. In St. Paul, despite the fact that a few new cases of influenza have been reported, the theatres are remaining open, though not playing to anywheres near normal patronage.

Conditions in Minneapolis were so much better last Saturday that the Department of Schools ordered school work to be taken up again the next Monday, but after the first period Monday the school doors were again locked. The University of Minnesota was allowed to begin its fall semester October 21 however.

Kleine Shifts Exchanges to General

Aims to Economize on Distribution by Circulating His Pictures Through Latter's Offices—Only Change to Exhibitor in Booking Is Street Address

GEORGE KLEINE, whose system of distribution has withstood the ever-changing moods of the motion picture industry since it was organized several years ago, has decided upon a step which is considered consistent with principles of economy recommended to the War Industries Board. The plan is, according to an announcement this week, to pick the George Kleine exchanges up bodily and set them down within the walls of the present General Film Exchange offices throughout the country. This will mean, it is shown, that a new service co-operation will have been brought about without a change of control of the Kleine program.

Practically the only change, in so far as the exhibitor is concerned in booking the Kleine productions, is the physical routing of the films through General Exchanges.

One of the first pictures to be affected by the new arrangement is "The Wall Invisible," in which Shirley Mason is presented as star.

Practices His Preachings

Close upon his outspoken recommendations to the motion picture industry to practice a course of specific economies in the interest of conservation, as outlined in a letter written by him to the War Industries Board and which aroused a great deal of thoughtful comment in the trade, George Kleine made an announcement this week which presents him as following his own advice in regard to distribution. He states that he will issue his pictures to exhibitors henceforth through General Film Company exchanges.

The statement which comes from Mr. Kleine makes it clear that duplication of exchange facilities by his organization is not warranted if a satisfactory system is available to provide physical service for the product distributed by him. This system he has found in General Film Company with its wide circuit of exchanges that are already handling the product of several large distributors. It means that the George Kleine product no longer will be issued from Kleine System exchanges but will reach the market through the established General Film exchanges.

In proclaiming the change Mr. Kleine emphasizes that he has given up no individual responsibility, and that the arrangement relates to such service as the machinery of General Film Company can provide for his pictures, this including as far as may be practical and economical the movement of film, booking, routine accounting and ordinary transactions involved in circulating the product. All the feature pictures and short length subjects marketed by Mr. Kleine through his own exchange system will now be diverted without any break in service through the General branches.

No Contract Changes

To represent the Kleine organization and to keep it in contact as formerly with his clientele, special representatives will be found at the General exchanges. The effect will be, as far as the trade is concerned, simply a change in street address where the Kleine program may be secured. Existing contracts will be filled and there will be no change in the Kleine business relations with exhibitors.

Several months ago a similar co-operative arrangement was made with General Film Company by Mr. Kleine in Canada, where the number of exchanges was lessened through use of one set of offices for both concerns, with a notable saving of overhead expense for all concerned. The deal whereby the plan is carried out more completely in the United States is a result of the benefits demonstrated in Canada.

The long list of successful Kleine releases will be available, besides which several new groups of product are ready for distribution when the reopening of theatres justifies their release. A big feature, "The Wall Invisible," with Shirley Mason is one of the first of the more important productions, to be followed with "The Girl—Alaska." The latter is the first picture ever staged actually in Alaska, and it promises some revelations in atmosphere. Some short comedies are scheduled featuring Leon Errol, famous in New York musical comedy shows. There are also a number of O. Henry stories. The first of these will be "In the Fog," a masterfully produced three-reel subject fit to lead any program.

Among the Kleine releases already on the market are such productions as the Essanay-Chaplin "Triple Trouble," "Conquered Hearts," "Behind the Lines in Italy" and various Perfection Pictures—"Ruggles of Red Gap," "Brown of Harvard," "The Unbeliever," "A Pair of Sixes," "The Curse of Iku," the always impressive "Quo Vadis," and the Mary MacLane picture, "Men Who Have Made Love to Me."

OH, BOY!

We Certainly Don't Want Him to Pass Away On Our Account

IF slang was ever expressive, it assuredly is in the following "squawk" from a tried and true reader of MOTION PICTURE NEWS. He wants what he wants when he wants it—and it can be readily seen that he is not backward about saying so.

"Holy mackerel! Jumping Juniper! What do you think I want to do, Die? Haven't had a copy of the M. P. N. since three weeks ago. I bought out the Harold Peerson Estates moving picture business and supposed the copy would continue to come. So it did for a few months. Then what a change. No NEWS. Enclosed find check of $3.00 to cover one year's subscription. If this isn't enough, send along for more. Go the limit. I can't be without the NEWS."

(Signed) THE STAR,
F. L. Winne, Mgr.

That's one reason why MOTION PICTURE NEWS
DOMINATES THE FIELD

Exhibitors Hold Ball at Hunt's Point

The Cinema Exhibitors' Association of Bronx County, N. Y., of which Henry Cole is chairman, has completed all arrangements for its sixth annual entertainment and ball to be held November 4 at Hunt's Point Palace, Bronx.

Among the entertainers who are expected to contribute to the evening's merriment are Harry Houdini, Mabel Julienne Scott, McCarthy and Fisher and Billy Gleason. The all-star photoplayers' grand march will probably be led by George Walsh and Marion Davies, and stars expected to be present include Virginia Pearson, Alice Joyce, Ruth Stonehouse, Rose Tapley, Margaret Marsh, Leah Baird, Sheldon Lewis, Mr. and Mrs. Sidney Drew, Hobart Henley, Jack Dunn, Grace Valentine and others. City and county officials have been invited, as well as friends in the F. I. L. M. Club and the trade in general.

Boston Starts Good, But Falls Down

Sunday night, October 20, saw the theatres of Boston breaking all attendance records, following receipt of a permit to open from the Board of Health. The first night's business, however, appeared to be an unreliable gauge, as Monday brought noticeable changes in the situation.

Many first-run picture houses that were usually filled to capacity at every performance, barely half filled their theatre. Reports from every source told of poor business, and many exhibitors believe it will be fully two weeks before the influenza scare is over. The majority of the theatres up to Thursday were barely paying expenses and many were losing money.

Theatres in Lowell and vicinity will remain closed, as the epidemic is not sufficiently under control.

Record Made Despite Influenza

Film Distributing Record Despite Influenza Is Reported by Committee in Charge of United War Work Campaign

A NEW record in film distribution, it is believed, in spite of influenza complications, has been set by the motion picture committee of the United War Work Campaign. Once again every branch of the industry has responded to the "win the war" appeal, plans have been made for 150,000 exhibitions of pictures showing the activities of the Y. M. C. A., Y. W. C. A., Knights of Columbus, Jewish Welfare Board, American Library Association, War Camp Community Service and Salvation Army.

To carry on the programme of war service which has been intrusted to these organizations the American people are asked to contribute $170,500,000. Efforts will be made, however, to raise at least a quarter of a billion dollars.

Early in the fall a motion picture committee with E. A. MacManus as chairman, and S. L. Rothapfel and William A. Johnston as the other members, was formed to co-operate with the United War Work Campaign. This committee began operations with an attempt to obtain more motion picture circulation than had even been obtained by similar means for any single idea. How successful has been this attempt is shown by the following statement from Mr. MacManus:

"We decided to concentrate upon news reels and at once obtained the hearty co-operation of the Universal, Pathe, Mutual and Gaumont companies. The Bray Pictograph has incorporated several subjects along lines suggested by us for distribution by Paramount. This corporation is also releasing much United War Work material which was brought from Europe by Burton Holmes and incorporated in his Travelogues.

"Special material taken abroad by Newman is being distributed by the Educational Film Corporation. At the same time H. E. Hancock has been making his 'Around the Clock' series in American camps.

"The committee arranged all this material with a view to providing seven hundred prints a week. In spite of unusual and unexpected obstacles we have been able to reach this goal over a space of nine weeks. More than 6,000 prints, therefore, are available for distribution in as many of the 14,000 motion picture theatres as are not closed by epidemic conditions. The response of the exhibitors' associations has been unanimous in following the lead of Mr. Rothapfel.

"One of the special features initiated by the committee has been in the production and use of trailers. I believe that we hit upon an absolutely new idea by hooking up the outdoor poster campaign with the motion picture campaign. This has been accomplished by 'shooting' the posters, animating them with living pictures and then fading back to the original posters.

"Rex Beach and Kenneth C. Beaton—'K. C. B.'—aided greatly with ideas, titles, etc. Mr. Beach also collaborated with Mr. Rothapfel on a special five-reel feature covering the work of the campaign, for lease through Goldwyn. The epidemic may interfere with the elaborate preparations made for the showing of this feature, but otherwise the motion picture programme has not felt the restrictions inspired by influenza as much as have the usual run of features.

"The slides have attracted wide approval. We prepared seven different slides, which are being distributed by exhibitors' State leagues. They contain quotations from prominent people, statistical information and reasons why the nation should oversubscribe the United War Work Campaign Fund."

Camera Men to Be Called to Colors

It was announced from Washington this week that within the next thirty days certain camera men of the motion picture industry will be picked to film "the greatest spectacle of all times," the world war as it is now being fought on the other side of the "big drink." Uncle Sam is the director. The Division of Films, Committee on Public Information, stated that the War Department realizes the extreme importance of making full and complete picture-history of the war. After the war is won, these official pictures, taken by the Signal Corps of the U. S. Army, will form the eternal picture-history of the last days of autocracy.

The Division of Films expressed the belief that the right sort of men will apply at once by addressing the Photographic Section, Office of the Chief Signal Officer, Washington, D. C., for an application blank.

Two New Stories for Mary Pickford

Mrs. Charlotte Pickford has purchased the screen rights of "Daddy Long Legs" from the Jean Webster estate, and also the screen rights for "Pollyanna," it has been announced.

The price for both these stories is declared to be $80,000. Mrs. Pickford leaves Los Angeles to meet Mary in New York, and it is stated that an announcement will then be made concerning the future activities of Mary Pickford.

Late Wires Show Additional Deaths

A telegram from Los Angeles on October 31 carried the news that a number of additional fatalities have been reported among studio employees, especially the technical people. Among the players reported as dead are Arthur Morse Moon and his wife, Donna Drew. They were former prominent players.

Harry Sherman is reported as dangerously ill.

Cleveland Exchanges Manage to Keep Active

Announcements of activities on the part of exchanges these days are so rare, as to be very conspicuous. One such was made last week by Charles Schwerin, general manager of the Success Film Productions, of Cleveland. Mr. Schwerin, while in New York, recently acquired the releasing rights in Ohio and Kentucky, for seven Norma Talmadge and nine Frank Keenan pictures, to be released early in November. The Waldorf, Akron, and the Strand, Canton, both of them first-run houses, have already signed up for the series, commencing with Talmadge in "Fifty-Fifty," and Keenan in "The Coward."

A. C. Lebensberger has been named assistant manager of the Cleveland office of the Famous Players Film Service, Inc., succeeding G. H. Penn, who recently resigned to become affiliated with the Cleveland Goldwyn office.

The Cleveland Paramount exchange has put out two new road men, both of them well known to exhibitors in this territory. They are W. W. Kulp, former exchange manager, and J. B. Reilly, who used to be connected with the Metro office.

Baltimore Profits by Closing Order

The old adage that "It is an ill wind that blows nobody good" is borne out by the Baltimore theatre owners, who have turned the Health Department order closing their houses during the influenza epidemic to an advantage. All of them have turned in and given their theatres a thorough cleaning and renovating, and are preparing for the increased patronage

Most of the theatre managers are glad that the closing order, which has been in effect for nearly two weeks, has lasted as long as it has. They say that during normal years it is next to impossible to give their theatres the cleaning which they need, unless they close their doors for a week or two.

Strand Books New Brady Film

By an arrangement effected between Harold Edel, managing director of the Strand, and William A. Brady, Mr. Brady's picturization of "Little Women" will be presented for the first time on any screen at the Strand theatre the week beginning Sunday, November 10.

Harley Knoles directed "Little Women." The four "Little Women," Meg, Jo, Beth and Amy, are portrayed respectively by Isabel Lamon, Dorothy Bernard, Lillian Hall and Florence Flynn. Henry Hull is John Brooke and Conrad Nagel plays Laurie.

Dayton Redecorates

While all Dayton, Ohio, houses are closed all of the theatres are taking advantage and are redecorating their house to some extent.

New York Candidates Go on Record

Systematic Work by State Exhibitors' League in Present Campaign—Response to Questionnaire on Sunday Opening and Censorship Proves Gratifying

WHAT is declared to be the first extensive pre-election survey of candidates by the motion picture industry has just been completed in New York State by the Laws and Legislation Committee of the New York State Exhibitors' League.

The committee has succeeded in placing practically all candidates from the gubernatorial nominees, Whitman and Smith, down to the Senate and Assembly aspirants on record in black and white as to their views on such questions as Sunday opening and State censorship. It is said that the response has been so gratifying as to make the exhibitors most optimistic concerning the prospects for fair treatment at the hands of the next Legislature.

Sydney S. Cohen, president of the New York State League; Samuel I. Berman and Charles L. O'Reilly, constitute the committee which has been laboring strenuously on the survey for over a month.

A Typical Letter

The following letter to Governor Whitman, who is a candidate for re-election, is typical of the communications sent the politicians. In cases where an immediate reply was not forthcoming follow-up work was done. With the views all compiled the State Committee was then in position to take whatever steps were deemed necessary before election.

The letter follows:

His Excellency, Charles S. Whitman,
Governor of the State of New York,
Capitol, Albany, N. Y.

Sir:

We respectfully invite your attention to the fact that the United States Government has declared the Motion Picture Industry an essential in the successful prosecution of the war. The motion picture houses are awakening and keeping afire and afresh the spirit of patriotism throughout the country, and as much, if not more, than any other one force in the land, welding the diversified interests and races composing our citizenship into one invincible, unconquerable, loyal and liberty loving people. Sixty seconds after war was declared, our great Government found sixteen thousand motion picture theatres throughout the land fully equipped for service, on the working line. From then until now, the motion picture houses have been daily instructing, encouraging and inspiring eighty million citizens of our Republic. They are the sacred school houses within which are taught in the most effective manner the duties of citizenship, and where devotion to country is inspired.

As propaganda, the motion picture screen is recognized as a great and powerful agency by the Washington authorities. The admission tax paid by patrons of the motion picture theatre is a source of enormous revenue to pay the cost of a successful conclusion of the great war.

THE MOTION PICTURE HOUSES IN THIS STATE ARE RECRUITING STATIONS OF AMERICAN PATRIOTISM.

We, the undersigned, representing the motion picture theatres of the State of New York, are desirous of ascertaining first hand by word of reply from you your views and proposed attitude with reference to the Motion Picture Industry.

In the fifteen hundred places of amusement operating in the State of New York, the combined attendance, conservatively estimated, is in excess of one million persons daily. We, therefore, at this time deem it our duty to inform the patrons of our places of amusement throughout the State by motion picture film, slides to be projected on the screen, and in our house programs, and in some localities by public speakers at each performance, your views with reference to the motion picture.

May we ask that in your reply you specify your views and proposed attitude on the following:

1. Are you against the creation by act of Legislature of a Motion Picture Censor Board in the State of New York?

2. Are you in favor by enactment by the next Legislature of such laws as would tend to clarify so as to permit the exhibition of motion pictures throughout New York State on Sunday?

Your further views with reference to the exhibition of motion pictures on Sunday is respectfully requested.

Your early reply will be appreciated.

Very respectfully,

Motion Picture Exhibitors' League, New York State.

SYDNEY S. COHEN,
President.
SAMUEL I. BERMAN,
Executive Secretary.
CHAS. L. O'REILLY,
Secretary to Committee on Laws and Legislation.

"DARK-AGE" LETTERS

Not as Dark as the Theatres During the Reign of Influenza

IT'S a queer thing, but the letters we get while the "dark-age" is on, and King Influenza is reigning supreme, are not so gloomy as one might think.

"Cheerful" is a moderate word to use in reference to the following two gloom-dispellers:

"I would not attempt to run a show without MOTION PICTURE NEWS, and I think that any man who does will make a failure. At least he must have some paper in the trade, and I think there is nothing else quite so good as the NEWS."

(Signed) H. T. HODGE,
Gem Theatre, Abilene, Texas.

AND THIS ONE!

"It seems queer to be receiving a paper on the trade in this far-off place, but we are just as live a little exhibitor as there is (in our estimation), and the best trade paper is none too good for us. Therefore we renew our subscription to MOTION PICTURE NEWS. I value it very highly."

(Signed) C. J. APPEL,
Empire Theatre, Timmons, Ont.

National Association at Work

Following some weeks after the exhibitors and within a short time before election the National Association of the Motion Picture Industry sent a letter to all candidates for Congress requesting their views on the motion picture industry.

The National Association letter declared:

"The motion picture has outgrown its original sphere as a popular amusement and has become a necessity for the dissemination of all kinds of Government propaganda. Today it is looked upon as the most powerful force in existence for the moulding of public opinion.

"Its work as a direct force in aid of the war program has been enormous in both scope and magnitude. Its work after the war in the reconstruction period that is to follow will be still greater. In the industrial Americanization of the world it is the greatest medium that can be utilized.

"At the present time the motion picture industry is going through a precarious period of its evolution. It is not in a position to stand any additional burdens such as would be inflicted by adverse legislation or would tend to cramp its natural growth and expension.

"The motion picture industry is now a solidified body with an organization covering the entire country. May we have an expression of opinion from you relative to your attitude on any form of legislation that may come up that would prove detrimental to the motion picture.

"We wish to do all we can through our representatives throughout the country to assist in the election of candidates for legislative office who are favorable to the motion picture.

"Will you favor us with an expression of your views on the subject?

"Your very truly,

"(Signed) FREDERICK H. ELLIOTT,
"Executive Secretary."

From a Minister!

EDITOR'S NOTE—The fact that Motion Picture News never accepts a subscription without actual assurance that the subscriber has a valid connection with the motion picture field is responsible for the following letter—and for some of the cheeriest moments we have spent in many a week.

Pastor Fruhling's letter should be read by every exhibitor—and filed for future reference. It shows how, in one town, the local exhibitor and church are working together harmoniously and to mutual benefit. It shows how the feelings of prejudice on both sides are disappearing rapidly—and soon will disappear entirely through the repetition in every section of the country of incidents like that treated below. The letter follows:

Vacaville, Cal., Oct. 17, 1918.

Motion Picture News, Inc.,
729 Seventh Ave., N. Y.

Dear Sir:

In reply to yours of the 10th inst., I might say that I am an exhibitor, but I will let you decide. Our church exhibits moving pictures every Sunday night, and we put on big features recently released. Since I am responsible for the bookings, I desire to have a magazine such as yours to keep me well posted. There is but one little motion picture theatre in our town, and its owner and I co-operate very nicely. My screen prevents my people from going to the movie on Sunday nights, and consequently it hurts the theatre on that night. But it also is educating lots of people to enjoy the motion pictures, who before never went to the movie, and consequently the little theatre does a better business during the week. I advertise his special features on our screen, and Mr. Godfrey helps me in many ways.

It might interest you to know that whereas about 40 used to be our average attendance Sunday nights, since putting on pictures we average 454 in attendance, sometimes going as high as 600—and in this little town of 1,200 population. We put on "Hearts of the World," and showed that wonderful picture to 950 in the one day.

Our equipment is, I think, a good one. The operating room is a regulation steel cage built in accordance with the underwriters' requirements; the machine is a latest model Simplex Type "S." We change the indirect current to direct by means of a rectifier. Our hall is the largest in town.

I believe in the motion picture business as well as in the use of the motion picture by the churches. The churches' use of the screen will not only increase the volume of business for the film trade, but will do much to create a demand for clean and wholesome pictures, thus helping greatly to maintain high standards of production. If it isn't asking too much of you, will you let me know, candidly, what you think of our enterprise and my attitude? At least please let us remain a subscriber to your valuable magazine.

Yours sincerely,
A. F. FRUHLING,
Pastor First Presbyterian Church,
Vacaville, Cal.

Political Slides a Boomerang

Jersey Republican Brings Industry Into Limelight with Complaints About Slides—An Exhibitor's Letter

SLIDES supplied to motion picture theatres in every section of the country within the past two weeks through the instrumentality of the Democratic National Committee resulted in bringing the industry into front page prominence when a Jersey candidate used them as the subject of a heated statement Tuesday.

The slides called for the election of candidates "in harmony with President Wilson." Senator Baird, the Republican seeking re-election in New Jersey, alleged that the text of the slides showed they had been prepared almost simultaneously with the President's famous statement of last week, and proved the latter to be a carefully premeditated political move.

Fred Hawley, of 80 Fifth Avenue, who supplies motion picture lists and directories, furnished the slides to theatres. Following is an exhibitor's protest against the slides received by Motion Picture News during the week:

IRIS THEATRE
Belle Fourche, S. D., Oct. 22, 1918.

Mr. Wm. A. Johnson, Editor,
Motion Picture News,
New York City, N. Y.

Dear Sir:

I am inclosing a copy of letter I wrote to Mr. Fred Hawley, who appears to be one of the Democratic campaign leaders, also inclosed the letter from him.

I do not know your politics, but I do believe that your trade journal is free enough to take up this matter. I have explained in my letter to Mr. Hawley what I thought of his method of trying to enlist the picture screens in a campaign which I nor any other theatre manager wishes to take sides. I do not professs to be a Republican, Democrat, Socialist or have any other connections with politics, but I do stand for a square deal. Mr. Hawley is attempting (so it appears to me) to enlist the aid of picture screens in politics under the guise of being a war measure, and a duty for theatres to show. I personally call this one of the rankest pieces of such work I have met with. There is no doubt but what hundreds of theatre managers will show these slides thinking they are helping to win the war. Why didn't Mr. Hawley write and ask what our advertising rates were, and if we could make room for showing his slides?

We get paid for advertising on our screen the same as newspapers get paid for space. We play no favorites in the line of politics.

I would like to see your journal take up this matter through its columns, and you can print both letters.

Yours, a booster for the NEWS,
LEO PETERSON.

The Hawley letter, against which Exhibitor Peterson protested, follows:

80 FIFTH AVENUE
NEW YORK
October 18, 1918.

Iris Theatre,
Belle Fourche, S. Dak.

Dear Mr. Manager:

At this critical period of our history supporters of the President are needed in Congress.

I am sending you a set of slides, which, if shown in your theatre at repeated intervals from October 20 to November 5, will aid in electing men who are in harmony with President Wilson.

These slides which are being supplied by the Democratic National Committee contain messages pointing out the necessity of unity of action in Washington. They should help in crystallizing a sentiment for the support of President Wilson as the Commander-in-Chief of the Army and Navy.

I trust that you are in accord with this sentiment, and that you will aid us in this patriotic work.

Thanking you for your co-operation, I remain,
Cordially yours,
FRED HAWLEY.

Honor Roll

A. Libson, manager of the Bijou theatre at Cincinnati, Ohio, is now a member of Uncle Sam's Army.

Henry Kaden Baugh, who combined the double duties of managing the Opera House, a large motion picture theatre in New Philadelphia, Ohio, with those of cashier of the New Philadelphia Bank, has left for Camp Taylor, Kentucky, to enter the officers' training school there. Baugh is seeking a commission in the field artillery branch of the service.

W. F. Sexton, manager of the Family theatre at Toronto, has received a cable that his son has been seriously wounded while serving with the Canadian troops in France.

Sidney Rosenthal, well known Ohio film salesman, is now stationed at Alliance in a Government capacity.

The first one in the Los Angeles film colony to die in action, according to the casualty reports, is Sergt. Lawrence R. Peyton, of Denver, Colorado, well known in picture circles.

Phil Goldstone, well known Mid-West Film man, has been in the Navy for five months and is in charge of the Photographic department of the Navy Relief Society at Great Lakes, Ill.

Cleo J. Doherty, shipping clerk for the Pathe Exchange at Omaha, has left to join the colors at Camp Bowie, Texas.

Herman Pollak, well known exhibitor, is now with the Medical Officers' Training Corps, at Camp Greenleaf.

Two New England Houses Change Ownership

Two New England theatres changed ownership, at Littleton, N. H., and Brattleboro, Vt.

The Premier theatre, Littleton, N. H., has been sold by William P. Gray, of Lewiston, Me., to W. A. Davis, formerly assistant manager of the Strand theatre, Portland, Me.

Mrs. Emma C. Farrington, of Brattleboro, Vt., who has very successfully managed the Princess theatre, the popular photoplay house of Southern Vermont, has leased the Auditorium, the legitimate theatre in the same town. The policy of this house will be to play the best of the road attractions, also the large special picture productions.

In and Out of Town

John Cecil Graham, General Foreign Representative of the Famous Players-Lasky Corporation, sailed for England and will remain abroad some three months, during which time he will consult with representatives of the Famous Players-Lasky organization in England and France.

Lieut. N. W. Davidson of the Royal Flying Corps, formerly Vancouver manager for the Specialty Film Import, Ltd., holders of the Pathe franchise for Canada, was a visitor in New York this last week with L. E. Ouimet, the president of the Specialty Film Import.

Al Lichtman, General Manager of Distribution of the Famous Players-Lasky Corporation, left New York on a tour of inspection of the Famous Players-Lasky district offices and exchanges.

Cleveland Gets First Films by Airplane

The first motion picture film to arrive in Cleveland by aerial post was delivered last Wednesday morning to the local Pathe exchange in the Belmont building, of which Mr. A. M. Holah is manager.

C. C. Palmer of Hicksville, Ohio, was the manager who consigned the film to this city. It was a news film which was needed for immediate delivery in another town. Manager Holah notified Mr. Palmer to send it to Cleveland by the quickest route. Inasmuch as Hicksville is in the direct line of communication of the airplane route from Chicago to Cleveland, he arranged to have the package taken up by the aerial messenger when he made his next stop in that city. That happened to be Tuesday evening. The package arrived in Cleveland Wednesday morning, and was delivered to the Pathe exchange before ten o'clock of the same day. "Ordinarily we allowed two days each way for a package for Hicksville," Mr. Holah said. "This trial delivery shows the possibilities which the aerial service will open up to the motion picture industry. The saving of time and expense, to both exhibitor and exchange will be tremendous. Allowing such a short time for delivery, we shall not require half so many prints of a film to cover the territory, as we now use. At the present time, prints are working about half the time. The other half of the time they are on their way to and from the exchanges."

This was the first film delivered into Cleveland by the air route. It is also said to be the first delivery of film made in this manner anywhere in the United States.

Spoor-Thompson Open New York Office

It was announced this week that the New York sales office and service bureau of the Spoor-Thompson Laboratories has been opened in rooms 1403 and 1404 at 110 West Fortieth street. Charles F. Stark, recently appointed sales manager of the company, is in charge, assisted by M. P. Fitzpatrick.

Influenza Claims More Picture People

Additional deaths and cases of influenza were reported this week from the scourge that has been sweeping the country.

One of the first deaths reported was that of D. L. Cornelius, former manager of the Strand theatre in New Orleans. He died at the naval camp near the southern city. Mr. Cornelius was among the best known southern showmen.

Jack Woods was another New Orleans man reported among the victims. He was manager of the branch of General Film at New Orleans. Foster Olroyd, present manager of the Strand in that city, was said to be recovering last week from an attack. E. V. Richards, Jr., general manager of the Saenger Amusement Company, has fully recovered, it is reported.

James Cary, owner of the motion picture theatre at Lee, Mass., died at Glens Falls, N. Y., of pneumonia last week. He had gone to his home in Glens Falls and had succeeded in nursing his mother and sister through attacks when he was stricken.

Charles Franklin Oldt, manager of the Third Street theatre in Easton, Pa., died last week following an attack of influenza.

It was learned in Cleveland, with regret, last week that Allen Schnitzer, brother of J. I. Schnitzer, Universal district manager, died a victim of influenza. He was connected with the Universal exchange in Pittsburgh, where he lived with his mother.

It has already been published in the trade press that Harry Reichenbach lost his father, Charles Reichenbach, and his brother, Irving Reichenbach.

John Wellman, for five years with General Film Company as a bookkeeper, died last Wednesday in Washington after a short but sharp illness from pneumonia. District Manager Elder and Branch Manager J. E. Flax arranged the funeral details, as Mr. Wellman had no family in this country.

Merrill Takes Another Milwaukee Theatre

It was reported from Milwaukee this week that the Merrill Theatre Company of Milwaukee, Wis., which operates the Merrill theatre, has leased the Strand, a downtown house there having a seating capacity of 2,000. Both houses will be managed under the personal direction of E. C. Bostick, it is said.

Manager Bostick has been at the Merrill for the past two years, and it has been his policy to operate on the open booking plan. This idea will be continued at both the Strand and Merrill theatres.

Baby Daughter to Binneys

Harold J. Binney, whose production of "Velvet and Rags" with Vangie Valentine, was interrupted by an attack of pneumonia, is now convalescing and expects to resume operation in a week or so. Mrs. Binney gave birth to a girl since Mr. Binney's illness, and the father and daughter have never met, for Mr. Binney's condition has been so serious that a few days ago his life was despaired of.

Lang Compiles Films for Industrial Section

A striking demonstration of the value of the motion picture in war activities is found in the films which Philip B. Lang is now compiling and editing for the Industrial Education Section of the Ordnance Department. Mr. Lang, who is widely known as an author and editor, entered upon his governmental duties last August. The films which he prepares from selected material are shown exclusively in war plants. They depict the activities of our armies overseas, the work of the "industrial army" at home and the vital necessity of continuous productive effort on the part of those who supply the military forces.

Two pictures edited by Mr. Lang, "America's Defenders" and "Freedom Forever," each in one reel, are now being circulated in the plants and he is at present engaged in the preparation of others.

Mr. Lang has requested the MOTION PICTURE NEWS to bring his highly important work to the attention of producers who have scenes, either topical or dramatic, which deal with different phases of the war. These, he states, can be incorporated in his films to good advantage, as producers who already have patriotically co-operated with the Industrial Education Section of the Ordnance Department have found to their gratification. He emphasizes the fact that the films are not shown in theatres or any place where an admission fee is charged.

Mr. Lang's address is District Ordnance Office, Industrial Education Section, 1107 Broadway.

Universal Loses Theatre in Havana, Cuba

Universal's theatre, the Campoamor, and its exchange, containing thousands of reels of films, were wiped out by fire October 24 in Havana, Cuba. Dispatches that reached the company's headquarters in New York this week report that its property in the Cuban city was a total loss, and that the manager, B. Lichtig, and his wife, barely escaped with their lives.

Mr. and Mrs. Lichtig occupied an apartment on the second floor above the exchange offices. They were rescued from the front window by firemen.

The blaze occurred at about 7 o'clock in the morning. Mr. and Mrs. Lichtig were still asleep at the time, and became aware of the fire only when the fire apparatus arrived. The pair were helped down a ladder garbed in their nightgowns.

It is understood that the Universal will take immediate steps to establish a new exchange and resume the business in Cuba.

Cohen Buys Another

Sydney S. Cohen has purchased from Messrs. Heyne and Scharf the North Star theatre, occupying the entire block on Fifth avenue between 106th and 107th streets, with an orchestral seating capacity of 1,500.

The theatre is being extensively renovated and will be operated along similar lines to his other theatres.

Exhibitor Service Bureau

Making the Most of It

There Are Things Wrong With the Material You Get, But Are You Doing Your Part to the Utmost?

WE believe that the readers of this department will bear us out in the statement that this bureau has conducted a strong fight for better material to be supplied to the smaller exhibitor for use in exploitation. We have singled out the smaller exhibitor because the man in the larger city, who has the advantage of reproducing trade paper advertising, of making attractive cut-outs from the stills and who can go the limit on hand designing, doesn't need these aids as do the smaller men.

In the past year, and since the time that this department was started, there has been a remarkable improvement in the material that is being supplied. We know that it has come, in a considerable measure, from the opinions of the exhibitors who have recorded themselves here—because the producers and the distributors of the pictures know that this is the forum of the showmen of the country and because they know that this department speaks for and by them. But there is still a long way to go.

We are not minimizing the shortcomings of some of the producers when we say that there is a big part of the fault that lies with the exhibitors themselves. We are not referring to those cases where the exhibitor gets no material at all with which to work—and there have been many such complaints recorded—but where the exhibitor himself fails to do his best with the material that is at hand. We are referring to those cases in which the exhibitor says: "Oh, well, the exchange hasn't sent me hardly anything and I guess I'll just slap this in." And he goes ahead, with the result that the public knows that the display has just been slapped in, and concludes in the same manner of thinking that all the theatre manager wants is to get the price of his ticket.

Now here is a thought that is well worth taking home: *Don't you imagine that if ninety per cent of the exhibitors of the country showed an inclination to try to do this with the material supplied them—even granting that it is poor—that the producer would strive to do a great deal more for the exhibitors as a whole in the future?* Lack of demand for cut matter that is prepared at great expense is largely responsible for failure of the producer to produce more and better of this matter.

You are familiar with the town loafer in your community who is always complaining "I never had a chance." And if you will listen to him he will give you a reason why every one of the other fellows has succeeded, but he will never grant them brains and industry. The man who is kicking never had a chance because he never tried to get out in the middle of the road and grab one off. And you exhibitors who are complaining about the material that you get will never "get a chance" to get better matter until you begin trying to do things with the matter that you do get.

On the opposite page we reproduce three of the VERY BEST advertisements that we have seen, considering the size of the city. They are the work of J. H. Heath, who owns the Grand Photoplay theatre in West Liberty, Iowa. *No, West Liberty is not a suburb of Liberty, Iowa, or anything of that sort. It is merely a metropolis with the census population of 1,666.*

Yes, if this man had the facilities of the advertising manager in Portland or Cleveland or Los Angeles he could have done better. We might suggest here a dozen things in each of the displays that could have been improved had he the facilities at his hand—engraving plants, hand lettering, and the like. But, for taking advantage of the opportunities that he has, Mr. Heath is a hundred per cent perfect advertiser, and he deserves as much credit for what he has accomplished as do those who are known to you through the Motion Picture News as the best advertisers of the country.

HE USED HIS OPPORTUNITIES AND HE MADE THE MOST OF THEM.

Let's see what he has done. He has a weekly paper at his command for his advertising. It is one of the kind with the "patent insides." Most small-town exhibitors think that advertising doesn't count because they haven't a big metropolitan paper available, and there are as many more of them that think that because it happens to be a country weekly that most anything goes. That is in line with the idea that you might not as well do anything because you haven't everything in the world to do it with.

Mr. Heath used 8½ inches across three columns in advertising "Dodging a Million," and we want to say right here that it takes a country exhibitor with enterprise to use this amount of space in a country weekly in a town of 1,666. He used one of the single-column stock scene cuts supplied by Goldwyn and he used the selling lines from that company. It is a splendidly written advertisement, and that Mr. Heath is thinking and writing for himself is proven by the fact that he has grasped the idea on displaying the Hearst-Pathe Weekly as well as the feature. As we have said, there are improvements that could have been made. For instance, we would have brought out the line "You Remember Her" and the name of the star in larger type, but it's a mighty good selling argument as it is.

Two columns 7 inches has been employed in exploiting "Our Little Wife." Do you get the atmosphere of this display? *It is daintiness.* Again the manager has read his press sheet carefully and has adopted the best of it. He has a display here that has not been beaten on any advertisement on this picture that we have seen anywhere, except for the failure to bring out the name of the star as strongly as should have been done. The argument of some exhibitors is in cases like this that the star is not sufficiently well known in their territory. But isn't that partly your fault and isn't it up to you to make them well known?

But the air of daintiness, in keeping with the picture, has been carried out even to the border. The line cut that is used here is much more effective in this case than would have been a half tone. The "She's Here, etc." matter is most effectively displayed.

On the Jack Pickford production there is used one of the stock cuts that was provided by Famous Players-Lasky. The matter is largely taken from the plan book. The name of the star and the title are a little too small, and the boxed effect that makes "On the Same Bill" stand out ahead of anything else, is bad, but still the selling argument gets over. The "Saturday" should have been in caps, thus furnishing a contract with the lower case of the other matter.

These are improvements that could have been made by running the borders into the cuts and that sort of thing, but the manager who has to deal with the printer on the country weekly is wise in trying not to get too involved. He generally gets messed-up effects.

We want to repeat that Mr. Heath is a hundred per cent advertiser. He had availed himself of his material—splendidly.

Madera, Cal., has 2,404, according to Uncle Sam's figures, but it has two daily papers. A. C. H. Chamberlin, manager of the Opera House, is a firm believer in advertising, and he does not let the sun set on a day when he fails to use the papers. Mr. Chamberlin is another man who knows about his pictures before he starts to advertise them, and he has used good sense in making the display on the Theda Bara picture. We must admit that we do not like these heavy black borders and that the display would have been much more effective had the same rule been followed all the way around, because the mourning effect diminished the appeal of the cut, but still he has put the picture over mighty well in the 5 inches double that he has used. *Best of all, he has the selling talk and all of the chief ideas.*

Majestic, Jackson, Mich., which is a city of 34,097, is another house that runs to heavy border effects, but in this case he used

(*Continued on page* 2849)

Small City Advertising That Make the Most of the Opportunities

YOU REMEMBER HER

Mabel of The "Keystones"
"Fatty" Arbuckle's Leading Lady.
NOW a Regal Queen of The Screen.

Lovelier than ever; and say, girls, she's a perfect 36; her gowns—well, not knocking "Vogue" any, but 20 cents invested here may save you a lot of worry about those new fall frocks. Seeing is believing, that's why we say, see

MABEL NORMAND

With TOM MOORE in

"Dodging A Million"

JUST FOR GOOD MEASURE
The
Hearst-Pathe News
Better than a newspaper. The world's events of the past week in pictures.
—REAL NEWS

AND THE STORY?
A MYSTERY
A bearded Stranger
Three mysterious Trunks
A million Dollars
A beautiful Heiress
A handsome Lover
A bottle of Poison
—Just six acts that keep you laughing; keep you guessing all the time.

P S It's one of the best pictures ever at the Grand; you'll enjoy it and so will the Mrs. Bring her.

Starts 7:00 **FRIDAY** Starts 7:00

THE GRAND

Starting TODAY For 3 Days

Majestic
SHRINE OF THE SILENT ART

Where It's 15 Degrees Cooler

Norma Talmadge

"GHOSTS OF YESTERDAY"

Adapted from the play
'TWO WOMEN'
By Rupert Hughes

A Story of the Cabarets of Paris Before the War

A PERSONAL GUARANTEE:

The Majestic management desires to personally guarantee to its patrons 'Ghosts of Yesterday.'
It is by far the finest production in which Miss Talmadge has ever appeared
W. S. McLaren,
Manager

At the top and in the center on the right are three advertisements from the Grand Photo Play Theatre, West Liberty, Iowa, which afford splendid examples of what an exhibitor can do even if he has comparatively little material at hand, by using that which is supplied him intelligently. At the bottom at the left is a display from the Majestic Theatre, Jackson, Mich., and at the right one from the Opera House, Madera, Cal. Read the article on the opposite page.

Sh---! Girls.
She's Here.
She's Dangerous
Watch Out.

Take a tip——

Watch him tonight if he says he's got to see a sick friend, go to lodge, work a little late—well you know the rest of them. Don't trust him. He's got a date with Madge. Madge Kennedy

"Our Little Wife"

Madge just can't help flirting, and a man—well, you know—he ought to be properly chaperoned.
That's it! Make him take you.

Grand Photo Play

Saturday

Jack Pickford
in
"The Varmint"

Owen Johnson's Great Boarding School Story

School Days

Remember them—the biggest time of life? Ever hear of 'Doc' McVeader, The Egg-Head The Varmint or the Coffee Colored Angel? They're real folks What was your nickname? You haven't forgotten, have you? Whether you have or not, you can't afford to miss this picture It takes you back to those olden, golden days of youth

On the Same Bill

"HIS HIDDEN PURPOSE"
A lively two-reel Mack Sennet comedy
It's a pippin of a show from start to finish

Last Peach Seed Matinee Saturday

THE GRAND

Theda Bara

The Siren Star Supreme in One of the most sumptuous and Sensational Picture spectacles that have been produced

CLEOPATRA

It portrays the great naval battle of Actium and shows ancient cities of Egypt and Rome. Miss Bara makes the most of her opportunity. Her wonderful costumes are an imposing feature, albeit a bit scanty it would seem.

OPERA HOUSE TONIGHT
—AND TOMORROW NIGHT—
Performance Starts at 8 Cleopatra at 8.30
Adults 28c Children 16c

WILLIAM FOX PRESENTS SUPREME BY AARON THROUGH Fox Film CORPORATION

What's Your Best Work of the Year?

By Sam W. B. Cohn

Manager Liberty Theatre, Spokane, Wash.

THIS is indeed an opportune time to review ones activities during the past season. With theatres closed everywhere, on account of the influenza epidemic, exhibitors now have time to scratch their heads and reflect.

"What have I done or accomplished during the past months which has made my theatre stand out from the other fellows?"

"Is my house more popular with the town folks than my competitor's theatre and if so, why," While in this retrospective mood it will do no harm to seek flaws in your system of catering to the public. While you are cleaning house physically, it is a good time to do the same mentally.

While the janitors and painters were engaged in rejuvenating our theatre, here in Spokane, during the epidemic, I, personally supervised the job and from so doing was awakened and amazed to learn that so much dust and dirt could gather in a house which was so thoroughly cleaned each night by two able janitors. It seemed impossible that there could be a particle of dust remaining, but the general house cleaning we gave the theatre proved to the contrary. This fact set me to thinking and I wondered whether I, in the past, as manager of the Liberty, had overlooked any bets for the betterment of our programs, service and publicity. Until this time I was absolutely confident that I was giving my patrons the best of everything; that I was doing all in my power to bring to their attention the fact that we were offering them the best possible amusement and entertainment and that our service was par excellence. In retrospect I found that I had passed up many bets along these lines. I have just mentioned and I concluded that the reason that I had not discovered this fact before was that we were moving in such a fast cycle—day in and day out—that I had never stopped to reflect or diagnose my past efforts.

I just took it for granted "that there was no dust in my house." Do you get my point?

Then too, I learned in retrospect that we had accomplished some things of which I am very proud but which I did not consider exceptionally brilliant at the time I accomplished them.

For instance, there was the "Liberty Night" which we staged during the Third loan campaign. At that time we were not furnished trailers made by the various movie stars boosting the loan. I had anticipated this, however, and a couple of months prior to the campaign, I wired to several of the favorite stars asking them to make a special trailer advertising the Loan for my "Liberty Night." From these wires I got one hundred per cent returns. "Doug" Fairbanks, Dorothy Dalton, Enid Bennett, Charlie Ray, Tom Ince and others of equal prominence in the movie field complied with my request and my Liberty Night went over with a bang. We had singing, short talks, and everything necessary to bring the need of the loan home to the audience and when the last trailer was run we gathered up a mighty fine showing of pledge cards. You will bear in mind that this was all done during the Third loan, before the industry was so finely organized for the purpose of boosting the drives.

I could go on and name a dozen things which we accomplished during the past twelve months of which I am proud. It is also true that there are some instances of which I am not so proud. Not because I fell down on anything which I had started, but because I did not start some things which would have been of great benefit to the prestige of our theatre.

In closing this article I want to call attention to one other thing of which we of the Liberty theatre, Spokane, are proud. *It is the fact that this house has gotten squarely behind every patriotic and war movement or measure. We have not waited to be solicited; we went out soliciting war work to do. Our screen carries every message that the administration sends out; we are the advertising agency for the Red Cross Shop in our town and if there is a war charity that is pulled off within a radius of one hundred miles of Spokane and we haven't got a hand in the advertising of it, well, there's something wrong somewhere.*

YOUR BEST IDEA

We Asked Leaders to Tell Us Theirs. What's Yours?

WE have asked members of the Advisory Board to tell the exhibitors of the nation the best ideas that they have had during the past year—the best things they have done to further the interest of the theatre. The first of these will be found here.

In the letter to these men we have said that during the closing period the exhibitors had a chance to think, and those of us who do not have opportunity to sit down now and then to cast up their successes and their lost opportunities are not going to get the most out of the promises of the future.

We called on the members of the Advisory Board first because they are always willing to serve their fellow exhibitors. But the invitation is open to you as well. Won't you sit down and write to us the big idea that you have put over. Tell us how you did it, and send us matter to illustrate the article, if it is available.

If you have a kick coming, if there is something that could be done better in any part of the industry, let us hear from you and we will help you out.

Now is the time to think and to make your THOUGHTS WORTH MONEY TO YOU.

Advertising Biggest Thing, Says Horater

By H. C. Horater

Manager Alhambra, Toledo, O.

THE best thing I have done for the Alhambra theatre? is, to get nation wide publicity through the Motion Picture

(*Continued on Page 2848*)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

With S. Barret McCormick

"AT THE ZERO HOUR"

This is the first of a new series of articles on advertising by Mr. McCormick, whose past articles in the Motion Picture News *have attracted so much attention. You all know that "The Zero Hour" is the name given by our soldier boys in France to the time just before they are to go "over the top." And so the title applies to the moment just before the motion picture theatre manager is preparing to put his picture over.*

By S. Barret McCormick
Managing Director, Circle Theatre, Indianapolis

The last strains of the orchestra had died away and were being supplanted by the unmelodious bang of upturning seats. In the projection booth the operator was eagerly putting the dead show back in its can and gumming on the caution label. The advertising man of the Mastodon theatre, seated at his desk, reluctantly put his final O. K. on the revised proof of the Sunday ad. and settled back into that state of nervous expectancy that inevitably precedes the opening of a new attraction.

Very, very carefully during the week he had laid his barrage fire of advance advertising and timed his shots and calculated the *resisting power* of his eternal "enemy," the public. Up in the big newspaper plant amid the stench of scorched matrix and hot metal they were putting the amusement section to "bed." Tomorrow the Mastodon had to go over the top again and the line in front of the box office when the doors opened would tell the story.

It was "The Zero Hour" in advertising, when the bubble of confidence feels the pin prick of doubt.

That eternity between "one minute to go" and the first step on the ladder never held more dubious seconds than this Zero Hour, and no gallant trooper ready to climb over the parapet imagined wilder dreams of what might have been than the phantasmagoria that flickered before the mental eye of the advertising man.

The Zero Hour is always a good time to meet the advertising man, it always opens up new channels of thought and brings out a logical analysis of the problems that confront him—*particularly so if you are the advertising man and can meet yourself in this dual communion.*

On the Subject of Democracy in Advertising

An opened copy of *Printers' Ink* lay on the advertising man's desk and he quoted from an article that seemed to interest him: "A great deal of advertising has either too little democracy in its manner or too much." "Now," commented the advertising man, "democracy as a word is being rather overworked of late; we are inclined to requisition it on the least provocation. Before the war we were likely to use it only in describing some individual who had achieved success and could still eat at the Automat or who could sit beside a frowsy individual in a day coach and not squirm at the thought of the invisible cooties. But now when we apply the word 'democracy' to advertising we are very likely to become so absorbed in 'calling a spade a spade' that we *forget that a spade can have a very sharp edge and a very attractive handle and can dig much faster than the bare hand or a cedar shingle.*"

The Unvarnished Truth is a nice old copy-book maxim, but when we take the Truth and marcelle it and sprinkle on a little of the essence of attractiveness and send it out on the highways and byways of commerce we soon find out which one brings home the bacon.

It is the business of advertising to find the hidden charms of Truth; we've got to hang all our faith on that, for Truth is the

(*Continued on page* 2848)

The theory in exploiting "The Unchastened Woman" was that she was such an abnormal creature that conventional method would fail to carry an adequate impression of her. The "Cubist" or "Futurist" idea of illustration was therefore resorted to, an art layout composed entirely of "Impressions" framed a sales talk that strove to analyze her in a whimsical and half-humorous mood. When this campaign was planned it was realized that perhaps not ten per cent of the advertisements' readers knew what a "Futurist" was, but the psychology of it was that those who did know would flatter themselves that they did, and want to see the film because of its ultra-modern theme and the other ninety per cent would use their imagination, form their own impressions and desire to know the answer

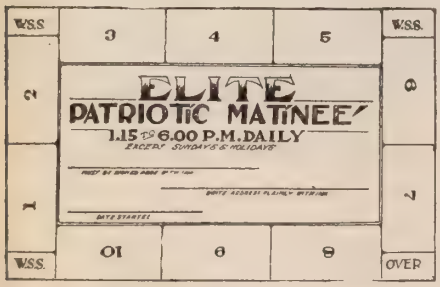
Your Idea and Ours

L. C. BARNES, manager of the Elite theatre, Kalamazoo, Mich., has originated one of the best ideas yet in aid of the Government war work, and at the same time boosting his theatre. It is designed to encourage the women and children in the purchase of War Savings Stamps and at the same time to increase his matinee business.

ELITE THEATRE
HOME OF THE PIPE ORGAN
Announcing Our Original Idea of increasing the sale of
THRIFT STAMPS
through the medium of what we will term our
PATRIOTIC MATINEE
STARTING MONDAY OCT. 14
and continuing every week day between 1.15 & 6.00 P.M.
WE BUY THE STAMPS YOU SAVE THEM
Doesn't that sound good enough to make you take a special trip to the ELITE some afternoon this week and ask full particulars? If not then all we can say is that you are passing up a golden opportunity for yourself and a splendid chance TO HELP YOUR GOVERNMENT AT NO EXPENSE
WE MIGHT ADD THAT A VISIT TO THE ELITE THIS WEEK WOULD BE TIME WELL SPENT
TODAY MONDAY
EMILY STEVENS
in "KILDARE OF THE STORM"
TUES-WED-THURS
GERALDINE FARRAR
in "TURN OF THE WHEEL"
FRIDAY SATURDAY
BRYANT WASHBURN
in "THE GHOST OF THE RANCHO"

Mr. Barnes has issued cards, which are reproduced here, which are to be presented with the paid admissions at matinee performances. As this card is presented for the first time space No. 1 is punched, and then similarly with different visits to the theatre until the entire ten numbers have been punched. When the card is full the owner is given a War Savings Stamp. The cards are not good on Saturdays, Sundays and holidays.

There is one condition listed on the back of the cards which we do not consider wise, and that is that these will be punched for children only when paying the full admission prices. Of course, we understand that Mr. Barnes could not afford to give a twenty-five-cent stamp with ten five-cent admissions, but it would be wise for the exhibitor to extend the time further and call for, say, twenty admissions for the children. You can readily see that a wrong impression is left if you ask the children to pay a higher price to get the thrift reward. On the surface it is going to appear to many that the patriotic motive is being used to boost the revenue of the theatre, and this is something that wants to be carefully avoided ALWAYS.



Attractive advertising, such as is reproduced here, was used in making the announcements of the offer. It's a mighty good stunt and one that every exhibitor can use, by making the modifications necessary to his theatre and his admission prices. It helps to wipe out the idea prevalent in some communities that attending motion pictures is wasting money that is needed for war work.

Sometimes when your "goat" is gone, it pays to sweep out the "stall."

FOX'S Terminal theatre, Newark, N. J., used an entire page in advertising "Why America Will Win." Our only objection to this display is the fact that the name of the picture was sacrificed. Especially when the name itself has a selling talk it is mighty bad business to play it down for any reason. Another line that ought to have been made far more

WILLIAM FOX PRESENTS
The Thrilling Life Story of GENERAL JOHN J. PERSHING
"WHY AMERICA WILL WIN"
AN HISTORICAL SCREEN DRAMA
TERMINAL THEATER
ALL THIS WEEK
DAILY, 10 A.M. TO 11 P.M.
SPECIAL MUSIC ARRANGEMENT
AND THE LATEST
KING BEE COMEDY, "AIN'T IT SO"

prominent is that telling that the film is the story of the life of Gen. Pershing.

Now it was fine business to use a number of cuts showing scenes in the life of the American commander and evidently the effect that the designer sought to bring out was to make the drawing of the general stand out and give the selling punch to the whole display. But as good as the drawing is the figure of the mother results in confusion. We would have rather reduced the size of the illustrations and have played the title and the Pershing end much stronger.

Yet, with these faults it is an advertisement that will be read and that will convince.

STRAND
"The House of Quality"
MONDAY! TUESDAY! WEDNESDAY!
Presents
A SERIES OF SMILES
Including a few giggles and a lot of laughs the same being headed by
CONSTANCE TALMADGE
IN
"GOOD NIGHT PAUL"
Adapted from the musical comedy of the same name by Roland Oliver and Chas. Dickson
Next on the List of Gloom Chasers, is
SYD CHAPLIN (Charlie's Brother) in
"THE SUBMARINE PIRATE"
The most expensive comedy ever made.
REAL SUBMARINES—REAL BATTLESHIPS AND DESTROYERS
And an all Star Cast FOUR REELS OF REAL LAUGHS.
Mack Sennett made it—and he made it right.
And Then There Are
Our Old Friends MUTT & JEFF, in
"BULLING THE BULLSHEVIKI." A Hot Time in Russia
Courant Travel Series No. 18—"Barbados" B. W. I.
STRAND TOPICAL REVIEW with special LIBERTY LOAN subjects. WM. FARNUM and other popular Photoplayers.
"Smiling" GEORGE WALSH
In "JACK SPURLOCK, PRODIGAL."
From the Sat. Eve. Post Story
Other Pictures—Two Shows—6:20 and 8:05.

THIS is a cracking good idea for a "combination" advertisement from the Strand theatre, Bridgeport, Conn. At first glance the thing that impresses you is that there is far too much reading matter and you get the idea that the theatre is advertising the bill for the various days of the week. That would have been avoided if the line "A Series of Smiles" had been used in sufficiently large type to make it stand out. The idea of the ad writer was splendid, but it was poorly carried out.

Practically every picture on the bill had a smile in it and the manager had the right idea in making that idea stand out, yet the typographical effect was so bad that the opposite result was accomplished—the patron had to read the SMALLER type to get the MAIN idea. Needless to say that the lines across the advertisement are unnecessary. A dash would have given the same meaning and would have avoided the "slashed up" appearance of the whole display.

Let the escort of every one leaving your theatre be Satisfaction. Advertising will bring them there.

MAX STEARN, manager of the Majestic theatre, Columbus, O., did good work when he took advantage of the lay-off and the fact that the other theatres were not advertising to make his announcement that Geraldine Farrar had been added to the list of stars who would be seen regularly at the Majestic. The names of the first two of her new pictures in which she would appear at the Majestic were given, an announcement of the coming of "The Romance of Tarzan" as well as various other of the coming attractions.

We venture the assertion that the Majestic theatre has never before used an advertisement that will pay better. Most managers are unable to see why it pays to advertise when their theatres are closed and they cannot do business. But it is a fact that when you have something to say

What Live Wires are Doing

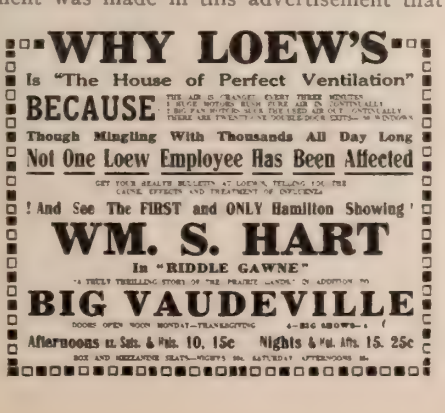
MAJESTIC THEATER
"HOME OF WASHED AIR"
IMPORTANT ANNOUNCEMENT
A Contract Has Just Been Signed Whereby
GERALDINE FARRAR
Will Be Added To the List of Majestic Stars
Her First Picture, An Intensely Interesting Society Drama, Entitled
"The Turn of the Wheel"
Will Be Shown in the Near Future
Her Second Picture, To Be Shown Later, Is Entitled 'The Hell Cat'
Another Important Event
COMING SOON
"THE ROMANCE OF TARZAN"
WITH ELMO LINCOLN and ENID MARKEY
A Sequel to "Tarzan of the Apes"
OTHER COMING ATTRACTIONS
MARY PICKFORD IN 'JOHANNA ENLISTS'
LILA LEE IN 'SUCH A LITTLE PIRATE'
ELSIE FERGUSON IN 'UNDER THE GREENWOOD TREE'
DOUGLAS FAIRBANKS IN 'ARIZONA'
D. W. GRIFFITH'S 'THE ROMANCE OF HAPPY VALLEY'
FRED STONE IN 'UNDER THE TOP'
MARGUERITE CLARK IN 'MRS. WIGGS OF THE CABBAGE PATCH'
A WORD OF ADVICE TO MAJESTIC PATRONS—
Cheer Up! Look Out for the "Flu." Keep Your Head Cool and Your Feet Warm. We Can't Afford to Lose You
Watch Newspapers for Opening Attraction

and your competitors are not appealing to the public, that is the very time to say it. Columbus people were all soon talking about the coming of Miss Farrar to the city when the fact would not have made ten per cent as great an impression had the normal amount of motion picture advertising been appearing in the papers. Space used is nine inches across three columns.

"Pop, goes the weasel." And the weasel slinks away; he is not one of the advertising sort.

LOEW'S THEATRE, Hamilton, Ontario, made a real effort to offset the idea that theatres are ill-ventilated and disease-spreaders, which was often suggested before the local theatres were closed down on account of the epidemic, by a series of interesting advertisements.

In one advertisement the Loew house was referred to as "The House of Perfect Ventilation" and the reasons for this statement were given as follows: The air is changed every three minutes; five fans either eject or suck air for ventilation and there are twenty-one double-door exists and one hundred windows in the theatre which was only recently built. Announcement was made in this advertisement that


WHY LOEW'S
Is "The House of Perfect Ventilation"
BECAUSE
Though Mingling With Thousands All Day Long
Not One Loew Employee Has Been Affected
! And See The FIRST and ONLY Hamilton Showing
WM. S. HART
In "RIDDLE GAWNE"
BIG VAUDEVILLE
Afternoons 15c Nights 15. 25c

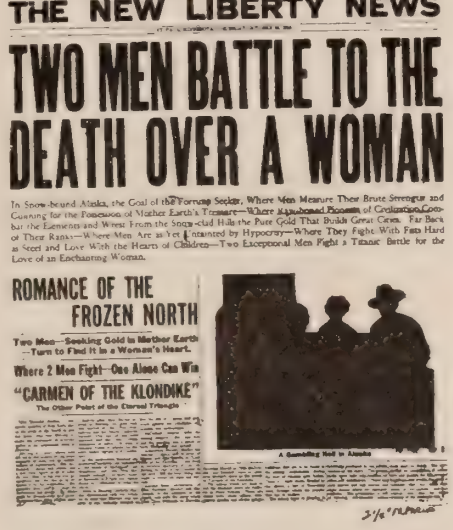
"Not one Loew employe had been affected" by the epidemic though the ushers and others mingled with thousands all day long. The theatre even distributed copies of the official health bulletin on the cause, effect and treatment of influenza to patrons.

On October 15, the management announced that 8,000 people had paid admissions to the theatre on the previous day.

Get in Victory Punch in your business.

BECAUSE they have been employed so successfully the use of the newspaper "extra" form of advertising appears to be becoming popular. The latest to employ this was Theo. L. Hays, who has taken over the management of the Liberty theatre, St. Paul, Minn., in addition to the New Garrick.

"Carmen of the Klondyke" offered an excellent opportunity for this most sensational style of display and the reason that this was adopted was because Mr. Hays wanted to get the name of the new Liberty theatre on every tongue. It doubtless ac-


EXTRA! EXTRA!!
THE NEW LIBERTY NEWS
TWO MEN BATTLE TO THE DEATH OVER A WOMAN
ROMANCE OF THE FROZEN NORTH
Two Men—Seeking Gold in Mother Earth—Turn to Find It in a Woman's Heart.
Where? Men Fight—One Alone Can Win
"CARMEN OF THE KLONDIKE"

complished that result, but we wouldn't recommend this as a usual thing because it is likely to keep as many people away from a high class house as it will bring in. It makes it appear that the whole picture is built around brute force and we imagine that there are lots of women and children who would not respond to this appeal, but who would come if the picture were exploited in the usual style.

But it's a good thing to "wake 'em up" once in awhile.

The show's not over until the last patron has gone away with a smile of satisfaction.

"IT CAN'T BE DONE." You will remember that beginning to one of these comments and think this is the same old story. And it is just about except that we are using a different advertisement to illustrate the same conclusions.

Boyd theatre, Omaha, had an excellent bill here, but it made the mistake of trying to play up the two attractions equally. The space between them was divided with utmost precision and the advertising matter that was used came from the Universal exchange. It was good matter, if one or the other pictures had been featured, but the effect of trying to feature both has been distinctly "messy."

If you have the double bill idea firm in your head you had better use simply the names of the stars and the titles. You may be able to get over the idea of quantity then. But when you try to say a lot about each of two productions you dare the man to read them both.

Sell him one or the other; alternate the selling arguments if necessary. But if you were a merchant and a man came into your store for shoes and a pair of socks you'd try to sell him one or the other first.

TIME? NOW!

If You Want Your Advertising Criticised Send It Now

WHILE so many of the theatres are not advertising, you who are still awake and thinking of the future have an unusual opportunity to have your advertising given the careful attention of our advertising expert. In normal times we are not always able to give this matter as prompt attention as we wish, but with the demand on our services somewhat curtailed by the lay-out, there is all the more reason for you to act.

If you are in doubt why any newspaper matter that you used failed to get you results, send us in the specimens and we will do our best to tell you why. Cut them out, with plenty of space, so that the borders will show and make no marks on the face of them. Either write the name of the town on the back in pencil or enclose a card or letterhead. Better still, if you can give us any facts about the peculiarities of your community.

ACT NOW FOR PROMPT RESULTS.

Seeing Rialto and Rivoli with Rothapfel

IF you had gone into the music room of the Rialto theatre at two o'clock on Friday morning you would have found the musical staff of the Rialto and Rivoli working over the musical score of "Woman" which is being presented at the Rivoli this week. And if you had gone in at the same time Saturday morning you would have found the staff still busy. And if you had dropped into the Rivoli theatre Sunday morning you would have found the full musical rehearsal in full swing.

And, now wonder then, if you went into the Rivoli at the first presentation of "Woman" on Sunday you would have heard the people in the audience commenting on the wonder of the score and you would have heard a burst of applause at the end of the picture and you would have had your ears full in listening to the delighted comments of the people as they left the theatre. Mr. Rothapfel has never done more in the presentation of a picture than he has in this case, and it has been a long time since Broadway has talked as long about anything.

There is another thing that the presentation of this picture shows—and that is New York has its faith in Rothapfel. It is mighty, mighty rarely that he advertises his personal guarantee on a production, but he did so in this case and the result was that when we started into the Rivoli the lobby was not only packed with people that could not gain admission, but there was a line a block long still waiting, though the announcement was being made that no further tickets would be sold for a time. We couldn't even get close to entrance and so we had to slip in the back way. And all this with the influenza in our midst.

The meaning of this is that it pays to build confidence in your theatre and in your name and to use your guarantees sparing. "Woman" had not been advertised even in the motion picture trade press and the general public knew absolutely nothing about it, but when Rothapfel told them that it was worth while they came by the hundreds and thousands. It is simply another evidence that it pays to make your theatre THE THING.

"Capriccio Italien" is the brilliant overture at the Rivoli and then comes the Animated which consists only of the Allies Official War Review. For the first time in the history of the Rothapfel houses the whole of the music for this is carried on the organ. This is caused by the fact that the orchestra has a heavy task on its hands with the playing of the music for the feature and this is the only time for rest. But it shows, too, how well the music for such stirring pictures can be carried on the organ, and that you don't have to have an immense orchestra to put them over.

"Forward Leading Roads" is the general title for the review and "Marche Heroique" is used at the opening which shows the activities on the Italian front. "Mazeppa" is played with the scenes of the American and French side by side in the trenches and shell holes, and when the scene turns to "In Palestine" and "Marche Africaine" is used. Then we get pictures of American soldiers at the base of the big gun with which the Huns shelled Paris and a mysterioso is employed. At the title saying that the roads of France ring with the footsteps of the marching Americans we have "Over There" used, though it is almost drowned out by the wild applause.

Now watch carefully the unusually artistic manner in which the feature, "Woman," is presented. The lights become blue all over the house and the orchestra begins to play "Macbeth" as the prelude. The curtains part, furnishing a setting by John Wenger that baffles description. As the advertisements say, "It has to be seen to be appreciated." The audiences break into applause at the sight which represents the dominant figure of woman with a background of weirdly tall trees, a single star in the blue sky. The curtains come to again and the applause recurs. Immediately afterwards the feature is started.

We have already told you that the music for this is wonderful. We cannot even attempt to give the score here, but one may appreciate the character of it when you are told that among the composers represented are Mendelsohn, Rimsky-Korsakoff, Catalani, Ethelbert-Nevin, Boito, Rebikoff, Goldmark, Delibes, Charpentier, Nougues, Burgmein (Titi Ricordi), Massenet and Bucalossi.

At one portion, where the angel appears to warn Adam and Eve we have a fanfare of trumpets, like the call of Gabriel and at another place where the monk is represented at prayer where another sings, "Hozanna" is sung from off the stage. There is an effective pause between the two verses.

Now "Woman" consists of a prologue, five separate episodes and an epilogue. Mr. Rothapfel has made this more effective by having a gauze curtain, tinted with lights, fall between each of the episodes, the picture of course pausing while the orchestra plays. It adds wonderfully to the impressiveness of the presentation.

At the end there are some striking patriotic scenes and here we get the advantage of stirring music that spurs the audience on to more applause.

There are things so artistic that they baffle telling about. The presentation of "Woman" is one of them. But it is certain that there has never been a picture presented anywhere that has called forth more comment and has aroused more enthusiasm than this one at the Rivoli.

Liszt's "Second Rhapsody" is the overture at the Rialto this week. With Dr. Reisenfeld leading the orchestra at the Rivoli this week Erno Rapee is transferred to the Rialto. And this serves to show how "regular" the Rialto audiences are. It was no reflection on Mr. Rapee that the audience did not applaud him when he appeared (at the performance we saw). It was simply because those people who have been coming to the Rialto every week know their Rialto and they expected to see Hugo Reisenfeld and they did not know Mr. Rapee. It is still another argument about making THE theatre and everything about it appeal.

"Heroes of the Coast Guard" is the scenic this week, a Ford production showing the way these heroes operate in their saving of lives from the oceans' storms. "Scene de Ballet" is the first selection and then "Fingal's Cave Overture" is played up to the scenes that show the breeches buoy in operation where the second "Peer Gynt" suite No. 8 is used up to the point where the last survivor is landed and then the music reverts to "Fingal's Cave Overture."

With the lights all blue and a red spot on the 'cellist Gaston Dubois then plays Faure's "Elegie."

"Rialto March" is used for the opening of the Animated and then with Gaumont pictures of college boys becoming soldiers at New York University it changes to "College Life." Screen Telegram pictures

LIKE OLD DAYS

Only a News Weekly and a Feature on the Bill at the Rivoli

AFTER we had enjoyed the presentation at the Rivoli this week, we thought to ourselves that this was something like the bills that prevailed a couple of years ago—only the feature, and then a news reel or a one-act comedy. For, except for the overture and the prelude to the feature, these are the only items on the bill.

But you remember the old joke when the end-man said: "This reminds me of So-and-so—it's so different."

If you are persuaded that you are going to make your motion picture house "the same old thing" day in and day out, you'll be the wisest to find some one with an ambition to be a "magnate" and sell out. If you are content to run along with the stereotyped policy, you will last for a certain length of time—till some one who does things invades your territory.

You don't have to do big things to do things "different." You don't have to have a symphony orchestra or specially built stage settings. You can make your theatre "different" week after week. Don't let the only novelty in your theatre be the unexpected ending that the producer gives the feature or the twist the author puts in the plot.

Think for yourself a little.

Rialto and Rivoli

of Baker just back from the battle front and promising "no relaxation in war work" and this continues through pictures of Secretary Daniels promising "full steam ahead and of the Swiss Charge d'Affaires" who transmitted the German peace notes and Hearst Pathe pictures of Col. House.

Hearst Pathe then supplies a cartoon "Under the Lash" showing Belgium piloried by the Hun and then the king coming to the rescue and driving the Thing away. The first four and the four last bars of "La Brabaconne" is the accompaniment. "Southern Wedding" is used with Screen Telegram pictures of oyster dredging and "Under the Rambling Rose" with pictures of seals in a Chicago park. Gaumont then shows pictures of the Kansas City stockyards under the title of "Bully beef for our soldier boys," while "Mock Morris" is played.

Now here is just a little point to remember. You can see how all of these pictures bear on the war. Even the seal picture was captioned "They eat no sugar or wheat" and of course the picture of the cattle is to bear out the same idea, but the thought that these were to be put to death seemed to shock some people who sat around us, for there were comments of "Oh, isn't that a shame!" from some of the fair sex. It shows that anything that suggests slaughter is not pleasing in these war times.

"Hands Across the Sea" is used for Hearst-Pathe pictures of Prince Axel of Denmark in San Francisco and "Go Get 'Em" with Gaumont pictures of balloon work near the White House. "Auld Lang Syne" is most appropriately played with the pictures of the farewell to the British tank, "Britannia" which has worked for two war loans in this country. Gaumont pictures show the Jap editor with the sword for presentation to the President and here we have the last six bars of "Japanese Hymn" and linked in with this, under the caption of "They're Our Allies" we have Screen Telegram pictures of Japanese children, the music turning to "When It's Cherry Time in Tokio" until the caption calling attention to their smile when we get "Pack Up Your Troubles."

Then the real punch starts to go over. First we have Hearst-Pathe pictures of our cavalry in training at San Antonio with "Step With Pep" being played. From the same source come pictures of the Italian troops in London and the greeting given them by the war workers and "Garibaldi" is used to add to the warmth of the applause. Then come Gaumont scenes "over there with our boys" showing how Vaux looked when it was recaptured, pictures of the marines going back to the front after a rest—greeted with wild applause from the audience—and after other scenes at the front "La Patrie" is played. Advertising their coming Y. M. C. A. drive as well as giving a striking ending to the Animated are Gaumont pictures of the Y. M. C. A. worked at the front. The chorus of "Over There" is played once through, and then as we have scenes of the soldier boys singing the orchestra sings the chorus, and all over the house it is taken up. You can imagine the applause that comes at the end of the Animated.

After Mlle. D'Espiney sings Gounod's "Serenade" we have the feature, Enid Bennett in "When Do We Eat?" an extremely light offering. The music is in keeping with the character of the picture. For instance, when Enid Bennett first appears on the stage there is a burlesque of "Hearts and Flowers" and this burlesque spirit is carried through the stage scenes. "Procession of Sardar" is the second orchestral number.

One of the biggest hits that has been scored at the Rialto is recorded this week with "Theatre de Hula Hula," an animated cartoon released by Educational. This was first shown at the Rialto a year and a half ago, but that does not keep it from being one of the biggest laughing hits that we have yet seen. There is also an animated title for it showing a dog and a cat fighting with the letters forming the words "Rialto Comic Supplement" resulting. The picture itself shows a weird, nonsensical series of dances with a comic orchestra in action in the foreground. "Yaaka Hula, Kickey Dula" is the musical accompaniment.

It certainly sends everyone home in a good humor with his worst enemy.

Rialto bill might be called a laughing bill this week. There is hardly a laugh in the Rivoli bill except for some of the clever titles on the feature. But though the two offerings are entirely different they both leave one with the sense of perfect satisfaction.

Float used in Buffalo Liberty Loan parade that is adaptable to advertising war pictures

Here's a Float That Will Aid You in Exploiting War Pictures

IN the Fourth Liberty Loan parade in Buffalo the Lackawanna Steel Company featured a big float, the central figure of which was the Pup of Potsdam sitting on a redhot rail, which was mounted on one of Bill Boche's famous iron crosses and on one side of the truck was the inscription "Hot Rail 'Kaiser Bill' to Hell—Buy More Bonds." In front of the Kaiser was the whole $6,000,000,000 of the Fourth Loan. The float was mounted on a replica of an armored motor car. From the back of the turret a man fired shots from a machine gun at the kaiser, the blank shots attracting attention for some distance. The float was a big hit.

Exhibitors undoubtedly could work out a float along the same lines to boost such pictures as "To Hell With the Kaiser," "Crashing Through to Berlin," "The Kaiser's Finish," "The Prussian Cur," "18 to 45," "Lafayette We Come," and countless other big features. Well worked out the float should attract much attention and better still create no end of talk. Illuminated at night the float can be made exceptionally attractive and with the shots being fired at the kaiser.

Base your advertising on the idea that you have a seat for every person in your community, and you'll soon have to supply more of them.

McCormick Tells of "Zero Hour" Advertising; Writes of Trodding on the Toes of Tradition

(*Continued from page* 2843)

only substantial thing in business; but it is the Beautiful Truth rather than the Ugly Truth that walks on the welcome mat.

"The Colonel's Lady and Judy O'Grady may be sisters under the skin," *but advertising gave one her position.* So you see, while we are at the business of democratizing advertising *we've got to be sure that while we're trying not to shoot over their heads that we don't hit somewhere below the belt.*

The first thing we have to attain in merchandising, and in merchandising pictures in particular, is to get the imagination going. Not only has the salesman who speaks through type got to picture the necessity of a thing, but his imagination must be so infectious that the consumer visualizes its desirability and with the glowing colors on his own mental pallette proceeds to paint the lily and gild the sunrise. *Just as the dreamer is the architect of life, so is imagination, both in seller and buyer, the life blood of business.*

All too frequently we find imagination shackled to the prison walls of precedent, handcuffed and crucified before the altar of tradition. *Many a fragrant flower of vision has been pressed between the pages of the advertising primer.*

Not so many years ago a very excellent advertising man made the remark that the two poorest advertised articles were automobiles and amusements. He was in the motor car business. I haven't seen him for years, but automobile advertising is much better now than when he made the remark.

In amusement advertising we are slowly gaining the heights, but still fettered with the ball and chain of dogma. What we need most of all are a few Columbuses who will dare to seek a shorter route to India.

Across the weird abyss of ages he leaped from the strange jungle home where he ruled—a white king of apes and tigers and long tusks—to the gilded halls of civilization, searching for his wildwood mate.
THE ROMANCE of TARZAN
Signor ERNESTO NATIELLO
CONDUCTOR
The Circle Orchestra
Signor ERNESTO NATIELLO
GERALD GARDNER
One Solid Week—Starting Tomorrow
The Circle
SHRINE OF THE SILENT ART
Today (Saturday) Last Times "THE HUN WITHIN"

In elemental things the imagination will always form very definite pictures. In reading a Jungle story one is very likely to hear the Lion's roar. The Tarzan advertisement sketched a vista of the play and strove to excite the readers' imagination by making him vision the actual happenings

It takes courage to trod on the toes of tradition. It is easy to alibi behind custom, but it is equally as simple to stumble over the mummy of precedent.

Just as the speaker supplies the mood for his audience, so does advertising create the mood for its reader. If it is dull, stilted and prosaic it will find its audience in a like mental state, while if it is animated and imaginative it will stimulate the dormant visual powers within every mind.

Every sale is the result of an emotional impulse, and amusement advertising must cater to the dramatic instincts, it must awaken by inference the great cinematograph of our brain, where dreams are wrought and castles in Spain conceived.

But being imaginative in advertising does not necessarily mean being grotesque, or, in the language of the theatre, "up stage." A man unacquainted with advertising psychology will frequently condemn copy that is immaculately dressed and "high sounding" on the ground that it won't be understood and *forgetful of its potential power of creating visions of desirability and therefore necessity.*

To Mr. "Brass Tacks" we respectfully refer him to Carlyle, who said: "A naked House of Lords would inspire no awe," or, to translate it into our own philosophy, "What we don't understand we respect, otherwise religion and politics would never flourish."

No, democracy in advertising does not mean reducing our appeal to the mental status of the lowest, but rather in inspiring him to look aloft.

Man naturally looks up.

An advertisement taking as its selling basis the "News Value," that of "Little Mary" being made a Colonel. The readers' imagination is given full play in dreaming of the romance that was Johanna's

Gold and Silver Passes Bring Big Loan Subscriptions at the Rivoli

THERE are two people who have perpetual passes to the Rialto and Rivoli theatres, but the Government is a great deal richer as a result. And there are quite a few others who won't have to pay their way into the Rothapfel houses for the next year as the result of the Liberty Loan drive.

During the evening that Frank Keenan was speaking at the Rivoli Mr. Rothapfel offered a silver perpetual pass to the first person who subscribed for a $10,000 bond. Commander Truman Newberry, U. S. N., and candidate for senator in Michigan against Henry Ford, won the pass. On the same evening sixteen others were given a pass to the Rivoli for taking $1,000 bonds. Three others got season passes to both houses for subscribing for $5,000 bonds. In all $52,000 was raised during the Frank Keenan evening.

On the following evening Mr. Rothapfel made the offer of a perpetual gold pass to both theatres to the first one who took $25,000 in bonds. The man who won this was Max Straus, shipbuilder and head of the firm of A. E. Johnson and Co.

Exhibitors Tell Best Thing They Have Done

(*Continued from page* 2842)

NEWS, not only for theatre which I direct and manage, but for myself. Conditions have changed wonderfully in our business. I have seen it grow, and I have grown with it.

I was ever alert to catch on to ideas and business getter methods, the MOTION PICTURE NEWS my constant companion. *When in doubt about one thing or the other pertaining to our business, I would look over the various issues to help me out of my dilemma.*

For years it has been known that Toledo was second in newspaper exploitation. Up to a year or so ago the ads of Toledo's motion picture theatres were pasted on the walls in various exchanges throughout the country. Producers would get copies of our several newspapers, cut out the ads and forward to their respective exchanges.

In 1917 one theatre that I was connected with spent 20 per cent of its gross receipts in newspapers alone. However whilst the newspapers are very valuable mediums to let the public know what you have for sale, I believe that at the present time it takes more than a 80 or 100 inch ad to get the people into your theatre.

In fact I know this from experience, and thanks to the NEWS they gave me the pointers and I was not a bit slow to take advantage of the other fellows ideas. That is why the Alhambra theatre is one of the most successful theatres in Northern Ohio to-day, and it is not difficult for a salesman to get a second run when his stuff is booked to show at the Alhambra.

At left, New Garrick stage setting for "Night in Venice," and at right, for "Uncle Tom's Cabin"

Small City Advertisers Show How to Make Most Out of the Limited Opportunities They Have

(*Continued from page* 2840)

them effectively, if the cut of Miss Talmadge had printed properly. Unfortunately the result has been a mere smudge. But here is a case where it is very evident that W. S. McLaren, the highly successful manager of the Majestic, did not have a great deal of material for use and went to the opposite extreme in attempting to call attention to the picture. He did that successfully, because the display stands out on the page of the newspaper "like a sore thumb." He realized the drawing power of the name of the star and he played this especially strong and in the box effect, because he knew that the cut that he had to use was poor.

He has dominated with the name of the theatre the name of the star and his own endorsement of the picture. We believe that the artistic appearance of the display could have been improved a great deal, but for the "hit you in the eye" stuff with poor material available, apparently, it is mighty hard to beat.

Every one of these displays proves that the exhibitor can get better displays if he will do the work on his part.

But there is another thing that suggests itself at least in the case of the advertisements at the Grand. This manager has evidently had the cooperation of the compositor on his local weekly. It is a mighty important point to keep in touch with the people who have charge of your typesetting. They have it in their power to make your advertising draw or to make it "mere advertising." And if you will arouse their pride in their work and show your appreciation you will get results.

One exhibitor wrote us recently: "I got more results out of your criticism of my advertising than I had been able to get from my printer in a year. I took the criticism to him and he agreed that everything that was said there was right. Then he asked me to bring the copy of the NEWS to him each week so that he could study the advertising. 'Motion picture advertising is different,' he told me, 'and I want to learn all I can about it.' Since that time my advertising has improved one hundred per cent. and I know it."

This is not said as a circulation argument, because the NEWS wants no circulation except EXHIBITOR CIRCULATION, but if you can get your printer interested enough it will help you on to lend him the copy for a day each week and let him get the benefit of the criticism of others' work.

And if you can get the right sort of cooperation from the printer you can learn a lot from him. Some exhibitors miss fire because they do not take the slightest trouble to learn the MECHANICS of advertising. The result is that they prepare advertising that will not "fit" and with little idea of how the display is going to look when it is printed in the newspaper. The smaller town exhibitor needs more than the others to have this knowledge for the simple reason that the printing offices haven't the same facilities as the cities and as a rule not as well trained workmen. You will find as a general rule that your printer is willing to give you all the cooperation in his power.

So the best advice that can be given to the smaller city exhibitor is to take advantage of every opportunity that is offered him and not to throw up his hands and say that it cannot be done.

The articles on newspaper cooperation in larger cities will soon be concluded and then we are going to devote more space here to talking about the advertising of the smaller fellows, about advertising that employs the sort of material that you get, good, bad, and indifferent. But in the meantime the invitation is always open for you to have your advertising criticized here or in personal letters to you.

New Garrick Makes Fine Record with Its Stage Sets

PATRONS of the New Garrick theatre, St. Paul, Minn., are taking a new interest in the house on account of the splendid stage settings that are being employed these days by Thomas L. Hays, the manager. The St. Paul theatres have escaped closing on account of the influenza because the health regulations have been otherwise strictly observed.

Mr. Hays believes firmly in the combination of the music, the picture and the stage setting and he is working the idea out in most of his programs.

One of the recent settings was used under the title of a scenic prelude. This represented "A Night in Venice." The slowly opening velvet curtains revealed the Grand Canal of Venice with the palaces of the Doges in the distance. Moonlight rippled over the water and in the distance were heard the strains of music, becoming louder as a gondola appeared. A trio, consisting of violin, flute and harp, dressed in Neapolitan costume, then rendered "O Solo Mio" and the gondola moved off the stage to the strains of "Maria Maria."

A scenic and instrumental prelude were used with the presentation of "Uncle Tom's Cabin." It opened with "My Old Kentucky Home," sung off stage and then as the lights came up the orchestra played Turner's "The Darkies' Jubilee," the musicians singing the refrain, "Roll on dat Cotton," and a steamboat whistle sounding from the orchestra as a miniature steamboat slowly crossed the stage, of course through the water that represented the river. The heart-dear songs of Stephen Foster and other characteristic Southern music was used during the picture with "Ave Maria," on harp and violin, for the transfiguration of Uncle Tom.

St. Paul audiences have shown their full appreciation of these settings.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Cruise of the Make-Believes" (Lila Lee-Paramount)—"Very good picture. Great star."

"The Ghost of the Rancho" (Washburn-Pathe)—"Fair picture, but poor business."

"The Road to France" (Blackwell-World)—"Other than patriotic sentiment, this picture has not much to recommend."

"A Soul Without Windows" (Clayton-World)—"A fine picture entitled to do more business."

"The Green God" (Morey-Blythe-Vitagraph)—"Very ordinary picture."

"Pershing's Crusaders" (First National)—"Big to average to poor business in three-day run."

"Riders of the Purple Sage" (William Farnum-Fox)—"Opened average and closed extra big in four-day run. Appeals to young and old."

"Geezer of Berlin" (Universal)—"A record breaker for seven days."

"Peck's Bad Girl" (Normand-Goldwyn)—"Average business three days."

"On the Quiet" (John Barrymore-Paramount)—"One of the best pictures ever shown on feature picture programs."

"Cleopatra" (Bara-Fox)—"Opened after being closed four weeks by epidemic. Business light until Saturday. Strong feature but people still nervous."

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MAN (Morey—Vitagraph)....Aug.	Average	"Fair." "Seemed to please. Good story, directing and acting."
APPEARANCE OF EVIL, THE (Elvidge-Mayo—World) Oct.	Average	"Average picture four days."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians."
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that Mexican stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama." "Star good. For love of Mike, get Gladys out of Mexico. Too much is enough."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	"Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory." "Better than average program picture, but epidemic has made accurate estimate of business impossible. Best work star has done yet."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direstion poor, star well liked." "Big." "Excellent business, story not much. Lyttel popular here." "Average." "Very pleasing."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird)....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CAILLAUX CASE, THE (Fox).....Oct.	Average	"Exceptionally good picture. Had no pulling power."
CACTUS CRANDALL (Marvin-Stewart—Triangle)Aug.	Average	"Fair picture, average business."
CLUTCH OF CIRCUMSTANCES (Griffith—Vitagraph) Aug.	Average	"Star absolutely unknown; has not much action to story, although not a bad program picture." "Good program picture, average business."
COME ON IN (Shirley Mason—Paramount).....Sept.	Average	"Very good picture, but poor business."
CRASHING THROUGH TO BERLIN (Jewel)....Sept.	Big	"Extra big business."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good." "Pleased." "Fairly good picture Well staged. Not Alice Brady's best. Liberty Loan and Spanish Influenza killed business."
DIPLOMATIC MISSION, A (Williams—Vitagraph)Sept.	Poor	"A big piece of cheese. No plot, but no business puller."
DOING THEIR BIT (Lee Children—Fox).....Aug	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FEDORA (Fredericks—Paramount)..... Aug	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRES OF YOUTH (Clifford—Bluebird).....Aug.	Average	"Average business."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too mor bid." "Big, extra big, and average respectively in three day run," Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair." "Very good." "Pleased. All star. Screens well. Many women patrons refused to come in on account of title. Good business." "First run down town opened extra big and continued good business during week, closing extra big."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked. "Average." "Star not popular."
GHOST FLOWER, THE (Rubens—Triangle).....Aug.	Poor	"Poor business in downtown transient house."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL FROM BOHEMIA, THE (Castle—Pathe)..Aug.	Average	"Good program picture."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Poor	"Pleasing; a few weak spots." "Fair picture." "Poor business three days." "Only fa picture. Believe Clayton can deliver if properly cast." "Fair picture, good star."
GOAT, THE (Stone—Paramount).....Sept.	Poor	"Booked for a week, ran it three days. Rotten. He may on Broadway, but every place is not Broadway." "Bad picture, very poor business."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug	Extra Big	"Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount).Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average. "Great picture, great work."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week." "Can't beat D. W. packed both nights."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days." "Average business four days." "Influenza scare hurt business."
HER COUNTRY FIRST (Vivian Martin—Paramount) Sept.	Average	"A very good picture."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big." "Very good picture. Franklin knows how to direct Norma. Business poor on account of 'Flu'. Picture did well under circumstances."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big." "Fair."
HOBBS IN A HURRY (Russell—American-Pathe)..Oct.	Average	"Average business two days."
HOOSIER ROMANCE (Coleen Moore—Selig-Mutual) Aug.	Average	"Coleen Moore and Thomas Jefferson well liked but did not draw."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average." "All star cast."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production." "Big money getter. Do not feature title." "Good, but too many German pictures now being offered."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this." "Big business average second day." "Good picture." "Good program picture; did not please at advanced prices."
INPURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was." "Average business."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture." "An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average." "Didn't draw." "Average business." "Fair picture."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one." "Characteristic. Pickford at her best. Went over big." "Big business for seven days." "This picture better than the average Pickford and well liked, but not big as to receipts."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big." "Second run; fell flat."
KILDARE OF STORM (Stevens—Metro).....Sept.	Average	"Average business four days." "Very good in a three day run at high class down town house."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LAW OF THE NORTH, THE (Ray—Ince-Paramount) Sept.	Average	"Picture good; star all right, but would do better in Hoosier parts." "Average business three days."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average." "Ran old Chaplin, which helped out."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day." "Average business for two days."
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe).....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has niot been equalled since. Better try another along those lines." "Good." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept.	Big	"Very good picture, extra big business." "Very good Western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children, but were not interested. Good picture." "Some picture, boys."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big." "Turned people away at night showing."
ON THE QUIET (John Barrymore—Paramount).Sept.	Average	"Good cast, fair story, good business." "A corking comedy that does not appeal to women very strong." "Great picture."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run." "Best picture with Barrymore we have ever had." "Good program picture." "Picture fine, star good, patrons more than pleased in three day run at high class down town house." "A good comedy drama; poor business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OUT OF A CLEAR SKY (Clark—Paramount)....Sept.	Average	"Good." "Went good, average business for three days." "Big business to average in four day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and ditto star wasted in this production. Fatty saved the day for us." "Good picture."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business." "Picture a counterfeit."
PECK'S BAD GIRL (Normand—Goldwyn).....Sept.	Big	"Pleased, drew better than her previous picture; type of picture for her." "Star good, support poor." "Well liked."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this." "Extra big and big through week's run."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing." "Very good."
PRICE OF APPLAUSE, THE (Triangle).....Aug.	Average	"Average." "Big to average."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
QUEEN OF THE SEA (Kellermann—Fox).....Sept.	Average	"Usual Kellermann stuff same as her other two pictures. Fine photography. etc., that lets it out. Only average business."
RETURN OF MARY, THE (Allison—Metro).....Sept.	Average	"Average business three days."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful." "Well liked."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe.' "A regular Hart picture, but poor; Hart is going, I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked." "Very good picture." "First good picture Hart made since 'Narrow Trail.' More like it, Mr. Hart."
SALOME (Bara—Fox).....Oct.	Average	"Average business four days. Bara not drawing any more."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good, big business."
SOUL WITHOUT WINDOWS, A (Clayton—World)Sept.	Big	"Another 100 per-cent picture in four day run."
SOURCE, THE (Reid—Paramount).....Sept.	Big	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage." "Big business for four days with Arbuckle comedy." "Extra good." "Good picture."
SWAT THE SPY (Lees—Fox).....Sept.	Average	"Very good. Big to average business in four day run."
TALK OF THE TOWN THE, (Phillips—Universal) Sept.	Big	"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary.' "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big." "Big." "Great picture, advanced prices. Good business two days. Fell off second day."
THAT DEVIL BATEESE (Salisbury—Universal)..Sept.	Big	"Big business." "One of Salisbury's best."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made: class this as a super-production." "Great." "Here is a dandy; grab it." "Big picture." "Very fine production."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TREASON (Goodrich—Mutual).....Sept.	Average	"Average business."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high class downtown house." "A piece of cheese." "Good picture, didn't draw."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner." "One of the best war films." "Fair."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked." "A war picture that would have gone big a year ago." "Good picture."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WHY AMERICA WILL WIN (Fox).....Sept.	Average	"Poor business four days. People are tired of war stuff."
WHITE LIE, THE (Barriscale—Paralta).....Sept.	Big	"Dandy picture, classy, holds suspense until the last. Barriscale fine."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Big	"Picture went big; good picture." "Average." "Big business two days. Gladys' a comer."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action." "Big picture to average business."
WOMAN OF IMPULSE, A (Cavalieri—Paramount) Sept.	Poor	"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"The Sign Invisible" (Mitchell Lewis-First National)—"Big business and average in seven day run."

"Dodging a Million" (Goldwyn)—"Satisfactory picture."

"Girl in His House, The" (Vitagraph)—"Big business, satisfactory picture."

"Beloved Traitor" (Goldwyn)—"Gave fine satisfaction."

"To the Highest Bidder" (Joyce-Vitagraph)—"Fair picture."

"Our Little Wife" (Goldwyn)—"Ordinary picture."

"Fields of Honor" (Goldwyn)—"Mae Marsh takes well here."

"A Game With Fate" (Vitagraph)—"Poor picture. Vitagraph has slipped."

"Tangled Lives" (Morey-Blythe-Vitagraph)—"Fair picture."

"The Life Mask" (Petrova-First National)—"Picture just plain 'Rotten.'"

"Girl with the Champagne Eyes" (Fox)—"Ordinary picture."

"Conquered Hearts" (Ivan-State Rights)—"Very fine production in every respect. Marguerite screens better than her sister Mae. Could stand more of these."

Live News from the Producers

Mollie Malone, With Eddie Polo, in "The Lure of the Circus," Universal Serial

Universal Begins New Publicity Ideas

Universal set into motion last week a new newspaper publicity campaign of an unusual sort. The project is directed by Tarkington Baker, a newspaper man of broad experience who came from Indianapolis to take up his new duties. The plans have been under process of development for the last six months.

It is the purpose, according to Universal's announcement, to establish a close, intimate relation between the company's exchanges and the local press. All the newspapers of the country hereafter will be served with Universal publicity, largely through the channels of the local branches. The material will be specially designed to meet the individual style requirements of the various newspapers.

Mr. Baker will leave shortly for a trip over the country visiting all the exchanges.

Broadway Views Select's Mammoth New Sign

Select Pictures Corporation is the possessor of one of the most striking signs in New York. The sign is located on the south side of the Godfrey Building at 729 Seventh avenue, and announces that Select Pictures Corporation has its executive offices in the Godfrey Building, and names Select's five stars, Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady and Marion Davies.

The sign is one hundred feet by sixty-eight feet and extends down the south wall of the building for a distance of nine stories from the top.

Hodkinson Transfers to Pathe

Latter Company Will Handle All Distribution Formerly Put Through General—New Arrangements November 25

A NEW releasing arrangement between W. W. Hodkinson Corporation and Pathe Exchanges, Inc., whereby the latter will in the future distribute all the Hodkinson productions, was consummated last week, it was announced October 27th by both Pathe and Hodkinson. This new deal will also mean, it was said, that the Hodkidson productions, which have heretofore been booked at General exchanges, will also be transferred to Pathe exchanges. Monday, November 25th, has been named as the date upon which the new arrangement will go into effect.

The productions included in the above which have previously been going through the General Film Company and which are to be transferred to work through Pathe, are the Jesse D. Hampton Productions featuring J. Warren Kerrigan, Lillian Walker Pictures, Bessie Barriscale Productions, Louise Glaum Pictures, Douglas Natural Color Films, etc., etc.

In speaking of the change, W. W. Hodkinson stated that the move was made as a result of much careful thought and deliberation, and was calculated to give to the users of Hodkinson Service of selected photo plays the very best and most efficient exchange service possible to secure in the field, and that Pathe's unquestioned superiority in physical exchange work made them the logical organization for the purpose.

Hodkinson representatives in each territory will have their offices with the individual Pathe exchanges and will give their personal attention to each Hodkinson customer as heretofore. It is the desire of the Hodkinson organization—and all departments are working hard to gain this purpose—to have all arrangements completely settled so that the change will be effected before the great majority of the theatres are opened, and that not only present Hodkinson customers, but the many new customers who have signed up in the past few weeks who have been unable to secure films owing to the influenza ban, may be served with expedition and dispatch.

The W. W. Hodkinson Corporation at present has twenty-four pictures in the various territories and over 2,500 theatres are being served with these productions. Working through the Pathe organization, every exhibitor will be assured of prompt and efficient service on his films and advertising accessories.

C. E. Shurtleff, general sales manager of the Hodkinson Corporation, will leave next week for an extended trip through the Northern and Middle West territories, visiting each Hodkinson representative and giving complete instructions for the change. W. A. Bach, assistant general sales manager, will make a flying trip through the Southern territory, returning by way of Kansas City, St. Louis and Pittsburgh, fulfilling the same mission in this section of the country. P. N. Brinch, Western division manager, will handle the territory from Omaha west, as heretofore.

There are now twenty-four Hodkinson representatives in the field, and, with the addition of the Pathe branch managers and Pathe salesmen, who will all be financially interested in the efficient and equitable placing of Hodkinson Service, it is estimated that the largest, most complete representation in the field will be engaged in not only selling Hodkinson Service to the exhibitor, but keeping him satisfied after he has signed for same.

In connection with the future releasing plans of the W. W. Hodkinson Corporation, Mr. Hodkinson stated to a representative of this paper that, contrary to the report which had appeared, his plans contemplated a continuance of the one a week releasing basis, provided consistent quality of releases could be secured.

"The Pathe sales organization is today the best in the country," said Mr. Brunet in talking of the new arrangements. "I have developed it, selected it and had it trained until I can truthfully make that statement with a very justifiable pride. When I saw our branch managers all gathered together at our 'Save and Serve' convention recently I was proud of them. I felt that it was very doubtful if ever in the history of the industry there had been gathered together a body of exchange managers who would average so high in ability, appearance, character and knowledge of the business.

"Knowing the value of our organization, I knew that we could be of great aid to Mr. Hodkinson, for whom I have great admiration and a high esteem. Our agreement cannot fail to be good business for us both and for the industry as a whole."

Heavy Run Reported on Goldwyn Specials

Goldwyn's successful special productions are said to be literally "saving the day" for thousands of exhibitors who find themselves face to face with a feature shortage during the present situation in the industry.

The theatres which are privileged to remain open during the influenza epidemic are declared to be booking several or all of the big Goldwyn independents.

Anita Stewart, the Star, and Louis B. Mayer, President, of Anita Stewart Productions, Inc. Miss Stewart's Most Recent Picture Is "Virtuous Wives"

Mayer Augments Star's Efforts

Louis B. Mayer Declares He Believes in Providing Excellent Stories, Elaborate Settings and Expert Directing for Anita Stewart

WHEN Louis B. Mayer was host at a luncheon to many producers and distributors recently at the Hotel Astor he was quizzed anent the report that he was quite extravagant in producing his first Anita Stewart picture for the First National Exhibitors' Circuit.

While Mr. Mayer did not state just what salary he was paying Miss Stewart, he declared that he was paying her more money than he once thought was in the whole world. "I believe Anita Stewart is a wonderful box office attraction in herself, but I will not handicap her by providing her with poor stories," Mr. Mayer continued, in answer to many pointed questions.

"I paid what some would call a tremendous price for the screen rights to 'In Old Kentucky' and 'Virtuous Wives.' But even with what I consider a wonderful star with most excellent stories, I could not consider the so-called average director. So I managed to secure George Lone Tucker.

"Yes, all this costs money, and big money, too, but what is the use of paying a huge sum for a mansion and then furnish it with rag carpets?

"Now comes the surrounding company. What would you think of a great mansion finely furnished by a master hand if its grounds were not kept up, if the lawn was scragly and weeds grew where flowers belonged. It would be an eyesore. So it is with Stewart, her play and her director. Her surroundings are going to be in keeping with the whole. That's why I've spared no expense on the supporting company.

"Of course, I admit that my way may not be orthodox. But, in my opinion, it is the difference between the machine-made suit of clothes in a sweatshop and a classy made-to-order garment from a Fifth avenue tailoring establishment. I am not making machine goods. I am building for the exhibitor a made-to-order product. I don't have to rush to get it out on a certain date. I take my good time in making it right, and then announce the release date. When the exhibitor gets it he must know it's right.

"Certainly the process is expensive, but so is anything really worth while expensive. The exhibitor is mainly interested in two things—satisfying his patrons and making money. He cannot do either without accomplishing the other."

"Cannibal" Film to Have Showing at Astor

November 19 at the Hotel Astor Robertson-Cole Company will have a showing of Martin Johnson's "Cannibals of the South Seas."

This company has just disposed of the New York State rights to the First National Exhibitors' exchange, and this showing is intended principally for exhibitors in this territory.

The "Cannibal" films will be released in two parts of approximately 5,000 feet each, and tell a complete story of the trip, from the time Martin Johnson left San Francisco, when Mrs. Jack London said goodbye, to the escape from Chief Magapate, after the Johnsons had nearly lost their lives.

"Safe for Democracy" at Rivoli Theatre

When S. L. Rothapfel viewed J. Stuart Blackton's production "Safe For Democracy" he immediately booked it at the Rivoli theatre for the week of November 3. Mitchell Lewis is the star.

Commodore Blackton, after finishing "The Common Cause" and "Safe For Democracy," announced that he would take a short rest before starting "The Battle Cry of Liberty."

Fox Offices Make Many More Changes

Several changes are being made in the offices of the Fox Film Corporation, in the Leavitt Building, 130 West Forty-sixth street, New York. Partitions are being torn out, departments are being torn out and shifted, and office space is being rearranged with a view of taking care of the growth of several departments.

The offices of the New York exchange have been extended to include most of the reception space on the seventh floor. The Foreign Department, which has been growing so rapidly that it has moved three times within a year, is now more conveniently and commodiously quartered in offices adjoining the New York exchange. "Salome" headquarters have been moved and the Auditing Department has taken over the entire tenth floor.

Alsatian Farm Shown in New Screen Classics

An Alsatian farm in all its details has been reproduced at Trogg's Neck, New York, for the Screen Classics production "Wilson or the Kaiser?" This superfeature has been written by Maxwell Karger and directed by Charles Miller, with a big cast to interpret its seven acts.

A modest little building was found at Trogg's Neck which suggested Mr. Karger's idea of the home of the young Alsatian hero, Conrad Le Brett, played by Creighton Hale. Metro's technical staff, under the direction of E. J. Shulter, at once proceeded to remodel it until it came exactly within the requirements.

Giegerich to Vitagraph Publicity Department

Charles J. Giegerich, well known in newspaper and motion picture circles, has been appointed as publicity representative for Vitagraph at the company's studio in Hollywood, and has already taken up his duties there.

This is Mr. Giegerich's second affiliation with Vitagraph, he having been the first Publicity Director of Vitagraph-Lubin-Selig-Essanay, Inc., the Vitagraph Distributing Organization, at the time of its formation in 1915.

Ralph Ince, Directing Ralph Ince Attractions for Release Through S. L. Pictures

On the Left Are Three Studio Stages at the Brunton Plant, One of Which the Kitty Gordon Company Has Been Using. Her Pictures Are Released Through United. At the Center Is Robert Brunton, and at the Right Is a Hint of the Completeness of the Furniture Department

Film Market, Inc., Secures Entire Gotham Output

The Film Market, Inc., has acquired for distribution throughout the world the Gotham Film Corporation's entire output of miniature novelty productions. These consist of two subjects, a patriotic and a classic, released as a one-reel feature every four weeks.

The subjects now ready are "The Star-Spangled Banner," "Columbia," and "The Battle Cry of Freedom," each approximately five hundred feet, produced before the policy of two subjects on the same reel was adopted, and "Home, Sweet Home" and "The Girl I Left Behind Me," made since the two-subject reel plan went into effect.

Robert W. Priest, president of the Film Market, Inc., has placed the entire series for the first year with Sidney B. Lust of Super Film Attractions, Washington, for the territory of Delaware, Maryland and District of Columbia, and with Greenfield & Condell of the Liberty Feature Film Co., of Shreveport, Louisiana, for the Texas and Oklahoma territory.

Anita Stewart Composes Popular Song

Anita Stewart, the motion picture star now under the management of Louis B. Mayer of Boston, has found time while making "Virtuous Wives" and "In Old Kentucky" to compose a topical song entitled "A Cheery Smile Is as Good as a Mile on the Road to Victory."

Musicians are said to have pronounced the song an exceptionally fine one for a first attempt. It certainly sheds new light on Miss Stewart's versatility, and will come as a distinct surprise to her admirers who have known her only as a screen artist.

Siegel Moves Offices

A. E. Siegel, of "Topics of the Day" films, selected from the press of the world, announced this week that he has moved his offices from 707 Times Building to 716 Longacre Building, New York.

No Dearth of Screen Material

F. E. Woods, Supervisor of Famous Players-Lasky West Coast Studio, Says There Is Plenty of Good Screen Material

FRANK E. WOODS, supervisor of productions at the West Coast studio of the Famous Players-Lasky Corporation, declares emphatically that there is no real dearth of screen material. He says:

"It is not owing to such a shortage that we are transferring stage plays to the screen, for in a large measure this has been the policy of the organization for some time. If others follow suit, it argues that the idea must be a good one, for imitation is the sincerest form of flattery.

"Photoplay 're-issues' must not be confused with certain 'reproductions,' so to speak, of films done in the earlier period of the industry, as for example C. B. De Mille's new version of 'The Squaw Man,' which is a new picture in every respect. Here the producer is given a splendid opportunity of improving upon his own work, and the production, aside from its general interest, serves as an evidence of the immense advance of the screen in four short years.

"Returning to the matter of adaptations from the stage or popular works of fiction," continued Mr. Woods, "as I have just said, it has long been the policy of this organization to specialize on such adaptations, but not to the exclusion of the original scenario, as our records will show. In any case, the adapter usually introduces so much original stuff—must do so, indeed, to fit the story to screen form—that the production comes from the camera fresh and frequently modernized.

"Where one hears complaints to the effect that a play is changed materially in its film version, it must be borne in mind that certain changes are essential. It ought to be obvious enough that the average play written for the speaking stage would be wholly unsuitable for the motion pictures unless considerably altered. The same holds good of the novel or short story. The one may be condensed, the other expanded.

"The whole purpose is to make a *good* picture, not necessarily to make a faithful transcription, so to speak, and where, as in our case, skilled and trained writers, who do nothing else but write for the screen, make the adaptations it is very safe to say that the results will be adequate and that nothing will be omitted or inserted that will destroy either the original conception of the author or the spirit of his work."

"Usually it has the effect of broadening the scope of the dramatic action, visualizing much that was left solely to the imagination, or at best described in words, which can never be as compelling as the action itself."

United Completing Two More at Brunton's

DUSTIN FARNUM, under the direction of Ernest Warde, is reported to be rapidly completing "The Man in the Open," from Robert Pocock's story, while Kitty Gordon, another United star at Brunton's studio, is engaged upon "The Nurse's Story," directed by Wallace Worsley, from the scenario by Jack Cunningham.

J. A. Berst, president United Picture Theatres of America, Inc., stated: "Mr. Brunton exercises personal supervision on all productions. There is no more artistic director of production than Robert Brunton, in my opinion.

"For years he has been a close student of the arts that appertain to painting and photography. He has read many volumes written on the subjects and his library along the above lines is unusually complete and comprehensive.

"Before entering the motion picture field Mr. Brunton was considered a distinguished scenic expert and authority," continued Mr. Berst. "He has been associated with the artistic side of many important theatrical productions.

"The United feels that under his supervision our plays will prove of great worth."

Madge Evans, World Film Star, Sold a Huge Amount of Liberty Bonds to a Prominent Banker at Liberty Loan Headquarters

Spoor Has Processing Machine

Mr. Spoor Declares That Ten Machines Are Capable of Processing Ten Million Feet of Film a Week

AT a time when the film industry is feeling an external pressure due to the gigantic war and when internal conditions are particularly unsettled, necessitating the greatest economy in all its various branches, George K. Spoor, president of the Essanay Film Manufacturing Company, has perfected a processing machine, which, it is stated, will save manufacturers millions of dollars annually.

Two of these machines, which are said to be revolutionary in their method of processing film, are now installed and working at the Essanay studios, Chicago. They are said to have been given a practical test under the most severe and exacting conditions, and it is asserted that they have processed millions of feet for Essanay and other concerns with highly satisfactory results.

Ten machines, each 40 feet in length and weighing 15 tons, have been constructed and are now being installed. They will be in operation shortly, and the ten machines, with a generous allowance for delays of any nature whatever, are capable of processing a minimum of 10,000,000 feet a week, according to report.

Some years ago Mr. Spoor, who has had developed and constructed much of the finest laboratory machinery in use in the motion picture art today, began a careful and exhaustive study of the situation. He was convinced that the system of processing film in vogue was antiquated, and had failed to keep pace with the advancement of the motion picture industry in other lines. He believed that there was a tremendous waste involved, both in time and material, in processing by the drum and by the tank, rack or frame systems, while the film thus processed was never of a consistent or equable standard of work.

"With a view to eliminating this waste and at the same time standardizing the work so as to obtain a uniform and high grade of development throughout, I engaged Mr. F. B. Thompson, an engineer of high qualifications and an expert in chemistry, to construct a processing machine," said Mr. Spoor.

"After a year of experimenting, Mr. Thompson completed this machine. Two years ago it was installed in our Essanay studios, where its operation was studied and thoroughly tested and corrections made until it was brought to the present high standard of efficiency and perfection.

"The machine has been operated under every conceivable condition and has proven even more highly satisfactory than anticipated. In the past two years these machines have processed all the products of the Essanay company and considerable for other concerns, and accomplished their work with unfailing surety, rapidity and success."

For years the leading pioneer film manufacturers have considered the possibilities of a central printing and developing plant. It has long been realized that there would be an enormous saving in this plan, but it has never been developed, largely because the difficulties seemed too gigantic. "Each manufacturer has maintained his own plant, mostly for competitive reasons," continued Mr. Spoor.

"But today the producer, whether he does or does not maintain his own processing plant, depends little if at all on the competitive power of his photographic work. A standard of quality having been reached practically by all, the question of economy is paramount.

"In fact, a large number of producers now send their film out to laboratories to have their positive films made, paying a high rate per lineal foot.

"The Spoor-Thompson processing machine, with its new method of developing 1,000-foot lengths with uniform precision and at the saving of enormous losses, makes a central printing and developing plant a reality.

"America's Answer" Plays New York Houses

"America's Answer," the U. S. official war picture issued by the Division of Films, Committee on Public Information, and distributed by the World Film Corporation, will have its first motion picture theatre showing in Greater New York during the week of November 11, when it will be seen for three days at the Lincoln Square, Greeley, Victoria, Boulevard, National, American and Orpheum theatres. November 14-16 the picture will be seen at the Avenue "B," Metropolitan, DeKalb, Fulton, Palace and Warwick theatres. In addition to the above, the Circle and West End theatres will have "America's Answer" November 11; the New York and 86th Street, November 12; the 42nd and Bijou, November 14; the Broadway and 116th Street, November 15. All the above are in the Loew circuit.

Other houses where the Government picture will be seen are the Hamilton, November 11-13; Bunny, Washington and Clairmont, November 11; Odeon, November 13; Flatbush, November 14-15.

William Duncan Visits New York City

William Duncan, Vitagraph star and director of serials, took advantage of the temporary shut-down and came east to visit his parents at Steinway, Long Island. He did not discuss business while in New York, except to say that he considers "The Man of Might," the serial he is now engaged in making, the best of all the serials in which he has worked.

This would seem to promise big things when one recalls "The Fighting Trail," "Vengeance—and the Woman," and "A Fight for Millions," in all of which Mr. Duncan appeared as star and director.

The day of his arrival in New York Mr. Duncan was entertained at luncheon at the Lambs Club as the guest of J. Lawton Kendrick, who also provided him with a guest card for the duration of his stay.

William Duncan, Vitagraph Serial Star, Holding Aloft a $10,000 Liberty Bond Application Received by Him During His Sale of Bonds in Los Angeles

Douglas Fairbanks Practices His Smile on Raymond Hatton in "Arizona," a New Artcraft Starring Fairbanks

"Faith," Lytell's Last Before Enlisting

Bert Lytell's forthcoming Metro picture, "Faith," will be his last starring vehicle until the end of the war. It has already been completed at Metro's Western studio.

The young star, on the rising tide of popularity among motion picture "fans" as the result of his artistic and conscientious work on the screen, has applied for admission to an officers' training camp.

"Faith" is a screen adaptation of the short story of the same name by Richard Washburn Child. It was scenarioized by George D. Baker and A. G. Kenyon, of Metro's Hollywood scenario staff. The photoplay is said to be out of the beaten track, and quite different from anything Lytell has hitherto done as a Metro star.

Jane and Katherine Lee Move to Los Angeles

Jane and Katherine Lee, the diminutive William Fox stars, having completed their new picture, "Tell It to the Marines," have gone to Los Angeles, as the vanguard of the Fox forces which will move to the Pacific Coast this winter.

The children were preceded by their director, Arvid E. Gillstrom, who staged the last two Lee productions, "Tell It to the Marines" and "Swat the Spy." Mr. Gillstrom took his cameraman, Ollie Leach, with him.

Benedic Loses Contracts—Gets Grippe

A. Jules Benedic, handling extraordinary attractions for the Dallas office of Fox, returned to headquarters last week with no contracts and a tale of woe besides. Mr. Benedic was caught in Arkansas just at the time the theatres were ordered closed, and, to cap the climax, he caught the disease himslf while in Arkansas, necessitating a layover in Little Rock of four days.

Famous Players-Lasky Revises Schedule

THE Famous Players-Lasky Corporation has prepared its schedule of releases for the month of November, starting the 10th. The revised list, according to an announcement by Walter E. Greene, Managing Director in Charge of Distribution, is as follows:

November 10—Enrico Caruso in "My Cousin," an Artcraft production, directed by Edward Jose, from a story and scenario by Margaret Turnbull; Billie Burke in "The Make-Believe Wife," a Paramount production directed by John S. Robertson, from Adrian Gil-Spear's adaptation of Edward Childs Carpenter's play; Bryant Washburn in "The Gypsy Trail," directed by Walter Edwards, from Julia Crawford Ivers' adaptation of the play by Robert Housum; Success Series release, Victor Moore in "Snobs"; Paramount-Mack Sennett comedy, "Whose Little Wife Are You?"; Paramount-Burton Holmes Travelogue, "Fifi Does Its Bit"; Paramount-Bray Pictograph, "A Modern Miracle Worker—Our Newest Possessions—How Movies Move."

November 17 — Ethel Clayton in "Women's Weapons," a Paramount production, directed by Robert G. Vignola, from a story and scenario by Beulah Marie Dix; Pauline Frederick in "A Daughter of the Old South," a Paramount production, directed by Emile Chautard, from Margaret Turnbull's adaptation of the story by Alicia Ramsey and Rudolph de Cordova; Vivian Martin in "Mirandy Smiles," a Paramount production, directed by William C. DeMille, from a story and scenario by Edith Kennedy; Success Series release, "The Cheat," with Fannie Ward and Sessue Hayakawa; Paramount-Arbuckle comedy, "The Sheriff"; Paramount-Burton Holmes Travelogue, "Fire Walkers of Bequa"; Paramount-Bray Pictograph, "Tortola, the Fisherman's Paradise—A Machine That Thinks—An Oriental Wrestling Match—Cartoon, 'The Greased Pole.'"

Fox Havana Exchange Reports Big Business

FOLLOWING the recent opening of a new branch office in Havana, the Fox Film Corporation report a tremendous success for Fox pictures in Cuba. Officials declare that 200 exhibitors on the island have booked the various brands of William Fox productions on a rental basis. It is said that hitherto the rule has been to book American films on a percentage.

A. C. Calvo has been made manager of the Havana branch office, which is at 24 Aguila Street. Abraham Carlos, general representative of the Fox Film Corporation, has been in Cuba for the last few weeks, returning this week with the most enthusiastic report of the success of Fox Films on the island.

William Fox, it is said, received an offer to sell the rights of Fox pictures for the Cuban territory, but he turned this offer down, preferring to go into the Cuban field himself and educate the exhibitor and the public to his brands of films.

The result of a short campaign conducted by Mr. Carlos and Mr. Calvo is declared to be proof of the wisdom of this course. One example of the demand for Fox pictures is that the Theda Bara production, "Cleopatra," was rented to the Fausto theatre, Havana, for what was stated to be the biggest rental price in the history of motion pictures in Cuba.

COMPLETE PLAN BOOK ON PAGE 2889

E. K. Lincoln is the Star in "The American Spirit," produced by W. Christy Cabanne, and Released Through the Hodkinson Corporation

The Lee Children Listen to Their Nurse in "Tell It to the Marines," Theda Bara Is Seen As "The She-Devil," and Next is a Scene From Evelyn Nesbit's First Fox Picture, "The Woman Who Gave."

S L Pictures by Ralph Ince

A. H. Sawyer and Herbert Lubin Will Launch the First "Ralph Ince Film Attraction," Under the Banner of "S L Pictures"

FROM plans crystallized and announced by A. H. Sawyer and Herbert Lubin, the first special Ralph Ince Film Attraction will be released under the banner of S. L. Pictures.

They feel that Sawyer, Lubin and Ince is a combination of names that should assure the exhibitors that no precaution will be omitted in the production of real high class film attractions.

During the connection of Ralph Ince with Vitagraph he directed "The Juggernaut," "A Million Bid," "The Wreck," "413" and many others. Some of the more recent productions directed by Mr. Ince are "Today," starring Florence Reed; "Tempered Steel," starring Mme. Petrova, and "Our Mrs. McChesney," starring Ethel Barrymore.

Arthur Sawyer is said to be one of the pioneers of the motion picture industry, and in the early days he was general manager of the Kinemacolor Company, which he was responsible for organizing in this country. Mr. Sawyer sponsored many of the first feature films to appear in Broadway theatres and was among the first to engage stars of the legitimate stage for pictures.

Herbert Lubin is very well known as an exchange man and distributor of pictures and has organized many big financial projects according to report. He has made a special study of exhibitors' needs and it is believed that his experience in this line will prove of great value to the newly formed S L Company.

Messrs. Sawyer and Lubin have introduced many new ideas in the marketing of pictures, as was evidenced in their state rights sales of "The Warrior" and "Mother."

"We will soon have some very interesting announcements to make as to our stars and the calibre of other men identified with our organization. Our principal aim is to strive to produce features that will meet the demand of the public for bigger and better pictures," declared Mr. Lubin.

Herbert Lubin, of S. L. Pictures, Releasing Ralph Ince Film Attractions

Del Ruth with Lehrman

Henry Lehrman, vice-president and general producer of Sunshine Comedies, Inc., has engaged Hampton Del Ruth, well known in Los Angeles, as a scenario writer of comedy.

Mr. Del Ruth has already gone deep into the intricacies of comedy production and is busily assisting Mr. Lehrman in turning out several scripts, work on which has already been started. William Campbell, director for Mr. Lehrman, has started on one this week with Billie Ritchie, Hugh Fay and Betty Carpenter selected to play the leads.

Fred Fishback, another new director who has recently been added to Mr. Lehrman's galaxy of Sunshinites, is also rushing work on a Sunshine de luxe in which Mack Swain and Ethel Teare will carry the honors.

Novel Idea Basis for New Blackton Film

"Safe for Democracy" is, it is said, the first feature film based on the "Work or Fight" law, and Anthony Paul Kelly's fictional and fact story woven around the idea is expected to prove a surprise, according to Vitagraph.

Many in the industry will also be surprised to know that Commodore Blackton has almost completed actual filming of the production about which nothing was known until last week.

Kerrigan Dons Khaki

J. Warren Kerrigan in "Three X Gordon," his latest Jesse D. Hampton production, plays the role of Harold Chester Winthrop Gordon, an idle son of the rich, who tried to enlist for military service but was rejected because physically unfit.

Kenneth B. Clarke wrote "Three X Gordon" especially for J. Warren Kerrigan, and those who have seen the picture declare it is this star's best effort. It will be released November 1 by the W. W. Hodkinson Corporation, according to reports.

Bessie Love, Vitagraph Blue Ribbon Star, Amuses Herself at the Studio

"Current Events" Show "Yanks" in France

Pictures of the Yanks "carrying on" in France, driving the Germans from the territory they have occupied for four years, are the feature of Universal Current Events No. 76. The pictures were made by United States Signal Corps photographers on the firing line.

It is declared that in some of the villages the photographers entered with the Yanks only twenty minutes after the Germans had departed and that some of the villages were still under Hun shell fire.

One of the most striking scenes is said to be the construction of a pontoon bridge, while under fire, from material captured from the Germans.

"Sumatra" in Pathe's Post Travel Series

No. 20 of the Post Travel Series, released by Pathe the week of November 28th, is called "Sumatra," and takes one on the oddest and most instructive journeys of the series. Its views of places and peoples give one a clearer idea of what Holland is doing in this remote part of the globe and what she will continue to do.

There is said to be an entire entertainment itself in Palembang, the Sumatra "metropolis."

Valentine Film Goes Through Sherry

Harold J. Binney's super-production, in which he is directing as well as presenting Vangie Valentine, announces that his picture will be released in November through the Wm. L. Sherry Service. Mr. Binney regards the story, which is an original scenario by George Edwardes-Hall, as being one of the most effective vehicles he has ever handled.

It deals with romance and mystery, the dominant themes being love and adventure.

Claire Whitney, a Member of the All-Star Cast That Will Appear in Metro's Screen Version of "The Man Who Stayed at Home"

Scene from "The One Woman." A Select Production from Story by Thomas Dixon, Directed by Reginald Barker

Goldwyn Salesmen "Carry On"

Goldwyn's National Sales Organization Bucks the Line—Offsetting Epidemic's Effects—No Salesmen Laid Off

IT takes more than a country-wide epidemic and the temporary suspension of thousands of theatres to break down the enthusiasm of Goldwyn's big national sales organization. Goldwyn prides itself upon having a distributing mechanism unlike any other in the industry; an organization of exceptional enthusiasm and loyalty.

During the period of the epidemic and the consequent closing down both of theatres and new releases Goldwyn reports that it has not laid off a salesman in its offices, has not discontinued the policy of having its men travel their accustomed territories.

Thus during the most trying time that ever confronted exhibitors, Goldwyn men have been at the elbow of the company's customers aiding them wherever possible, going over plans with owners of theatres for the reopening of their houses.

During this period of national distress for a great industry no Goldwyn salesman or manager has endeavored to force sales at a time when minds were concerned with other affairs. His company has sought in many ways to perform the functions of a great relief organization and to draw itself into even closer relation with its customers and prospective customers than ever before, according to report.

One of the immediate results of this policy is said to have been a tremendous volume of virtually unsolicited business on previously unplayed Goldwyn first-year productions, on the Goldwyn special productions distributed by the company, on Capitol Comedies and on Star Series contracts for the company's newest productions of the current season.

"The Kaiser's Finish" Sold for England

THE English rights to "The Kaiser's Finish," the eight-part special state rights production made by S. L. Warner, have been sold to Mr. Venito Nichols of London, one of the largest of the foreign film operators, for a price said to be almost the equivalent of that which he paid for the same territorial rights to "My Four Years in Germany."

The territory for which Mr. Nichols has obtained distributing rights to "The Kaiser's Finish" includes Great Britain, Wales, Ireland and Scotland.

In purchasing foreign rights to "My Four Years in Germany" Mr. Nichols accepted a financial arrangement which, for size, exceeded the sales price on any other special production he had ever obtained, according to A. Warner, who conducted the negotiations in behalf of both the Gerard picture and "The Kaiser's Finish."

"That this price is closely approached by the one just paid to us for 'The Kaiser's Finish' is a rather remarkable tribute to the value of this special state rights' feature," declared Mr. Warner.

"Mr. Nichols said that the public demand in Great Britain for war stories, with a pronounced military atmosphere, is greater today than it ever has been. The market has grown in size until the British theatre-owners are finding difficulty in getting enough pictures of that type to satisfy their audiences. Conventional dramas are still popular, but they cannot compete on the same block with a war picture."

Bobby Vernon and Clare Seymour Just Can't Believe They Are "Three Hours Late," Which Is the Title of a New Al Christie Comedy

Nine New Productions Ready at Universal

NINE new productions have just been completed at Universal City including one multiple-reel feature, four Bluebird five-reel photoplays, one two-reel western drama, and three one-reel comedies.

The multiple-reel feature is "Carry-On," Dorothy Phillips' drama of the war, made under the direction of Allen J. Holubar. This is said to be the most expensive production Universal has ever staged, and several months were consumed in the making. More than 5000 persons took part in the production. It is regarded as the most colossal drama Dorothy Phillips has ever attempted, and is said to give her the supreme role of her entire career.

The Bluebird five-reelers include Juanita Hansen's new drama, "The Wrong Side of Paradise," produced by Colin Campbell from H. Tipton Steck's screen version of George Hull's magazine story; "Miss Doris, Safe Cracker," a Priscilla Dean production dealing with the underworld, produced by Jack Dillon from one of Jack Boyle's "Boston Blackie" stories, "Breathers There a Man," a new Monroe Salisbury drama produced by William Wolbert from George Hull's novelette of the same name; and "The Beautiful Mongrel" starring Carmel Myers, produced by Paul Powell from the original story by Sonya Levien.

"Love's Alibi" is the title of the two-reel western starring Helen Gibson just finished by Harry Harvey. The comedies include "An Amateur Daniel" featuring Ben Wilson and Neva Gerber; "Mixed Nuts" starring Willard Louis and Molly Malone, directed by Roy Clements, and "100 Per Cent American," a Lyons-Moran fun offering directed by Arthur Hotaling.

Harris Gordon, Juvenile Lead of the Screencraft Corporation

Fox Eliminates November Exhibitors' Bulletin

The October number of the William Fox Exhibitors' Bulletin, an elaborate magazine which is published monthly for the benefit of exhibitors, is just off the press. In this number the service department, which has won commendation from exhibitors for its helpfulness, has been developed to a higher degree with the aim of being of even greater assistance to showmen.

Because of the production shut-down, the next issue of the Exhibitors' Bulletin will be the December number. It will be out about November 10, and will give complete information regarding the winter policy of the Fox Film Corporation. Several announcements of special interest to exhibitors are scheduled for this number, it is said.

Eddie Polo Goes Back to Circus for Scenes

Eddie Polo, who is now making a serial of the tanbark, "The Lure of the Circus," for the Universal, actually went back to the old days under the big top, and demonstrated that although he had been a screenland star for the past few years, he could still "come back" and deliver the goods as a crackerjack aerial performer.

In appreciation of Eddie's services, the circus management turned the entire show over to Director Jack McGowan for shooting scenes for his chaptered melodrama. McGowan estimates it would have cost Universal $250,000 to reproduce the scenes secured at the circus if they had had to be taken at Universal City.

Nazimova's "Eye for Eye" Titles from Paintings

Title paintings of richness and beauty are said to add to the magnificence of Mme. Nazimova's production de luxe, "Eye for Eye," and aid in interpreting the meaning and mystery of this brilliant romance of the Orient.

"Eye for Eye" has been directed by Albert Capellani, as adapted by himself and June Mathis from the play by the Great Belgian dramatist. It will be presented in seven acts by Richard A. Rowland and Maxwell Karger.

Kitty Gordon's First for United Is "Adele"

President Berst of United Picture Theatres of America announces "Adele" as the title selected for Kitty Gordon's first United superpicture. This title follows the name of the heroine in Adele Bleneau's thrilling romance, "The Nurse's Story," on which the picture is based.

With her first United picture nearing completion, Miss Gordon has settled down with enthusiasm to the prospect of the extended stay in California necessitated by the series of six other pictures she is to make for United.

William Parke, Director of Educational's "Romance of Coal," Recently Finished

Ince Forms Plan to Screen the Public

Thomas H. Ince, producer of Paramount and Artcraft pictures, has conceived a plan to place on the motion picture screens in American training camps and at Y. M. C. A. huts overseas, close-up pictures of relatives here of the boys at the front. This idea will be carried out by Mr. Ince himself, assisted by a complete motion picture organization from his studio and will offer another patriotic "bit" by this well-known producer.

The plan was tested at San Diego, California, and found success. At Balboa Park many thousand relatives of boys "over there" formed in line before the camera and presented their best smiles to be shown to their loved ones overseas. Newspapers, military and civic officials gave the project their most enthusiastic cooperation. Among those who gave much assistance were Rear-Admiral W. F. Fullam, commander of the reserve force, Pacific fleet; Brig.-Gen. Peter W. Davison, temporarily in command of the 16th Division at Camp Kearny, and Capt. W. D. Brotherton, commander of the naval training station.

In addition to taking pictures of the relatives and frienrds of these in service Mr. Ince filmed many scenes that will cheer the local boys at the front. These will be edited with the close-ups so that the entire picture will be of great interest to those who will view it. C. Gardner Sullivan, chief of the Ince scenario staff, is writing the subtitles, and Bert Lannon is in charge of general arrangements.

Theda Bara's next Fox picture is "The She-Devil"

Doris Kenyon, In a Scene From Her Latest De Luxe Picture, "Wild Honey," Just Finished

Robertson-Cole in New Deals

Entire World's Rights, Including United States, Is Secured for Eight Rhodes Pictures by the Robertson-Cole Company

BY a special arrangement with the National Film Corporation of America the Robertson-Cole Company has secured the entire world's rights, including the United States, for the National's Billie Rhodes pictures and also the picture starring Henry B. Walthal, besides looking after all the National Film Corporation's interests.

"Smiling Billy" Parsons has closed his New York offices and will confine himself entirely to producing. Robertson-Cole will supervise the accounts of the Goldwyn Pictures Corporation in relation to the Parsons Capitol Comedies and it will have authority to approve all contracts made through the First National Exhibitors' Circuit for the release of the National's feature, "The Romance of Tarzan," the concluding chapters of "Tarzan of the Apes."

The National Film Corporation is planning to produce a new attraction, completing it for release before next summer. The title and subject have not yet been announced, but Robertson-Cole will control all distributing rights.

The contract with the National Film Corporation calls for the handling of eight Billie Rhodes pictures during the coming year. The first, "The Girl of My Dreams," completed a short time ago, will be given extensive advertising by Robertson-Cole and will shortly have a special premiere in New York City.

The initial Walthall picture will be "And a Still Voice," completed before the star came East to play in a show on Broadway. Within the past few weeks Robertson-Cole closed deals whereby all J. Warren Kerrigan pictures and Screencraft features are to be sold by them throughout the world, except the United States. The Robertson-Cole Company has also acquired for the entire world, including this country, the series of eight William Desmond pictures to be made by Jesse D. Hampton and Martin Johnson's phenomenal "Cannibals of the South Seas."

New York Rights Sold for "Cannibal" Film

THE First National Exhibitors' Exchange has secured for distribution in the State of New York, Martin Johnson's "Cannibals of the South Seas." The deal has just been consummated with the Robertson-Cole Company, which controls the world's rights to this collection of motion pictures. Manager Ralph Clark personally conducted the negotiations for the First National Exhibitors' Exchange.

The First National Exchange is arranging an elaborate advertising campaign for these pictures, for special billboard display throughout New York and other cities of the state. These are said to be of distinct pictorial and artistic beauty, and the most unusual paper of a film in many months.

A handsome color scheme—with tropical blues, greens and yellows predominating—makes the billboard tremendously eye-arresting. It is said that the paper catches the spirit and atmosphere of "Cannibals of the South Seas" in remarkable fashion.

R. Wm. Neil, Director, With Lila Lee and Chas. Murray, in "Puppy Love," a Paramount Picture

Universal Stars Are Energetic

During Enforced Vacation the Many Universal Favorites Busy Themselves in Various Forms of Patriotic Service

DURING the enforced vacation due to influenza, Universal's stars are devoting their energies to various forms of patriotic service.

Little Juanita Hansen is the only one in the group whose activities are not up to high speed. Miss Hansen's sole occupation is to lie in bed and fight her own case of influenza. Most of the others are providing good cheer for soldiers, sailors and influenza sufferers, or are engaged in work that will help the government.

Dorothy Phillips is dressing dolls for the Red Cross. Mary MacLaren has become a farmerette. Carmel Myers takes her machine out daily and gives joy rides to homesick soldiers and sailors.

Edith Roberts has gone to Catalina to fish for tuna to serve the market. Ruth Clifford has procured a gauze mask and is appearing in Los Angeles hospitals and singing for influenza sufferers.

Marie Walcamp is busy writing scores of letters to soldiers in France. Fritzi Brunette is hard at work with her husband, Bob Daley, composing a brand new war song. Mae Murray was reported a few days ago almost ready for a trip to New York.

Harry Carey is up on his ranch, directing operations to augment the food supply. Monroe Salisbury is also busy on his ranch, with special activity in the war against influenza.

Eddie Lyons and Lee Moran, the comedy film team, have developed a comedy skit which they intend to stage at various army camps for the entertainment of soldiers.

Eddie Polo is not so terribly active these days, as he has accumulated several dozen cuts and bruises in various stunts he has performed for the serial film "The Lure of the Circus."

Priscilla Dean has a big task on her hands visiting modistes and milliners and getting together a new wardrobe.

Hampton Gets Stories for Kerrigan

Jesse D. Hampton seems to have no difficulty in finding suitable stories for his star, J. Warren Kerrigan. He has just announced to the W. W. Hodkinson Corporation, distributors of Hampton-Kerrigan pictures, that he has secured "Four-Ace Baker," a picturesque melodrama of the days of '49, and "Uncharted Channels," a very beautiful comedy-romance.

These will follow "Three X Gordon," an up-to-the-second comedy-drama; "Come Again, Smith," a comedy-melodrama, and "The Unfinished Story," an Alaskan drama.

It's a Good Idea!

Universal exchanges report having found considerable advantage from joining the Boards of Trade in their town. This idea was suggested by the Universal several weeks ago.

As a result the heads of the various exchanges at once made themselves members of the commercial club in their town. There is always either a Board of Trade or a Chamber of Commerce or a commercial club of some sort in every city of importance. Membership in these organizations places the exchange man in touch with all the important business and civic affairs of his community.

Alice Blache to Direct for Leonce Perret

Leonce Perret has secured the services of Mme. Alice Blache to direct a series of pictures under his supervision. Among the stars she has directed in this country are: Florence Reed, Holbrook Blinn, Doris Kenyon, Catherine Calvert, and Bessie Love.

The first Blache picture for M. Perret will be from a scenario written by himself but not yet named. The star whose work will be supervised by Mme. Blache will be Dolores Cassinelli, who has already appeared in the two patriotic spectacles, "Lafayette, We Come!" and "Stars of Glory."

An E. Forst Story for Billie Rhodes

"Such a Little Genius," by E. Forst, author of "Sylvia on a Spree" and "Prescription," has been purchased by Isadore Bernstein, manager of productions for National Film Corporation for the new star Billie Rhodes.

Although a new writer in film circles, Mr. Forst has had great success, having placed four stories within the past two weeks for Emmy Wehlen, June Elvidge, and Billie Rhodes.

Production on Miss Rhodes' story will be started as soon as the enforced shutdown is lifted.

"Her Moment," Reported as Scoring Big

A highly successful first run engagement of "Her Moment" at Clune's Auditorium, Los Angeles, during the first week of October is reported by Manager George J. Ekre of the General Film exchange in that city. The seven-part drama written by Samuel H. London, featuring Anna Luther and directed by Frank Beal, headed the week's program.

The same General Film manager announces that John W. Noble's drama, "Shame," with Zena Keefe, has just concluded a Los Angeles run.

Harry Houdini Appears to Have Made His Mark in Pictures. His First for B. A. Rolfe Is "The Master Mystery," Serial

Universal Cameras Get Close-Up of Wilson

Cameramen for the Current Events and Animated Weekly service of the Universal accomplished a feat last Saturday when they captured a close-up picture of President Wilson marching at the head of the great Columbus Day parade in New York.

They did this in the face of organized preventive measures by a squad of police, and in full view of thousands. Some suggestion of what happened is shown in the pictures they got.

Current Events is said to be full of thrilling scenes attending the Columbus Day demonstration. A fireman is shown making a leap from the third floor of the Morgan building. Another fireman is seen climbing to a dizzy height on a perpendicular extension ladder.

Other scenes depict the review held recently at Annapolis Naval Academy when Lord Geddes, First Lord of the British Admiralty, was the honored guest.

"The Common Cause" Now Ready

Advance prints on "The Common Cause" have been shipped to all branches of the Vitagraph Distributing Organization and will be available for showing to exhibitors this week, it is announced.

Although the definite date of release has not been fixed, the Vitagraph, through which Commodore J. Stuart Blackton's big drama is to be offered, is going ahead with its plans for an extensive campaign in the United States and Canada.

For two weeks, it is announced, artists have been busily engaged in making sketches for the paper and advertising material that is to be supplied to exhibitors, and work is well advanced on it.

Director Arvid E. Gillstrom, Who Will Direct for William Fox

Scene from "The Forfeit." A Frank Powell Sunset Production Distributed by W. W. Hodkinson Corporation

Intensive Campaign for "The Common Law"

LIKE "Over the Top," Womanhood, the Glory of the Nation," "Within the Law," "The Girl Philippa," and "The Battle Cry of Peace," "The Common Cause," J. Stuart Blackton's latest screen production, will be made one of the big releases of the season.

The Vitagraph Distributing Organization, which handled all of the Vitagraph specials mentioned, is anticipating splendid results with it, and is now engaged in completing plans for the exploitation of "The Common Cause" with one of the most extensive and energetic advertising campaigns that it has given to any picture in recent years.

The production is described as a stirring drama with many novelties and humorous situations and was written by J. Hartley Manners, author of "Peg o' My Heart," "Out There" and other plays, and Major Ian Hay Beith, author of "The First Hundred Thousand." The scenario was written by Anthony Paul Kelly.

The cast is said to be one of great power. Herbert Rawlinson and Sylvia Breamer are featured at its head and in their support are seen Lieut. Lawrence Grossmith, the English comedian and veteran of the war; Charles and Violet Blackton, Huntley Gordon, Mlle. Marcel, Philip Van Lorn and Louis Dean, who has won fame by his impersonation of the Kaiser in "Over the Top" and several other recent big productions.

In the prologue and epilogue which present the theme of "The Common Cause" are said to be five of the most famous women on the American stage today. Marjorie Rambeau appears as "Columbia," Julia Arthur as "Italy," Violet Heming as "Britannia," Irene Castle as "France," and Effie Shannon as "Belgium."

Scenes for the picture with the exception of the official battle shots, were made partly in New York and partly in Chicago.

United Adds Members—Pictures in Work

C. R. SEELYE, secretary of United Pictures Theatres of America, momentarily interrupted the tour which he is making in the interests of that organization, and was at his desk in the Mecca building for a few days. Mr. Seelye reports further results in Michigan from the lead taken by C. H. Miles, the prominent Detroit exhibitor, in joining United.

In addition to the number of exhibitors already published as having linked up with United in that section, further enrollments included Rialto, Gladwin, Park and Dawn theatres at Detroit, and Orpheum, Ann Arbor, and Temple at Toledo.

David M. Thomas, formerly Fox manager at St. Louis, succeeds C. Bayley as United manager at Cleveland.

On receiving a telegram of felicitation from President Berst of United Picture Theatres of America on the success of the initial showing of "The Light of Western Stars" Dustin Farnum out in Los Angeles is reported to have expressed his gratification at the news and to have remarked, "It is a great picture, and I want to add that the next one "A Man in the Open" is going to be even a more exceptional feature. I feel very enthusiastic over it."

Of "A Man in the Open" President Berst says, "This is Roger Pocock's most famous story and gives Dustin Farnum great opportunity for his virile talent."

Zukor Gets Praise in England

U. S. Consul General Pays Tribute to American Pictures—President of Famous Players Swells Fund for Disabled Soldiers

THE publicity department of Famous Players-Lasky Corporation this week called attention to a high compliment recently paid Adolph Zukor in England.

The statement announces that at a luncheon on October 3, held by members of the motion picture industry of England in London, Robert P. Skinner, Consul General for the United States, paid remarkable tribute to Adolph Zukor, President of the Famous Players-Lasky Corporation. On this occasion Mr. Skinner turned over to the Chairman Mr. Zukor's check for 1,000 pounds for His Majesty King George's Fund for the Disabled, which brought forth the greatest demonstration ever given an American citizen, according to cabled reports.

In his speech, Mr. Skinner expressed his pleasure at the fact that the Motion Picture Industry in America has been recognized as a national asset and hoped the time was near when the British motion picture industry would also be recognized in a similar manner. Through C. A. Clegg of the Famous Players-Film Company, Ltd., London, Mr. Zukor's check was handed to Mr. Skinner, who in his address, said:

"It is indeed a great pleasure for me to meet you, gentlemen of the British Moving Picture Industry, because I feel that your wonderful business being so closely entwined with that of our country, I am less of a stranger than I would be at a meeting of any other British business body. And believe me, it is today the devout desire of every American to discover that something by which he can get into closer fraternal touch with his elder cousin, the Britisher.

"To my mind the one beautiful thing the war has brought about is this family reunion—not a mere trip or a visit to the old folks at home, but a mission of practical assistance founded upon a family sense of justice and a blood born desire to stand by our own kith and kin—the Britisher.

"My business here is really a happy illustration of this idea, for Mr. C. A. Clegg, of the Famous Players-Lasky Corporation, has asked me to hand your Chairman, on behalf of my distinguished countryman, Mr. Adolph Zukor, a cheque for 1,000 pounds for His Majesty King George's Fund for the Disabled.

"Mr. Zukor, as many of you know, is Chairman of the Committee of the National Association of the Motion Picture Industry, appointed to co-operate with the financial department of the American Government. He has thrown the vast organization known as the Famous Players-Lasky Corporation open to the needs of the Allied cause. He is spending all his days in the development and distribution of propaganda pictures. His aggregation of stars, the most talented and widely known in the business, have time and again been taken from their normal work and sent on national tours at his expense, in the interests of Liberty Bond sales, which I am glad to state have shown prodigious results.

"In fact no American citizen has worked harder or longer in the united interests of the Allies than Mr. Zukor, and it is extremely pleasant to record that his efforts have obtained the widest appreciation from every quarter of the globe.

"I am afraid that the rush and drive of the war has caused the majority to lose sight of the immense contribution of service made by the British motion picture industry, but rest assured that when the roar of battle has died out and the world is again in a reflective mood, the gigantic efforts of the British industry will be taken full account of, and I feel safe in saying that however often the call may be made, your splendid record of the past will always be a guide to your future achievements.

"It is with no little pleasure that I tell you that the Motion Picture Industry in America has been recognized as a national asset, and I hope the time is near when the British Motion Picture Industry is also recognized here."

Educational Cites Big Increase in Bookings

The Educational Films Corporation is announced as enjoying a remarkable increase of Greater New York bookings as the result of the unusual conditions in the industry. Not only have many new houses taken up the Educational films, but the old accounts have doubled or quadrupled their service, frequently arranging to play the Educational's seven days a week, Educational declares.

The new interest thereby created among the exhibitors and the public, it is believed, will outlast the temporary condition of film scarcity. E. W. Hammons, vice-president and general manager of the corporation, said:

"Wherever Educational has been once introduced, it is hardly ever cancelled—the advantages of balancing the program with instructive and amusing short features are so obvious. I anticipate in consequence a general permanent increase in our New York business, while reports from the field outside New York City are all optimistic that the resumption of motion picture exhibition throughout the country will bring with it a bigger demand for the instructive pictures."

"America's Answer" Sunday

The City Council of Evanston, Ill., has refused to permit the opening of motion picture theatres on Sundays, but broke the rule for "America's Answer," the U. S. Official War picture, which was shown Sunday, October 13, as a stimulant for the local Liberty Loan drive. It proved very effective, according to reports.

Vitagraph Officials Are Very Optimistic

A. W. Goff, assistant general manager of the Vitagraph Distributing Organization, and E. Auger, eastern division manager, have just completed a swing around the eastern circuit, and Mr. Goff is of the opinion that exhibitors are destined to have one of their most prosperous seasons as soon as the theatres are reopened.

"We visited Chicago, Cleveland, Detroit, Cincinnati, New Orleans, Atlanta, Washington and Philadelphia," said Mr. Goff, "and while the theatres were closed in most of the cities, the exhibitors looked at the situation philosophically. They apparently realized that the closing order was a vital necessity in the interest of public welfare, and they are using their time to plan for the future.

"All of the exhibitors seemed to feel that just as soon as the ban on theatres is lifted that business will be greater than it has ever been before. We found Vitagraph's business better than at any time in the history of our distributing organization."

"Bridge of Ships" Meets Big Demand

One of the announced surprises in the distribution of "Our Bridge of Ships," by the General Film Company, has been the demand for the picture in the inland Western States. When the Division of Films, of the Committee of Public Information, issued this two-reel picture of the ever-growing activities in American shipyards and the rapid bridging of the Atlantic with steel and wooden ships, it was supposed that the coast cities would be interested to a greater degree than the inland towns. It has been found, however, that while the Atlantic and Pacific Coast cities have been strong for the picture, the interest in and around Denver, in the plains cities and the mountain towns has been remarkable.

The prints at the Denver Exchange of the General Film Company, it is announced, have not only had notable engagements in Denver, but they have also been booked solidly ever since, and for some time to come. In fact, that district could utilize more film.

Vitagraph Gives Releases for November 11

The Vitagraph program of releases for the week of November 11 has been scheduled as follows:

Blue Ribbon Feature — Five Parts — "Everybody's Girl," featuring Alice Joyce. Adapted from an O. Henry story. Directed by Tom Terriss.

Serial—Two Parts—"The Noose," episode No. 5 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V Special Comedy—Two Parts—"Frauds and Frenzies," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Doris Kenyon, De Luxe Star, in "Wild Honey." Which Wm. L. Sherry Will Distribute

Fox Revises Schedule of Forthcoming Releases

Compelled to revise all releasing schedules because of the halt in producing, Fox Film Corporation announces that beginning Sunday, Nov. 10, the Big Timely Pictures' release will be "18 to 45."

Standard Pictures' release on Nov. 10 is "The Woman Who Gave," starring Evelyn Nesbit; Nov. 24, Theda Bara in "The She Devil; Dec. 8, "I Want to Forget," starring Evelyn Nesbit; Dec. 22, William Farnum in "The Man Hunter"; Jan. 5, Theda Bara in "The Siren's Song."

Victory Pictures start Nov. 17 with Tom Mix in "Fame and Fortune"; Dec. 1, "The Strange Woman," starring Gladys Brockwell; Dec. 15, "I'll Say So," with George Walsh; Dec. 29, "Treat 'Em Rough," starring Tom Mix; Jan. 26, George Walsh in "Luck and Pluck."

Excel Pictures has a Nov. 10 release in "Tell It to the Marines," with Jane and Katherine Lee; Nov. 24, Virginia Pearson in "Buchanan's Wife"; Dec. 8, "Caught in the Act," starring Peggy Hyland; Dec. 22, Madlaine Traverse in "The Danger Zone."

Fox Extravaganza's schedule shows that "Fan Fan" will be released Nov. 17; "Ali Baba and the Forty Thieves," Nov. 24. "Mongrels" is the Fox-Lehrman comedy listed for Nov. 10, and the Mutt and Jeff Cartoons start again Nov. 10 with "The Dough Boy."

Town and Country Films in New Offices

Town and Country Films, Inc., producers of the Paramount-Flagg comedies, have moved into their new offices at 25 West 45th street, New York City, where they will conduct all the business connected with the production of the pictures.

In addition to their business offices they have provided adequate cutting and assembling rooms, projection room, etc.

MacDowell Joins Hart

Melbourne MacDowell, the character actor, is in the cast of "Branding Broadway," the forthcoming William S. Hart Artcraft picture which follows "The Border Wireless."

About New Pictures

"Our Colored Fighters," produced by the Division of Films, will be handled by Downing Film Company, a concern composed of colored people, and located in the Astor theatre building, New York City. It is in two reels and will be exploited particularly in the sections inhabited by colored people.

Beulah Marie Dix wrote "Women's Weapons" especially for Ethel Clayton. This Paramount offering is directed by Robert G. Vignola, assisted by Lou Howland. James Neill, the character actor, has a fine part.

"The Danger Zone" is the first William Fox Excel picture starring Madlaine Traverse. Marshal Bruce Bannington wrote the story; Denison Clift and Adrian Johnson, the scenario, and Frank Beal directed it.

Priscilla Dean is featured in the latest Universal special attraction, entitled "She Hired a Husband." It is described as possessing excellent out-door scenes.

Goldwyn patriotic spectacle, "For the Freedom of the World," is reported as making a big hit throughout Great Britain. The principal lead in the production is E. K. Lincoln.

May Robson plays the part of an old squaw in "The Good Indian" from Frank Powell's adaptation of B. M. Bower's book. Produced by Sunset Pictures of San Antonio and distributed by W. W. Hodkinson Corporation.

In "Her Country First," the Paramount picture in which Vivian Martin is starred John Parke-Jones plays the role of a young man addicted to the flowing bowl in "Jane Goes a-Wooing."

Mme. Alla Nazimova's director, Albert Capellani, has arrived at the studios in Hollywood and will immediately prepare to direct the Russian actress in the first Nazimova production she will make on the Pacific Coast.

Lady Tsen Mei, the only Chinese star of the cinema, makes her debut as a screen star in Ira M. Lowry's "For the Freedom of the East," a Betzwood Film Company production distributed by Goldwyn.

Billy Human creates the role of the weak brother in "The Forfeit," the Frank Powell production that will be the first of a series distributed by the W. W. Hodkinson Corporation.

May Allison drives an automobile through the side of a bungalow in "Thirty Days," her newest picture, which is in the final stages of production at Metro's West Coast studios in Hollywood.

The sum of $1,178.37 was realized through the sale of War Saving and Thrift Stamps at the Famous Players-Lasky Corporation's booth during the recent Motion Picture Exposition at Madison Square Garden.

Priscilla Dean, pretty star of the Univers Film Company, has just received a letter from Eddie Rickenbacker, the famous American "ace," announcing he is in a Paris hospital suffering with broken ear drums.

Henry Warwick, who played in "The Caillaux Case," has been engaged by Charles Coburn to play the colonel in the New York production of Capt. Bruce Bairnsfather's London success, "The Better 'Ole."

Claire Whitney will play the role of Molly Preston in Metro's forthcoming picturization of the patriotic drama, "The Man Who Stayed at Home," directed by Director Herbert Blache.

Dr. H. V. Barclay of 644 Madison avenue, New York, recognized his son, now dead, in the Jewel production, "Crashing Through to Berlin."

Despite the public tendency in New York to avoid getting into crowds during the influenza epidemic, the Strand theatre played to exceptional business on its week's run of "The Romance of Tarzan."

Seventy-six aeroplanes in gigantic review over Long Island forms one of the most spectacular scenes in the William Fox production, "18 to 45," directed by R. A. Walsh.

It was necessary to send a representative abroad to secure many of the facts and revelations shown in "The Kaiser's Finish," the eight-part photoplay which S. L. Warner has produced for the state rights market.

Julia Calhoun will play the part of Fraulein Schroeder in Metro's forthcoming picturization of "The Man Who Stayed at Home."

Marguerite Marsh, who will be seen opposite Houdini in the B. A. Rolfe serial, "The Master Mystery"

Extra Week for Chaplin at Strand Theatre

For what is stated to be the first time in the history of the Strand theatre in New York City, a film has been held over for an extra week. The honor fell to Charlie Chaplin's "Shoulder Arms."

This in face of the fact that the First National had booked the same picture in a great many of the surrounding houses during the second week's run.

Mr. Howard Edel, manager of the Strand, announced that "both press and public demand" that "Shoulder Arms" be continued another full week.

The ruling by the New York health authorities prohibiting standees in theatres cost the Strand, on Monday nights, receipts estimated at $1,400.

At the end of the second evening performance at 9:30 o'clock, the house was refilled and the ushers were compelled by representatives of the Board of Health to close the doors to a lobby still jammed to the street curb and for a block in either direction, with people demanding admittance for standing room.

Anna Case's First Film Title Is Changed

The name of Anna Case's first picture, which has been advertised as "The Golden Chance," is to be changed, due to the fact that another production was recently released under a similar title.

While many tentative titles are being considered, first choice seems to be in favor of "The Hidden Truth," and this is most likely the name under which it will be given to the public.

Harris Gordon Re-engaged By Screencraft

Harris Gordon, who portrayed the leading juvenile role in Screencraft's initial offering, "The Prodigal Wife," has been re-engaged by that organization for their second production.

The story is as yet unnamed, but will be produced under the direction of Frank Reicher at the New Rochelle studio. Mr. Gordon will play opposite Mollie King.

Sweet Film Declared "Knockout"

Harry Garson and Marshall Neilan Pronounce "The Unpardonable Sin," Starring Blanche Sweet, the Biggest Production of the Year

HARRY GARSON and Marshall Neilan make no bones in declaring "The Unpardonable Sin," Major Rupert Hughes' startling story of the Germans in Belgium, in which Blanche Sweet is starred, and which vehicle serves to bring this popular actress back to the screen after more than a year's absence as the biggest and most important production of the year.

Mr. Garson wires: "'The Unpardonable Sin' is the most wonderful picture I have ever seen. It is a great big special with a tremendous kick, a production that only comes once in a lifetime. Miss Sweet looks better than ever, and her double portrayal of the two sisters, Dimny Parcot and Alice Parcot, will be an absolute knockout. There is no question but what the picture will have a long and successful run in New York."

And this from Marshall Neilan, who directed the picture in person: "'The Unpardonable Sin' is by far the biggest and best production I have ever done. There is punch and situations one after the other from beginning to end such as you have never seen in any other picture. 'The Unpardonable Sin' will, I am sure, create a furore."

Mr. Neilan, well known as one of the top-notch directors in the business, has certainly let down the bars of his usual conservatism, and it is predicted that he has pulled a surprise of some sort.

Negotiations are now under way with several first class legitimate houses to house "The Unpardonable Sin" for a long run, beginning about December 1st. Just what theatre will be selected is not known, but will be decided upon in a few days.

The picture is in eight reels. A tremendous advertising campaign, national in its scope, is promised for this production.

Blanche Sweet and Wallace Beery in the Harry Garson Production, "The Unpardonable Sin"

Blanche Sweet plays two parts, Dimny Parcot and sister. The sister writes from Belgium that she has become the victim of German "kultur," and is so heartbroken that she begs her sister not to look for her. Dimny's trip from Los Angeles to Belgium is fraught with many adventures and great peril.

Wallace Beery portrays the part of Col. Klem, the German officer who has so ruthlessly mistreated the sister, and Dimny manages to meet him and foil him later. The entire eight reels are declared to be full of power and action, with many thrills. It has the "happy ending."

Mr. Garson will show the production to the Government officials at Washington on his way from Los Angeles.

Pathe Sees Big Opportunity in Shut-Down

THE temporary shut down of production activities resolved upon by the National Association of the Motion Picture Industry has affected every producer and distributor of note.

This is an opportunity which is being taken advantage of by the firm of Pathe Exchange, Inc. Pathe has a range of features which have played since release in the smaller cities but which have been held out of the metropolitan centers awaiting a favorable opportunity to secure a worthy first house for initial presentation.

Pathe furnished a list of their "best sellers" on the open market basis—twenty recent releases of Pathe Plays, Extra Selected Star Photoplays, Pathe productions, and Pathe Program Features: Fannie Ward in "Innocent"; Frank Keenan in "Loaded Dice"; Irene Castle in "The Hillcrest Mystery"; Bryant Washburn in "Twenty-One"; Frank Keenan in "Ruler of the Road"; Irene Castle in "The Mysterious Client"; Fannie Ward in "The Yellow Ticket"; Bryant Washburn in "Kidder & Ko"; Frank Keenan in "More Trouble"; Irene Castle in "The First Law"; Bryant Washburn in "The Ghost of the Rancho"; Irene Castle in "The Girl from Bohemia"; and Baby Marie Osborne in "A Little Patriot," "Dolly Does Her Bit," "The Voice of Destiny," and "Cupid by Proxy"; also Gladys Hulette in "Over the Hill," "Mrs. Slacker," "For Sale" and "Annexing Bill."

Two More Companies to Produce at Brunton's

Last week it was announced that ten companies had completed plans to produce at the Brunton studios, Los Angeles. Some of these companies are now at work. This week word comes from the studios that two additional producing companies have been added to the list.

Gloria Joy is the star in one of the new companies, while the second producer is said to be Monte Katterjohn, well-known author and scenario writer.

Parke Finishes Picture for Educational

Educational's "Romance of Coal" is completed by William Parke, who has been directing this special production since July 15. His labors have included four weeks in the West Virginia mining fields, six weeks in studio and a month devoted to the script, technical details, editing, titling and assembling.

During the period referred to his efforts have been seconded by a zealous and efficient company, a faithful technical staff and the unstinted co-operation of the Educational's executives. Due credit should be given in this connection to Miss Caroline Gentry, the originator of the idea, and to E. Lloyd Sheldon, the playwright, who fashioned the story. Tom Cushing, Mr. Parke's continuity writer, who put the finishing touches on the scenario, is now in France engaged in the patriotic work of soldier entertainment.

When the picture was privately viewed on October 28, it was declared that the characteristic Parke qualities were fully in evidence. It was recalled that many of these qualities were seen in his former Pathe production of "The Yellow Ticket."

"The Romance of Coal" is said to contain spectacular opportunities reminiscent of "Peer Gynt" and other spectacles that the director put on for Richard Mansfield and E. H. Sothern in the old "legitimate" days. Especially notable is the way he handles actors.

It is declared that the brain that directed the Castle Square "stock" in Boston and the Colonial in Pittsfield loses nothing of its cunning in the more flexible medium of the screen.

Following the completion of the director's labors "The Romance of Coal" will be exhibited for the approval of the Federal Fuel Administrator and the heads of the fuel industry throughout the country. It will subsequently be seen at a trade showing, and will then be pre-released at one of the Broadway theatres prior to its general distribution to the motion picture houses.

Four Mid-West States Sold for "Mickey"

J. W. Burke, manager of the Mid-West Greater Features Company, with headquarters in Denver, Colo., announces that his company has purchased from Triangle Film Corporation the rights for "Mickey" for the states of Colorado, Wyoming, Utah and Nevada, and is preparing to put it out on an elaborate scale.

Latest Universal "Clock" Series at Broadway

"Around the Clock With the Marines," the latest of the "Clock" series of two-reelers to be released by the Universal Film Manufacturing Company, will have its premiere showing in the Broadway theatre on November 4, where it will run for a week.

This feature was produced under the auspices of the Y. M. C. A.

Marion Davies Will Next Be Presented by Select in "The Belle of New York"

Tourneur's "Woman" Plays Rothapfel's Rivoli

For the second time within a very few weeks S. L. Rothapfel has chosen a Maurice Tourneur production to be featured at the Rivoli theatre. "Woman" is Mr. Tourneur's latest production, and "Sporting Life" had just played the same theatre several weeks ago.

"Woman" is attracting a more than average interest, as it is heralded as a distinct step in the development of the producer of "Sporting Life," "the Blue Bird," "Prunella" and other equally as well known productions.

"Mr. Tourneur is a firm believer in the worth of a story or theme rather than in the exploitation of a star. He is now at work on a detective melodrama, "My Lady's Garter," adapted from the late Jacques Frutelle's novel, and the film has as its cast Sylvia Breamer, Wyndham Standing, H. E. Herbert, Paul Clerget, Charles Craig, Warner Richmond and Warren Cook.

The distribution of "Woman," as well as "My Lady's Garter" and forthcoming productions, is in the hands of Hiller and Wilk, Inc.

Lillian Hall in Next Rapf Production

Lillian Hall, ingenue, will shortly be seen in Harry Rapf's production, now in preparation, entitled "Wanted For Murder," and which stars Elaine Hammerstein. Miss Hall appears in the role of the star's sister. Her most recent work was in one of the principal roles of William A. Brady's special production, "Little Women."

David Powell to Goldwyn for Year Contract

David Powell has signed a year's contract with Goldwyn Pictures Corporation to go to the coast and play leading parts.

He has played with Mary Pickford, Elsie Ferguson, Billie Burke, Alice Brady, Clara Kimball Young and others.

Here Are the Four Little Women, and Decidedly Attractive Ones, in William A. Brady's Production of "Little Women"

Brady's "Little Women" Reaches Screen

WILLIAM A. BRADY announces the completion of his picturization of "Little Women," and the bringing to life on the screen of the four little women—Meg, Jo, Beth and Amy.

For forty years Louisa M. Alcott's story has been read the world over. "Little Women" has been translated into more languages than the works of Dickens, and its appeal is said to continue as strong today as it was when first published. Practically every woman and girl in this country has read or is reading "Little Women," and this is equally true of England.

In transferring "Little Women" to the screen, Mr. Brady was successful in an undertaking in which many others had failed—that of securing the motion picture rights to the story. With such a vast, world wide audience ready made, so to speak, for a picture of the Alcott story, the estate of Louisa M. Alcott was constantly in receipt of offers for the picture rights. It remained for Mr. Brady, however, to secure those rights, and in securing them he secured also the active cooperation and assistance of the Alcott heirs, with permission to use anything and everything that would be of value.

"Little Women" was filmed in and about the actual house in Concord, New Hampshire, occupied by the Alcott family, and which has been preserved and stands today exactly as it was when "Little Women" was written, thanks to the Alcott Memorial Committee. Everyone of the characters which will appear on the screen in "Little Women" was passed upon by the surviving members of the Alcott family before a foot of film was taken. The four "Little Women" are portrayed respectively by Isabel Lamon, Dorothy Bernard, Lillian Hall and Florence Flinn. Henry Hull is John Brook and Conrad Nagel, Laurie.

Harley Knoles directed "Little Women." The picture is in six reels, and is announced for release on a territorial basis.

Lila Lee Comes East

"Cuddles"—otherwise Lila Lee—Paramount's youngest star, has progressed so rapidly with her productions at the Lasky studio that she has been granted a vacation of about a month and will leave shortly for New York, it is reported.

Miss Lee will, if she goes East, visit her guardians, Mr. and Mrs. Gus Edwards, in New York, and is delighted with the prospect. She will return in the early part of December to resume operations on a new production.

So far Miss Lee has completed "The Cruise of the Make-Believes," "Such a Little Pirate," "The Secret Garden" and "Puppy Love," and only the first named has been released, so that she is three pictures ahead.

Criterion at Atlanta Buys More Features

"Five Nights," the Victoria Cross feature, has just been purchased by Criterion Film Service of Atlanta, Ga., for its territory. The Criterion just secured the Ford Educational Weekly franchise for that territory also.

This exchange just opened at Atlanta sixty days ago, with M. A. Lightman as president, R. M. Simril, vice-president and general manager, and A. S. Dickinson as secretary-treasurer.

The Criterion controls "Grain of Dust," "Huns Within Our Gates," "The Deemster," Houdini serial, also many westerns and a series of Harold Lockwood and May Allison features.

In and Out of West Coast Studios

By J. C. Jessen

Paramount-Artcraft

Cecil B. De Mille, who recently began work on a new superproduction for the Artcraft program, expects to finish the picture within a fortnight. He has been filming studio scenes. Some very lavish sets were provided for the picture.

Charles Ray this week was made an honorary member of a new club just formed here by officers and soldiers of the Allied armies who have been returned from overseas service and honorably discharged. It is called the "Fragments from France," and its purpose is to secure employment for returned soldiers.

Norma Talmadge, whose new picture has been titled "The Heart of Wetona," adapted from the play by David Belasco, was on location the larger part of last week. Thomas Meighan is playing the male lead in the picture. It is an Indian story, and it will require about two more weeks in which to finish the production.

The picture on which Vivian Martin has been working for two weeks will be finished the latter part of this week. It is still without a title. Miss Martin will then take a vacation for four weeks.

Bryant Washburn, who returned from the East last week, has been fighting a case of Spanish influenza this week. It was a light attack, however, and he was reported as getting through it in good shape as late as Wednesday.

Ethel Clayton will finish her new production within the next two weeks. Her picture, like other subjects now under production at the Lasky studios, is still unnamed.

Shirley Mason, who has been filming Paramount-Artcraft subjects in the East, will arrive in Los Angeles within the next few weeks and begin production at the western studios on November 11. The nature of her first western picture has not been announced.

Universal Newsettes

Four feature productions were virtually finished at the Universal studios this week, while two final episodes of an eighteen-chapter serial are being shot. Because of the illness of a director, production on one feature play was temporarily suspended. Harry Carey's western melodrama, "Riders of Vengeance," was finished under the direction of Jack Ford. Mary MacLaren worked day and night to complete her latest film effort, "Dearie," under Rupert Julian's direction. The newest feature of Dorothy Phillips, "Destiny," was nearly finished. It is being directed by Rollin Sturgeon. Ruth Clifford and her director, Elsie Jane Wilson, are working on the final scenes of Miss Clifford's newest Bluebird, "Home, James." Fritzi Brunette and William Sheer, in "Sealed Orders," have halted production because of the illness of Director Douglas Gerrard, victim of influenza. "The Lure of the Circus," with Eddie Polo, under the direction of J. P. McGowan, is nearing the eighteenth episode.

Juanita Hansen, star of the Universal "The Wrong Side of Paradise," was attacked this week with a mild form of Spanish influenza.

Word was received at the Universal studios this week that Lawrence Peyton, who played a leading role with Marie Walcamp in "Liberty, a Daughter of the U. S. A.," has been killed in action in France. He entered the service shortly after the outbreak of war.

Fox Studio Doings

Thomas Holding has been selected as leading man for Madlaine Traverse, the Fox star, who has begun production in the West Coast studios on a new Fox production, "The Priceless Love." Director Frank Beal this week rented the Majestic theatre for a number of scenes. More than six hundred people, comprising the leaders of Los Angeles society, filled the seats in one of the scenes.

Word was received this week at the Fox western studios that Theda Bara is in New Orleans finishing some of the scenes of her new play, "The Light." It is a story of France, and presents Miss Bara as the "wickedest woman in Paris." It is said that the French section of New Orleans offered the best scenic atmosphere for the picture of any other city in the United States.

Virginia Lee Corbin, child Fox star, entered the "big girl" class this week when she received a letter from a soldier admirer. The missive was addressed to her by Walter L. Clements, of Los Angeles, who is now with the English Royal Air Forces. He told her of having downed two Hun planes already, and that he hopes to get twenty-two planes before the Allies get to Berlin.

About Metro Players

"Faith," the new picture in which Bert Lytell is being featured, was finished recently at the Metro studios. In one of the scenes more than twenty-five children were brought before the camera. Two Hollywood physicians, Dr. D. R. Broadbent and Dr. Mae A. Wilson, wearing gauze masks, made a painstaking examination of the children before the latter were allowed to take part in the play. This was taken as a precaution against influenza. It was upon the pledge of Director General George D. Baker to observe the strictest medical precautions that the authorities were prevailed upon to allow the children to participate in the picture.

May Allison last week finished her latest picture, "Thirty Days," and she immediately went on a week's vacation. After this first week she expects to spend the remaining three weeks of enforced idleness in doing special war work.

Tom Geraghty, head of Metro's scenario department, has taken a few days' leave, saying before he went away that he expected to return to the studios with two or three good stories in his scenario grip.

George D. Baker, Metro director general, announced last week that when the studios reopen a more comprehensive production program than ever before will be inaugurated. He announced that a number of unusual productions are being contemplated.

Here and There

Work was begun this week at the Brunton studios, which has for its purpose the finishing of the six stages begun several months ago and the final completion of the score or more dressing rooms originally planned for the studios. The hammers of the busy carpenters kept the studios ringing with activity throughout the week. The dressing room plans call for not only a number of elaborate suites for the stars, but for a general reading room and waiting room, where all the accommodations for waiting extras will be provided.

Jay Morley, well-known juvenile actor, has been engaged for juvenile parts with Kitty Gordon's company. Miss Gordon's new production, now being filmed at the Brunton studios, is about half finished.

Bessie Barriscale began work on a new production this week under the direction of Howard Hickman. The title of the subject has not been announced. The continuity was written by Jack Cunningham. Miss Barriscale's newest vehicle, completed last week, was given a preview last Monday at the Brunton studios. A large number of Los Angeles exhibitors, taking advantage of their vacation, were present at the showing.

Mae Murray, Universal star, will leave soon for a brief visit in New York, or as soon as Director Robert Leonard finishes cutting and titling her four latest productions, "The Scarlet Strain," "What Am I Bid?" "Merely Mary McGuire" and "The Big Little Person."

Features---Current and Coming

PENDING THE RE-ARRANGING OF RELEASE SCHEDULES BY THE MANUFACTURERS, ALL PRODUCTIONS PREVIOUSLY ANNOUNCED FOR RELEASE DURING AND AFTER THE FOUR WEEK SHUT-DOWN ARE LISTED BELOW WITHOUT DATES.

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau) 5
Nov. 11. Hugon, the Mighty (Monroe Salisbury) 5
All Night (Carmel Myers) 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid)
Oct. 6. Battling Jane (Dorothy Gish)
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special)
Oct. 13. Such a Little Pirate (Lila Lee)
Nov. 10. My Cousin (Enrico Caruso)
Nov. 10. The Make-Believe Wife (Billie Burke)
Nov. 10. Gypsy Trail (Bryant Washburn)
Nov. 17. Women's Weapons (Ethel Clayton)
Nov. 17. A Daughter of the Old South (P. Frederick)
Nov. 17. Mirandy Smiles (Vivian Martin)

SUCCESS SERIES (Reissues)
Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford)
Snobs (Moore)
The Cheat (Special)

First National Exhibitors' Circuit, Inc.

Ambassador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

FOX EXTRAVAGANZAS
Nov. 17. Fan Fan
Nov.24. Ali Baba and the Forty Thieves

TIMELY PICTURES
Sept. 1. The Prussian Cur
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win
Nov. 10. 18 to 45

FOX STANDARD PICTURES
Nov. 10. The Woman Who Gave (Evelyn Nesbit)
Nov. 24. The She Devil (Theda Bara)
Dec. 8. I Want to Forget (Evelyn Nesbit).
Dec. 22. The Man Hunter (William Farnum).
Jan. 5. The Siren's Song (Theda Bara)

PRODUCTIONS EXTRAORDINARY
Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES
Nov. 17. Fame and Fortune (Tom Mix)
Dec. 1. The Strange Woman (Gladys Brockwell)
Dec. 15. I'll Say So (George Walsh)
Dec. 29. Treat 'Em Rough (Tom Mix)
Jan. 26. Tuck and Pluck (George Walsh)

EXCEL PICTURES
Nov. 10. Tell It to the Marines (Jane and Katherine Lee)
Nov. 24 Virginia Pearson in "Buchanan's Wife"
Dec. 6. Caught in the Act (Peggy Hyland).
Dec. 22. The Danger Zone (Madlaine Traverse)

General Film Company

AUTHORS' PHOTOPLAYS
Her Moment (Anna Luther) 7 D

HANOVER FILM COMPANY
Camille (Helen Hesperia) 6 D
The Marvelous Maciste 6 D
Monster of Fate

DUPLEX FILMS, INC.
Shame (Zena Keefe) 7 D

COSMOFOTOFILM
Hypocrites (Elizabeth Risdon) 6 D

EXPORT AND IMPORT FILM CO. (Inc.)
Why—The Bolsheviki 5 D

OAKDALE PRODUCTIONS
The Locked Heart (Gloria Joy) 5 D
No Children Wanted (Gloria Joy) 5 D
Miss Mischief-Maker (Gloria Joy) 5 D
The Midnight Burglar (Gloria Joy) 5 D
Little Miss Grown-Up (Gloria Joy) 5 D
Wanted, a Brother (Gloria Joy) 5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES
Sept. 2. Turn of the Wheel (Farrar) 5 D
Sept. 9. Peck's Bad Girl (Normand) 5 C
Sept. 16. Just for To-Night (Moore) 5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) 5 C D
Sept. 30. Laughing Bill Hyde 6 D
Oct. 7. Hidden Fires (Mae Marsh) 5 D
Thirty a Week (Tom Moore) 5 C D
A Perfect 36 (Mabel Normand) 5 C
A Perfect Lady (Madge Kennedy) 5 C D
The Hell Cat (Geraldine Farrar)

GOLDWYN SPECIALS
For the Freedom of the East (Betzwood) 7 D
Rex Beach's Heart of the Sunset 7 D
Blue Blood 6 D
Honor's Cross 7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)
Sept. 2. The White Lie (Bessie Barriscale) —
(Plaza Plays)
Sept. 9. Angel Child (Kathleen Clifford) —
Oct. 7. Whatever the Cost (King) —
The Law That Divides (Clifford) —
Mistaken Identity (Anita King) —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Three X Gordon (Kerrigan) —
The Drifters (J. Warren Kerrigan). —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Oct. 14. The Heart of Rachael (Barriscale) —
Two-Gun Betty (Bessie Barriscale). —
(Louise Glaum)
Oct. 14. Goddess of Lost Lake (Glaum) —
(Douglass Natural Color)
Cupid Angling (Ruth Roland) —
FRANK POWELL-SUNSET
The Forfeit (Howe Peters-Jane Miller) —
W. CHRISTY CABANNE
The American Spirit (E. K. Lincoln) —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)
Sept. — Conquered Hearts —
Sept. — Behind the Lines in Italy —
Aug. 26. Triple Trouble" (Chaplin) —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell) 5

(SCREEN CLASSICS, INC., SPECIALS)
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 9
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane) 5
Sept. 29. Treason (Edna Goodrich) 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp. 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American
The Bells (Frank Keenan), Anderson-Brunton Corporation 5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) 5 C D
Nov. 10. The Mantle of Charity (Margarita Fisher), American

Select Pictures

Sept. 16. The Better Half (Alice Brady) 5
Sept. 23. The Forbidden City (Norma Talmadge)
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. Her Great Chance (Alice Brady) 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES
Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn) 5
The Barrier (Rex Beach Production) 7
The Wild Girl (Eva Tanguay) 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night 6
Aug. 18. Inn of the Blue Moon 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)
Oct. 6. Tony America (Francis McDonald) 5
Oct. 13. The Pretender (Wm. Desmond) 5
Reckoning Day (Bella Bennett) 5
Love's Pay Day (Rosemary Theby) 5
Deuce Duncan (William Desmond) 5
The Silent Rider (Roy Stewart) 5
Irish Eyes (Pauline Starke) 5
Crown Jewels (Claire Anderson) 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 11. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie) 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce) 5
Miss Ambition (Corinne Griffith) 5

World Pictures

Nov. 11. Just Sylvia (Barbara Castleton and Johnny Hines)
Nov. 11. America's Answer
Nov. 18. The Grouch (Montagu Love)
Nov. 25. The Sea Waif (Louise Huff with John Bowers)
Dec. 2. The Man of Bronze (Lewis S. Stone)
Dec. 9. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley)

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincen.. Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
Five reels of Intensified Drama.

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels

(Continued on page 2872)

Short Subjects Current and Coming

July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 10. Why Movies Move.
Nov. 17. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 10. Fiji Does Its Bit.
Nov. 17. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 17. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 10. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express.....
Nov. 10. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 10. The Dough Boy.....
Nov. 17. Around the World in Nine Minutes.
Nov. 24. Pot Luck in the Army.....
Dec. 1. The New Champion.....
Dec. 15. Hitting the Hight Spots.....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
A Pair of Pink Pajamas.....2 reels
The Jelly Fish.....2 reels
You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca. Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES

Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd).....
Nov. 3. Just Rambling Along (Laurel).....
Nov. 10 Hear 'Em Rave.....

Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....
Nov. 10. Celebes .....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Troops in Italy.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

Monday, September 23

NESTOR—The Slow Express (Victor Potel(.1 C

Wednesday, September 25

L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C

Monday, September 30

NESTOR—Parted from His Bride (Kerrigan) .....1 C

Wednesday, October 2

L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C

Monday, October 7

NESTOR—His Royal Nibs (Comedy Cast).1 C

Wednesday, October 9

CENTURY—Untamed Ladies (Alice Howell),2 C

Monday, October 14

NESTOR—Perils of the Parlor (De Haven)..1 C

Monday, November 11, 1918

NESTOR—The Love Craze (Florence Lawrence) .....2 C

Wednesday, November 13, 1918

L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C

Wednesday

L-KO—Painless Love (Babe Hardy).....2 C

Monday

NESTOR—A Twentieth Century Pirate (J. Warren Kerrigan) .....1 C

Wednesday

L-KO—King of the Kitchen (Harry Gribbon and Eva Nevak).....2 C

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov. 11. The Husband Hunter (Neal Hart)..2 C
The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

UNIVERSAL SCREEN MAGAZINE
Released Every Monday

UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 11. Why Worry? .....
Maid Wanted .....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph)

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 11. Fourth Episode (Thrilling Feats of the Royal Flying Corps).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2870)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

Mr. Stevens—It's QUALITY.

Quality in the MOTIOGRAPH goes all the way through.

You never hear of a MOTIOGRAPH Gear wearing out.

The Sliding Disc has proven beyond a doubt that it can't wear out.

Other parts of the MOTIOGRAPH are made of the same material.

Can a user ask for better service?

The 600 actual, bona fide installations in the United States Army Cantonments are proof of its superiority.

Uncle Sam's thoroughness of doing things can't be overlooked.

We are returning sliding disc for which please issue credit. We find ours is not worn in the least notwithstanding the fact that we have used it 2 yrs. What do you make them out of?

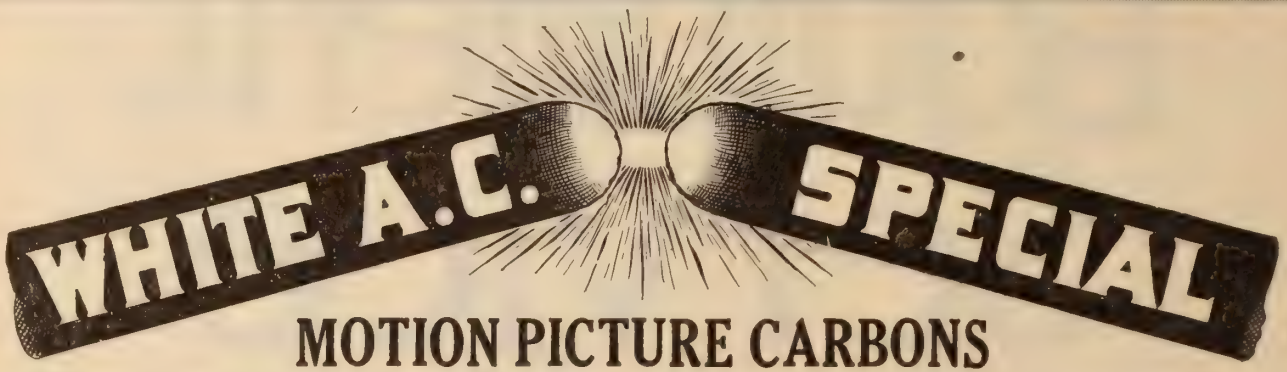
W. Stevens

Princeton, Ill.
October 7-1918

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

564 W. Randolph St. Chicago, Ill.

Projection Music Laboratory Studio Theatre



MOTION PICTURE CARBONS

Standard for Alternating Current Projection

A product that is considered standard by the experts in any industry must meet the requirements of the service for which it is intended. White A. C. Special carbons were designed to fill the need of an efficient light source for alternating current projection. They have been tested by the experts in the motion picture industry, who are satisfied that they fill the bill in every particular.

White A. C. Special Carbons are standard. They give a pure white light of high intensity, noiseless and flickerless operation, and a rugged light source not affected by any slight changes in voltage. No new current consuming regulating devices required. Simply insert a trim of White A. C. Specials.

For Direct Current Projection
THE COLUMBIA-SILVERTIP COMBINATION GIVES A STRONG, PENETRATING LIGHT AND ABSOLUTELY STEADY SCREEN ILLUMINATION.

WRITE TODAY FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments
7. —Camera Lenses
8. Carbons
Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Unique Feature of Liberty Loan Drive

FOR the benefit of theatre men and exhibitors as well as for all others interested in raising the Fourth Liberty Loan, there is a feature which was used in New York City and Brooklyn which was worthy of comment.

* * *

The committee in charge of the work conceived the idea of erecting in New York City five permanent projection booths on the five principal transient corners in the city, where pictures were shown each night during the drive to attract crowds and arouse enthusiasm which would lead to the purchase of bonds.

* * *

Following each reel of film shown a speaker took his place on the platform below the screen, actually clinching the sales. In addition, in the same territory, eight motor trucks were used equipped with projectors and screens stretching between uprights so placed that the largest possible crowds could see the pictures and hear the speakers. These movable truck equipments, which are shown in the accompanying photographs, traveled all over New York City and Brooklyn each night.

* * *

This method of using motion pictures created no end of comment and proved conclusively to the Liberty Loan Committee the value of motion pictures in connection with street corner talks for the promotion of the Loan.

This One Was Mounted on an Open Truck and Hauled from Place to Place to Entertain the Crowds with Pictures to Boost the Fourth Loan

* * *

The films used in connection with these installations were composed of one subject produced by the leading film actors and actresses occupying about 300 feet and 600 feet of war film titled so as to show "Where money goes which is subscribed to Liberty Bonds."

* * *

The committee in charge is indebted to the Universal Film Manufacturing Company and the Mutual Film Company for the whole-hearted cooperation which they extended in supplying positive film from which to make up the reels. Assembling of pictures was in charge of Mr. E. M. Roskam, assisted by Mr. Jack Cohn. Both the permanent and movable projection equipment was taken care of by the Independent Company.

E. K. GILLETT.

Projection Machines Came Into Their Own in the Liberty Loan Drive Not Alone in the Theatre But in the Open Air as Well

Equipment Operating Projection Questions Answered

80

Ohm's Law and A. C. Circuits

By A. A. Kluge

[*Reprinted from the Electrical Experimentor, October,* 1918.]

A SUBJECT that is usually rather hazy in the mind of the practical electrical man who has never had the opportunity of engineering training is the application of Ohm's law to alternating current circuits. This may be traced to a total lack of literature of a concise nature on the matter, for in most text-books it is necessary to digest several chapters of non-essentials before the point is reached.

In alternating current practice we encounter three different kinds of paths or conductors of the current, and it is the method of computing their effective resistances in various combinations that this article has to deal with. The first kind is the simple straight wire, whose resistance, for low frequencies, at least, depends wholly upon its length, cross-section and material.

The second and third cases of paths are the condenser and the inductance coil, designated as *capacity* and *inductance,* respectively. Seldom if ever do we find these cases in a circuit alone, but usually in combination with one or both of the other two. For example, an inductance coil always has resistance associated with it, since it is impossible to obtain a perfect conductor.

We can then make a table for the equivalent ohmic resistance of each of these types, from the data we find in text-books, as follows:

Type	Equivalent Ohmic Resistance
Simple	R (Resistance of Conductor)
Capacity	$\frac{1}{CP}$ (C = Capacity in Farads)
Inductance	LP (L = Inductance in Henries)

In the above P represents the *reactance factor* of the current applied, being $P = 2\pi n$ (where n = frequency in cycles).

The difference in the value of these resistances is due to the differing effect which they have upon the voltage and current of our power supply. A condenser in the circuit causes the current to *lead* the voltage, while an inductive resistance causes the current to *lag behind* the voltage, the maximum possible limit in either case being 90 degrees, which represents a zero power factor, or a wattless current. This is graphically shown by Fig. 1.

Applying Ohm's law to the case of a simple *non-inductive resistance,* we find that the current is given by the expression:

$$I = \frac{E}{R}$$

with which the reader is already familiar. This is represented in Case 1, see diagram.

Extending our formula to the case of a *pure capacity,* we have

$$\text{(Effective) } I = \frac{E}{1/CP} = ECP$$

or the current which will flow in the circuit is the product of the voltage applied (voltage as measured by an A. C. voltmeter which gives the "effective value"), times the capacity (farads), and the reactance factor P. Case 2 shows this.

And for the case of a pure inductance, if such a thing were possible, we would then have

$$I = \frac{E}{LP}$$

as shown by Case 3.

In addition to these simpler ones, Cases 4 to 11 illustrate various combinations of them, and by use of the formulæ attached the student is enabled to calculate the current which will flow in any possible circuit. It should be borne in mind, however, that while these formulæ will give the actual value of the current flowing in

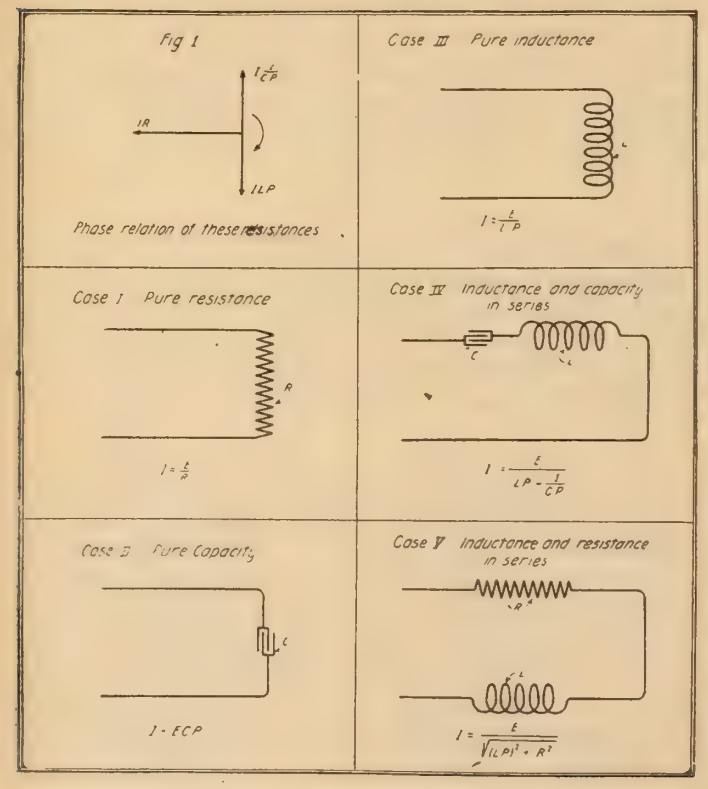
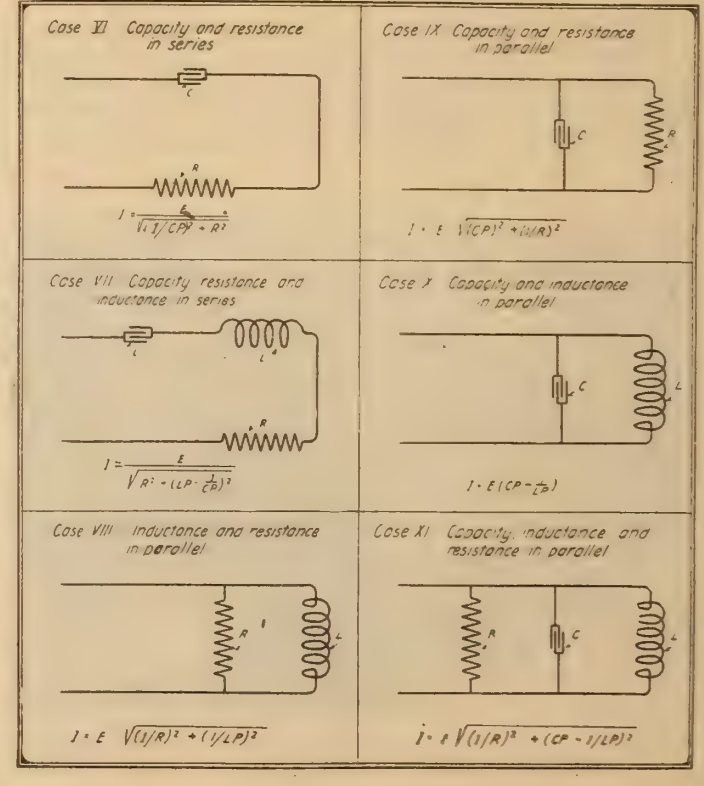


Fig 1
Phase relation of these resistances
Case I Pure resistance
Case II Pure Capacity
I = ECP
Case III Pure inductance
Case IV Inductance and capacity in series
Case V Inductance and resistance in series


Case VI Capacity and resistance in series
Case IX Capacity and resistance in parallel
Case VII Capacity resistance and inductance in series
Case X Capacity and inductance in parallel
Case VIII Inductance and resistance in parallel
Case XI Capacity, inductance and resistance in parallel

the circuit, we cannot then multiply this amperage by the impressed E. M. F. and obtain the power consumption of the circuit in watts. The latter is wholly dependent upon the *power factor, i. e.,* the per cent lag or lead of the current, and it will be necessary to multiply the product by this factor to obtain the true wattage consumption of our circuit.

The power factor of an A. C. circuit is found by dividing the *true watts* as read off from a compensated indicating watt-meter by the *apparent watts,* which latter term is the voltage resultant from multiplying the effective or indicated volts by the effective or indicated (or calculated) amperes. Some A. C. installations are fitted with a direct reading power factor meter.

Literature for Projectionists

Mr. D. S. Vermilion, Los Angeles, Cal., inquires: "Will you please inform me if the Society of Motion Picture Engineers have an official organ where questions on projection are discussed, and if it is possible to obtain the same? I have Hawkins' 'Electrical Guides' and Gages' 'Optical Projection.' What other works would you suggest securing?"

In reply: As the Society of Motion Picture Engineers has, up to the present, only held on the average two meetings per year, the publication of a journal has not yet been attempted, but the papers (*mostly on technical subjects relating to production and projection*) which are read at the meetings of the Society are subsequently published in booklet form under the title "Transactions of the Society of Motion Picture Engineers." Discussions on the various papers are not printed, however, and the Transactions of the Society in their present form are not a medium for the presentation of correspondence from the industry at large, as is generally the case with a journal or frequently appearing publication.

Nevertheless, the Society aims to make available to the industry, through the medium of its Transactions, the most interesting, useful and accurate articles which it can secure or cause to be prepared, and copies of each issue of the Transactions of the Society of Motion Picture Engineers may be purchased by any one interested therein at 25 cents a copy. Six issues of the Transactions have appeared to date, all of which are still in print, and may be secured by addressing the Society, 712 11th street, N. W., Washington, D. C.

With regard to further important and interesting works worthy of acquisition by real students of projection, such as the correspondent appears to be, we recommend:

(1) "Elementary Lessons in Electricity and Magnetism," by Silvanus P. Thompson, F.R.S. Publisher, Macmillan & Co., 71 Fifth avenue, New York City. Price, $1.50.

(2) "The Electric Arc," by H. Ayrton. Publisher, D. Van Nostrand & Co., 25 Park Place, New York City. Price, $5.00.

The first of these volumes, Professor Thompson's work on Electricity and Magnetism, is a wonderfully complete, well written and finely illustrated work, which is naturally much more satisfactory for general reading than the Hawkins "Guides." The latter are of recognized utility in the solution of electrical questions, but their "question and answer" form spoils their continuity as reading matter. While the volume by Thompson is easily comprehensible by any electrical student, it is more than the "elementary" treatise which its title would imply. Necessary formulæ are interpolated for the mathematical treatment of all electrical phenomena and problems, and the work can easily rank as a useful physical treatment of its subject.

In Mrs. Ayrton's book, "The Electrical Arc," the student will find some of the most entertaining technical reading which could be conceived of. Important data is also supplied in abundance, and every optical projectionist will surely study the electric arc with increased interest after seeing that arc phenomena and characteristics can supply such an extensive amount of information as is contained in the Ayrton work.

Projectionists have still to be supplied with a suitable treatment of the optical phases of motion picture projection, as the optics of the cine projector in its customary and present form have not been dealt with in a specialized manner in any work on optics published to date. This is excusable on the part of the writers of modern works on optical theory, because the action of a projector optical system is so readily comprehensible to them as to apparently require no particularized treatment. For the average projectionist or student, however, it is necessary to translate the terms and conceptions of advanced theory into the language of everyday practice, and the attempts to do this in all existing works on motion picture projection are either woefully incomplete or painfully and absurdly inaccurate.

However, projectionists will not be deterred much longer from acquiring a thorough and accurate knowledge of projector optics, because a detailed paper on the condenser system of the motion picture projector will be read by Dr. H. Kellner, of the Bausch and Lomb Optical Company, at an early meeting of the S. M. P. E. This will be reprinted in the NEWS as soon as feasible after the forthcoming meeting, and will be followed by further data of an exhaustive nature which we have calculated and compiled for presentation to the readers in due course.

Heat of the Spot

Mr. P. Barber, Edmonton, Alberta, Can., makes the following inquiry:

"Can you tell me what percentage of heat radiated by an arc, or other source of light used in projection work, is actually focussed on the aperture plate?

"The Mazda C lamp for motion picture work using about 500 watts is rated at a temperature of 2100 degrees C—that is the rated temperature of the filament—is there much of this heat lost in passing through the condenser system?

"Would like an early reply as I wish to settle an argument."

In reply: As the question of the heat at the spot, expressed as a percentage of the heat of the light-source used in a projector, does not appear to have much practical significance we have never attempted to measure or to calculate it, and, so far as we are aware, no one else has published any information on the subject.

It is, however, very generally known that the temperature of the D. C. arc crater is 3,500° C., which is about the highest temperature known or measured, and it will be readily apparent to any projectionist or experimenter that the temperature at the spot on the cooling-plate of a motion picture projector is only a very small fraction indeed of the temperature of the boiling arc crater, and that similar considerations likewise apply to the radiating filament of an incandescent lamp used as a projection light source.

The problem of removing the heat from the condenser beam without extensively reducing its brightness is worthy of consideration, but the exact degree of heat at the spot is a question of minor importance, because as long as the heat exists there its effects upon the material to be projected can be easily studied.

Odd Frame-Lines

Mr. Robert F. Smith, Hospers, Iowa, writes as follows: "Will you please tell me through your Projection Department of a correct method of splicing films with different frame lines? I have tried again and again, but can't seem to make an efficient patch. In this respect the 'Allies' Official War Review' is particularly aggravating. In one of the earlier issues practically every splice was a misframe. I suppose this is due to the films of different nations being made different concerning frames.

"I have my bit to say concerning the condition of films. I am enclosing a 'sample' of film with the holes ripped off of one side. This is a small piece when compared to some that I regularly receive. Occasionally I get pieces a foot or so in length without any perforations on either side. This has happened so repeatedly that I wonder if the films are inspected at all. Concerning punch holes in the film, in this district they are becoming fewer, but rather slowly. A few nights ago one film had about 25 punch holes in two feet of film, of five different shapes. I think some operator should be satisfied in letting the producers put their trade mark on the film, and leave his individual one off."

In reply: The numerous misframes between successive scenes which the correspondent has noted when projecting war pictures, and sometimes in news films, are due to the various scenes having been taken on different cameras which had the frame line, or dividing line between successive pictures, arranged differently. Misframes of this character are more or less unavoidable in pictures of this class, the scenes in which have been taken in widely different localities and with a great variety of cameras.

Unfortunately, there is no method of joining scenes with noticeably different frame-lines so that one will follow the other exactly in frame when projected, and while the correspondent is to be commended upon having tried to "square the circle," we nevertheless recommend him to give it up as a useless piece of

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

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Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

MAYBE YOU PETTER NOT LOAF AROUNDT HIER VEN YOU DON'T GOT SOME PITZNESS, AIN'T IT?

If you ARE interested in giving your patrons smooth projection and in assisting your operator to that end, at the same time giving him more leisure for the general supervision of his booth, equip your Power machines, 6A or 6B with our very complete Motor Equipments, the former at $37.50 and the latter $40.00, positively net cash, no discount to anybody. We are exclusive distributors for the perfect projector, the SIMPLEX, Gold and Silver screens and all supplies.

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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business—with the proviso that there is no harm in improving, if possible, the arrangement of the joint as sent out by the laboratory or the exchange.

It is gratifying to note that the evil of punching holes in the films near the end (*for use as change-over signals*) is on the wane in the correspondent's territory, and there has been a considerable abatement of this malpractice in other sections also, due to the efforts of the National Anti-Misframe League.

If the correspondent regularly receives films with the sprocket holes missing over considerable lengths he should bring the matter to the attention of the exchange supplying the service, and if relief is not thus secured the N. A. M. L. would take up the matter upon being apprised of the facts in the case.

E. M. Porter Back on Job After Influenza Attack

E. M. PORTER, general manager, the Precision Machine Company, Inc., 317 East 34th street, New York, N. Y., who for nearly three weeks was ill with Spanish influenza, has now fully recovered and has again assumed charge of the company's affairs.

Mr. Porter was on the verge of completing a number of important negotiations affecting the sale of Simplex products, and was about to complete organization plans in connection with the output of the factory, when he was suddenly stricken ill.

Now that he has fully recovered, members of the trade with whom Mr. Porter was in touch, previous to his illness, regarding the future plans of the Simplex Company, will be glad to learn of his complete recovery.

Operators!

Don't Forget the
CASH PRIZES
offered by
MOTION PICTURE NEWS
for the best articles on Practical Projection

Contest Closes November 30th

Particulars in NEWS of October 26th

Write for our up-to-date price list.

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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
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STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

W. J. Twining.....Wilmington, N. C.
Theodore D. Clement.....Brevard, N. C.
Leo F. Russell.....Fond du Lac, Wis.
S. C. Ruschmeier.....Evansville, Ind.
Arthur H. Erwin.....Ponca City, Okla.
William Hutsler.....Muncie, Ind.
R. B. Stout.....West Lafayette, Ind.
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Members Recorded This Week	9
Total Membership to Date	947

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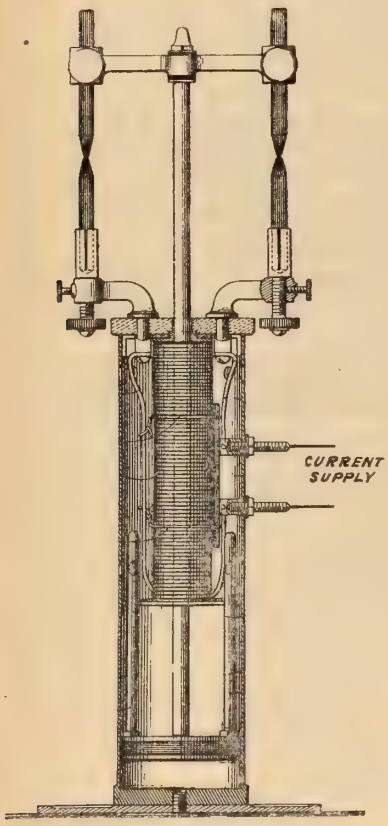
Allison and Hadaway Secure Important Patent on Portable Photographic Arc Lamp

NO item of mechanical apparatus has proved more important in facilitating the production of motion pictures than the portable photographic arc lamp, and it is gratifying to note that Messrs. Allison and Hadaway of 42 West Thirty-ninth street, New York City, are the assignees of a recently granted United States patent covering important features of the successful, portable photographic arc lamp, which they were the first to introduce, in 1914, under the name of the "Panchroma."



Mechanism of Panchroma Twin-Arc

Briefly stated, portability, in combination with high illuminating power, is secured in the modern portable photographic arc lamp by burning two or more arcs, or pairs of carbons, in series with one another and in series with one electro-magnet or solenoid, for feeding the carbons, the arcs and the solenoids being of course in series also with the current supply circuit. The feeding of the two or more arcs by one solenoid permits a light and simple construction of the entire lamp mechanism, as will readily be inferred, so it may prove of interest to describe the mechanism of the Panchroma twin-arc lamp in some detail.

The mechanical arrangements of the Panchroma lamp mechanism are shown in detail in the appended illustration, which forms part of Messrs. Allison and Hadaway's recent patent (U. S. Patent No. 1,281,745), and the special features and mode of operation of the lamp are described as follows in the patent specification.

The chief object of the invention is to provide a portable lamp which has provision for a plurality of arcs, but which is simple and durable in construction, so that it may be used by inexperienced persons and subjected to hard usage without danger of being put out of order.

In its commercial form the Panchroma lamp (*see diagram*) comprises two or more carbons carried by a movable plunger, or piston, and two or more carbons which are carried by stationary holders, the carbons carried by the piston being in series with the stationary carbons. A suitable electro-magnet, or solenoid, in series with the carbons, shifts the plunger (*against gravity*), thus providing for the separation of the carbons when the current is turned on, which of course is necessary to create the arcs between the respective sets of carbons. It is seen from the diagram that this solenoid surrounds the movable piston or plunger. The use of but one automatic feeding mechanism to regulate two or more arcs in series is considered to be the most important feature of the invention, as it makes the apparatus simpler and more compact than is ordinarily possible in multi-arc lamps.

Considering more in detail the mechanism of the Panchroma lamp, as shown in the accompanying diagram, the central rod, or plunger, is movable vertically through a central aperture in the insulating head of a hollow vertical cylinder, the lower portion of which serves as a dash-pot for a piston head fixed to the bottom of the central rod, or plunger. At opposite sides of the piston head, and fixed thereon, are two upright standards passing through openings in a plate attached to the bottom of the solenoid, which latter surrounds the plunger and is itself attached to a support carried by the inner ends of the terminals from which electric current is received. This support is of course insulated from the terminals so as not to form a short-circuit across them, and the upright standards, mentioned above, are intended to guide the central rod and prevent it from making any rotatory movements. The lower part of the central rod, or piston, and the piston head itself, are made of magnetic material, so that when the solenoid is energized the plunger rod will be drawn up, but the upper end of the central rod is made of non-magnetic materail. For example, the piston head and the lower part of the plunger rod may be made of iron, while the upper part of the rod may be of aluminum.

On the insulating head at the top of the cylinder enclosing the solenoid and the plunger are mounted two laterally extending brackets, having upwardly arranged open spring socket-pieces or holders for the lower carbons. These sockets, or carbon holders, are threaded in the brackets, as the diagram shows, so as to permit independent vertical adjustment of the carbons carried thereby.

At the upper end of the central rod, or plunger, and insulated thereon, is a transverse bracket lying in the same plane as the lower carbon-holder brackets and provided at its ends with vertically disposed openings to receive the upper carbons, the carbons being vertically adjustable by simply sliding them up and down in the openings, or holders, and securing them by the set screws provided for that purpose.

As is clearly shown by the drawing, the two arcs burn in series, and to bring this about the lower one of the terminals connecting with the current supply is attached to one end of the solenoid winding, and the other end of the latter is attached to the left-hand carbon-holder bracket, while the upper current supply terminal is connected directly by a wire to the right-hand carbon-holder bracket. The course of the current through the lamp being shown, its manner of operation will now be easily understood.

The two pairs of carbons being in place and in contact with each other, the two terminals are connected with the source of current, whereupon current will flow through the carbons and the solenoid, which are all in series, and thence back to the source of supply. Being thus energized, the solenoid raises the central rod, or plunger, thereby separating the two pairs of carbons and drawing arcs between each upper carbon and the co-operating lower carbon. As the carbons are consumed the arcs lengthen, thereby cutting down the current through the solenoid and weakening its field. When the field of the solenoid becomes too weak to support its load (*the carbons and other parts lifted with the plunger*) the plunger descends until the increased current due to the shortening of the arcs gives the solenoid field sufficient strength to prevent further descent. In this way the movable carbons (*in the present case the upper carbons*) are automatically fed downward as they are consumed, and arcs of substantially constant length are maintained.

To compensate for any inequality in the rate of burning of the two arcs it was originally proposed to elevate the lower carbon of the most rapidly burning arc by means of the thumb screws provided under the lower carbon-holders, as it is necessary to keep the lamp circuit intact in order that the lamp may be put

into operation by simply switching on the current. This method of compensating for unequal burning of the two arcs was long ago replaced, on the Panchroma twin arc, by an entirely automatic method of extreme simplicity. Although not shown in the drawing this method of compensating the inequality of burning of the two arcs consists in pivoting the bracket carrying the upper carbon-holders at its center, and also pivoting each of the upper carbon holders at its point of junction with the bracket. This simple mechanical arrangement entirely satisfies the requirements of the case, and keeps the lamp circuit intact at all times.

Since the introduction, in 1914, of the Panchroma portable twin arc lamp, several other similar lamps embodying the principle of two arcs in series with one another and in series with one solenoid for feeding both have appeared upon the market. Messrs. Allson and Hadaway must, however, be given the credit of first developing a practical portable photographic arc lamp embodying the principle described above, as is recognized officially by the granting of their patent.

The makers of the Panchroma twin arc have made numerous judicious improvements over the basic form shown in the annexed diagram, and are now marketing their latest model, known as the "New Panchroma," which has the following important features. There are no projecting parts on the Panchroma to break off, catch in the clothing of the operator or tangle up the wires, and there are no detachable parts to be unscrewed, or mislaid, or forgotton. Two doors, which act as reflectors, close over the front of the lamp when it is not in use, thus protecting the mechanism and rendering it safe in transportation. The New Panchroma still remains the leader in portability, weighing only 18½ pounds and has the dependability which has always been associated with earlier Panchroma models.

New Catalog of X-Ray Direct Lighting

THE National X-Ray Reflector Company, 235 West Jackson Boulevard, Chicago, has recently published a new Catalog, No. 21, describing the direct lighting reflectors put out by that company. This catalog covers all the X-Ray reflectors for industrial, flood, show window and show case lighting. The flood lighting section features three new projectors and several new X-Ray reflectors for the projectors. This gives the X-Ray projectors an even wider range of adaptability than they had before.

The X-Ray silver mirrored reflectors are so universally known and used that it is hardly necessary to go into much detail about them here. It, however, will probably be of interest to the trade to know that with the publication of Catalog No. 21 the National X-Ray Reflector Company adopted the Goodwin Plan and has made allowance for recognition of the electrical contractor-dealer in its scale of discounts. To co-operate with the Government's regulations on paper conservation, there has been no general mailing of this catalog. It is being sent only upon request.

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"THE ONE WOMAN"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 feet).

Theme: "Symphonette Suite" (in four parts), by Irenee Berge

1—"Ave Maria" (Heavy Dramatic), by Langey (4 minutes and 5 seconds), until—T: "After the service."

2—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: "You are foolish to listen."

3—Theme (Adagietto Movement from Symphonette Suite) (2 minutes and 5 seconds), until—T: "The home which Ruth has built."

4—"Grave" (from Beethoven Sonata Pathetique), by Berge (40 seconds), until—T: "Mark Overman, banker."

5—Continue to action (3 minutes and 45 seconds), until—T: "The bedtime prayer."

6—Organ improvising to action (45 seconds), until—T: "At the Close of the evening service."

7—Theme (Lento Allegro Movement from Symphonette Suite) (2 minutes and 50 seconds), until—T: "Are these your ideas?"

8—"Erotik" (Dramatic), by Grieg (2 minutes and 35 seconds), until—T: "As the weeks pass."

9—"May Dreams" (Moderato Serenade), by Borch (2 minutes and 30 seconds), until—T: "I am worried about Frank."

10—Continue pp (55 seconds), until—T: "The crisis."

11—"Dramatic Tension No. 67," by Shepherd (2 minutes and 15 seconds), until—T: "I tell you once for all."

12—Continue pp (1 minute and 20 seconds), until—T: "The gauntlet is hurled."

13—Theme (Vivo Furioso Movement from Symphonette Suite) (2 minutes and 55 seconds), until—T: "After the storm."

14—"Serenade" (Dramatic), by Widor (3 minutes and 35 seconds), until—T: "Do you think I thought of you?"

15—Continue ff (25 seconds), until—T: "The poisonous doctrines."

16—Theme (Lento Allegro Movement from Symphonette Suite) (3 minutes and 25 seconds), until—T: "I have lived for you."

17—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 20 seconds), until—T: "The consecration of the temple."

18—Herodiade ("First Maestoso Movement"), by Massenet (1 minute and 35 seconds), until—T: "Inasmuch as I, Frank Gordon."

19—Theme (Scherzetto Movement from Symphonette Suite) (50 seconds), until—T: "Established in Kate's."

20—"Andante Doloroso No. 51," by Borch (2 minutes and 30 seconds), until—T: "The Governor calls."

21—"Dramatic Fantasia," by Bach (3 minutes and 40 seconds), until—T: "You mean to apply this."

22—Theme (Lento Allegro Movement from Symphonette Suite) (45 seconds), until—T: "With the passage of the year."

23—Continue to action (1 minute and 20 seconds), until—T: "These resolutions against——"

24—Theme (Vive Furioso Movement from Symphonette Suite) (2 minutes and 30 seconds), until—T: "The Brotherhood of Men."

25—"Tragic Theme," by Vely (1 minute and 50 seconds), until—T: "Why do you run from me?"

Note: pp. during interior scenes.

26—"Six-Minute Storm Furiose," by Levy (5 minutes and 10 seconds), until—T: "The trial, the people, versus."

27—"Prelude" (Heavy Dramatic), by Rachmaninoff (4 minutes and 10 seconds), until—T: "And he who has traveled."

28—Theme Scherzetto Movement from Symphonette Suite) (55 seconds), until * * * * * THE END.

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"What Is a Perfect Musical Theme?"

REPEATEDLY the question is asked, "What should a musical interpretation of the picture be?" and the answer logically is, "Music for the picture should be an interpretation and development of the subject matter, just as the symphony is a musical development of the original theme or motif.

What is a theme or motif? A musical theme in motion pictures is more or less based on the same principle as all famous composers introduced in opera. Massenet, Verdi, Puccini and others in their music scores always associated a certain music theme or motif with the appearance of the leading characters upon the stage. This effective musical device has great possibilities in the picture drama and is valuable in giving unity to music and dramatic action. The picture musician has wide freedom in choice of his "theme" material.

Most important to remember, however, is that the first requisite is a genuinely melodious theme, one which will bear repetition without becoming monotonous to the audience or performer in general.

A theme such as that described may be varied in tempo and played either ff. or pp. as the varying of the stage action may demand. It will make the role with which it is identified "stand out." The use of the "leading" theme is naturally best adaptable for the larger and more elaborate picture productions in which the appearance and stage action of principals is broken up to some degree by minor incidents. At all events the use of the theme is an idea on which the intelligent motion picture musician can ring his own variations.

Frankly, this cannot be carried out in every picture for the sole and only reason that few compositions can be manipulated in such a way as described in the above. By this I mean some beautiful andante movements which are suitable for love themes will absolutely lose their musical value if the tempo is changed or the character of the composition the least bit mutilated.

However, such an exceptional opportunity for the development of this idea has just arisen that the editor of these columns feels it should be brought to the attention of all readers.

The general idea of depicting a theme to the action of the screen is to select one composition and use it in the most appropriate spots, but in many pictures when the leading character is depicted in extremes of emotion, the ordinary selected motif is really inappropriate, because its orchestration is presented only in one definite form.

During my ten years of experience in playing for the picture, I must say in very few instances have I been able to adapt a music theme in an appropriate manner to the action of the screen. In every case I have found that a composition published for a certain purpose cannot be phrased or played in every possible way as demanded through the varied stages of emotions depicted by the leading character throughout the picture.

In a case of the picture mentioned below, entitled, "The One Woman," released by Select Pictures Corporation, I have found it impossible to find a composition which could depict all the emotions displayed by the leading character (Mr. Frank Gordon). In some scenes, Mr. Gordon is calm, in others, he is mentally excited and in still others, he reaches a climax of physical violence, where a dramatic agitato is needed.

In a case of this kind, to let his calm action predominate, an andante movement would be appropriate for a theme which cannot be brought up to an agitato. In a case where the climax should predominate, an agitato is the most suitable theme, but it can hardly be played as a melodious pp. without spoiling the entire effect of the musical number.

After visiting several publishers I have finally found an appropriate publication published by Belwin, Inc., of 701 Seventh avenue, New York City, and entitled "Symphonette Suite," by Irenee Berge, a composer of exceptional merit and ability. Herein is taken an original eight-bar motif, published in four distinct parts.

The first part is a lento dramatic movement, later changing to an allegro. The second part is a beautiful, broad adagietto movement, the third, a scherzetto movement, and the concluding part of this symphony is a vivace allegro movement. Readers will quickly see that here is an idealistic development of the "theme" thought because in this composition will be found one motif in almost every musical characteristic.

To give musicians a general idea of what this "Symyhonette Suite" means in playing a theme in the strictest sense of the word, I wish to call the attention of all those who intend playing this picture to the musical cue sheet, issued by Select Pictures Corporation on which a reproduction in thematic form of all four movements will be found. The musical suggestions of "The One Woman" follow herewith.

Review of Latest Compositions

1—Ballroom Chatter, valse, intermezzo, by A. Schmidt, an exceptionally fine composition, published by G. Schirmer. (3 East 43rd street, New York City.)

2—Military Waltz, a medley arrangement of Patriotic Songs, published by Forster Music Company, Chicago, Ill.

3—"Don't Leave Me Daddy," the latest one-step hit, published by Leo Feist, 44th street, New York City.

4—"The Magic of Your Eyes," a melodious valse lente, published by M. Witmark, 47th street & Broadway, New York.

5—"Adoration," by Felix Borowski; arrangement by Chas. J. Roberts; an orchestra arrangement of this world-famous violin solo; a number which will immediately appeal to your audience. (Carl Fischer edition.)

6—"Will You Be True," a new and beautiful medley waltz, composed and published by Chas. K. Harris, Columbia Theatre Bldg., New York City.

7—"In the Jungle," intermezzo, by Chas. Arthur. This is a real trombone sneeze; a real novelty number with very attractive melody. (Carl Fischer edition.)

8—"Toreador Humoresque," fox-trot, by M. L. Lake. A novel fox-trot, built on the well-known Toreador song (Carmen), with the original melody intact but cleverly worked against a complicated set of rag and countermelodies. The big dance hit of the year! (Carl Fischer edition.)

9—"Supplication," by McKee. An unusually interesting orchestra number in a splendidly effective arrangement—it opens with a melodious 4/4 "Andante Cantabile Introduction"—followed by a cello movement of exceptional musical treatment and ends as a violin solo orite, which always takes. Most appropriate for dramatic situations. (Published by M. Witmark.)

10—"Melody," by Charles Huerter. A number which will fit in well with any program. A sweet melody, a fine arrangement and a favorite, which always takes. Most appropriate for pathetic and dramatic situations. (Published by the Boston Music Co.)

11—Fifteen Minutes of Regal Splendor. A suite of four numbers. Each number expressing a different musical temperament befitting the requirements of a photoplay costumed in a regal fashion. All four numbers are melodious while maintaining the majestic in music. (Obtainable from J. W. Stern, 102 W. 38th street, New York City.)

(*Continued on next page*)

Review of Late Compositions

(Continued from preceding page)

12—Pathetic Andante, by Paul Vely. A rich, deep melodious composition that can be effectively worked out. Most appropriate for situations of a pathetic character. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

13—"Impressions of the Orient," by Otto Langey. Three captivating numbers which will appeal to every orchestra leader: No. 1. "Among the Arabs"; No. 2. "A Chinese Tea Room"; No. 3. "Persian March." (G. Schirmer.)

14—"When Shadows Fall," a beautiful and melodious reverie, adapted from the concert ballad by Frost and Keithley. (McKinley edition.)

15—"Adagio Cantabile," from "Sonata Pathetique," by Beethoven, arranged by Irenee Berge. A wonderful orchestra arrangement of this fine work. It will add class to your program. (S. M. Berg edition.)

16—"A Russian Pansy" (a flower song), by Otto Langey. Once in a decade some composer is really inspired to write a wondrously beautiful melody but only once in years is such a beautiful theme born. "This is the one." "A Russian Pansy" is a most valuable addition to any musician's library and most appropriate for picture playing. (G. Schirmer edition.)

LATEST MUSIC CUES

"THIRTY A WEEK"

(Tom Moore—Goldwyn)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Golden Youth" (Melodious Valse Lente), by George Rosey

1—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 40 seconds), until—T: "Don't snap your fingers."
2—Continue pp. (40 seconds), until—T: "Tom's mother, the queen."
3—"Mother Machree" (popular song), (1 minute and 55 seconds), until—T: "Mollie Malone, who lives next door."
4—Theme (2 minutes and 5 seconds), until—T: "Mr. and Mrs. J. Andrews Wright."
5—"Illusion" (Moderato Intermezzo), by Bustanoby (3 minutes and 50 seconds), until—T: "Babs was slow on her lessons."
6—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 45 seconds), until—T: "Stick to your own class."
7—Theme (3 minutes and 50 seconds), until—T: "When the sun chased."
8—"May Dreams" (Moderato Romance), by Borch (2 minutes and 10 seconds), until—T: "You'd better call up the police."
9—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—S: Automobiles on road.
Note: Watch for telephone bell.
10—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 25 seconds), until—T: "Did you mean what you said?"
11—Theme (35 seconds), until—T: "Mr. and Mrs. Daniel Murray."
12—"Silver Threads amongst the Gold" (1 minute and 35 seconds), until—T: "Would you like to hear?"
13—"Mother Machree" (45 seconds), until—S: Exterior scene near automobile.
Note: On phonograph.
14—"Love Song" (Moderato), by Nevin (3 minutes and 30 seconds), until—T: "Every city editor."
15—"Babillage" (Allegretto), by Castillo (3 minutes and 5 seconds), until—T: "And the Murrays were happy."
16—Theme (2 minutes and 5 seconds), until—T: "I am glad to see you."
17—"L'Adieu" (Dramatic), by Karganoff (2 minutes and 40 seconds), until—T: "I lost my job again."
18—Continue pp (30 seconds), until—T: "Mollie now the wife."
19—"Melody" (Moderato), by Kretschmer (1 minute and 30 seconds), until—T: "In search of a job."
20—Continue to action (1 minute and 10 seconds), until—T: "You're just the fellow."
21—Continue ff (40 seconds), until—T: "Bad news from Mollie."
22—"Sorrow Theme" (Andante Pathetic), by Roberts (30 seconds), until—T: "Before the race."

(Continued in next column)

"THIRTY A WEEK"

(Continued from preceding column)

23—"Aces High" (March), by Roberts (1 minute and 50 seconds), until—T: "The start."
24—"Galop No. 7," by Minot (1 minute and 15 seconds), until—T: "I am going to fire."
25—Continue pp (1 minute and 25 seconds), until—T: "The only kind of work."
26—"Appassionato," by Borch (3 minutes and 15 seconds), until—T: "Dan, I need a new dress."
27—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—S: Freddie sitting in chair.
28—"Dramatic Agitato," by Hough (45 seconds), until—S: Wedding ring on table.
29—"Serenade" (Dramatic), by Widor (1 minute and 35 seconds), until—T: "The luxury of the rich."
30—Continue pp (1 minute and 5 seconds), until—T: "'Tis better to have loved."
31—"Dramatic Narrative," by Pement (2 minutes and 15 seconds), until—T: "So all this affair."
32—"Dramatic Tension No. 67," by Shepherd (2 minutes and 25 seconds), until—T: "I know what you're."
33—Theme (1 minute and 25 seconds), until—T: "Show Mr. Murray."
34—Continue ff (1 minute and 50 seconds), until * * * END.

"THE KING OF DIAMONDS"

(Harry Morey—Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.).

Theme: "Adagietto" (Broad Dominant Moderato), by Berge

1—Theme (3 minutes), at Screening.
utes), until—T: "Pretty, yes, I suppose so" (telephone bell).
2—"The Dawn of Love" (Allegretto Moderato), by Bendix (2 min-
3—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 15 seconds), until—S: When tragedy marks time (glass crash).
4—"Dialogue" (Andante Con Moto), by Meyer-Helmund (1 minute and 45 seconds), until—T: "It's a nasty cut old."
5—Theme (2 minutes and 30 seconds), until—T: "The end of an evening of—"
6—"May Dreams" (Moderato Romance), by Borch (3 minutes), until—T: "Fettered."
7—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—S: When doctor examines Oliver.
8—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—S: When doctor examines Bennett (water effects).
9—"Babillage" (Allegretto Moderato), by Castillo (3 minutes and 15 seconds), until—T: "The King diamond claims."
10—"Tragic Theme" (Dramatic), by Vely (2 minutes and 30 seconds), until—T: "I've been tricked."
11—Theme (1 minute and 15 seconds), until—T: "So under the name of King."
12—"Andante Doloroso No. 51," by Borch (2 minutes), until—T: "So pass five years into."
13—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: "With stories of his vast—" (telephone bell, automobile effects).
14—"Dramatic Tension," by Levy (45 seconds), until—T: "The meeting."
15—"Divine Valse" (Moderato Valse), by Rosey (3 minutes and 30 seconds), until—T: "It's nothing, I feel."
16—"Dramatic Aandante No. 24," by Borch (3 minutes), until—T: "The day of retribution."
17—Theme (1 minute), until—T: "King diamond claims."
18—"Au Matin" (Andantino Con Tranquillo), by Godard (2 minutes and 15 seconds), until—T: "I may be able to aid you" (telephone bell).
19—"Dainty Daffodils" (Moderato Intermezzo), by Miles (2 minutes), until—T: "9.30."
20—"Andante Pathetique No. 23," by Borch (2 minutes and 45 seconds), until—T: "I'm sorry the doctor is—"
21—"Gruesome Mysterioso No. 31," by Borch (2 minutes), until—S: When King turns out light.
22—"Dramatic Tension No. 64," by Borch (1 minute and 15 seconds), until—T: "Mrs. Torrano is Dr. Sanderson's."
23—Theme (2 minutes and 45 seconds), until—T: "Jewel, I love you" (telephone bell).
24—"Dramatic Finale No. 63," by Smith (1 minute), until—T: "Dr. Torrano, Mr. Bennett," until * * * * * END.

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"HOARDED ASSETS"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Reverie" (Broad Dominant Andante), by Vieuxtemps

1—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—At Screening (water effects).
2—"Gruesome Mysterioso," by Borch (1 minute), until—T: "The next evening, Jerry."
3—"Admiration (Moderato Grazioso), by Jackson (1 minute), until—S: When Jerry opens packages.
4—"Withered Flowers" (Characteristic Intermezzo Pathetic), by Kiefert (1 minute and 45 seconds), until—T: "Dear Jerry am playing with——"
5—Theme (2 minutes and 15 seconds), until—T: "Claire Dawson from Jerry's——"
6—"A Frivolous Patrol" (Caprice Intermezzo), by Goublier (3 minutes and 15 seconds), until—T: "I'm sorry I have a——"
7—Theme (1 minute and 30 seconds), until—T: "Night finds Jerry at the——"
8—Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "Ain't these previous."
9—"A Fanciful Vision" (Dramatic Agitato), by Rubinstein (3 minutes), until—T: "Claire, Jerry's motor-boat."
10—"Tendre Amour" (Moderato Serenade), by Clements (1 minute and 45 seconds), until—S: When Claire enters bedroom.
11—"Mysterioso Dramatique No. 22," by Borch (2 minutes and 30 seconds), until—T: "The plan" (motor-boat effects).
12—"Dramatic Agitato" (Characteristic), by Hough (1 minute and 45 seconds), until—S: When rival pirates see boat approach.
13—"Dream Faces" (Moderato Reverie), by Hollowell (3 minutes and 45 seconds), until—T: "There comes my kegs."
14—"Nocturnal Piece" (Andante Moderato), by Schumann (3 minutes), until—T: "Morning."
15—"Menuet" (Allegretto) by Beethoven (2 minutes and 15 seconds), until—T: "Who's on your mind?"
16—Theme (1 minute and 45 seconds), until—T: "I went away, Claire."
17—"La Morsaria" (Dense Antique), by Morse (2 minutes and 45 seconds), until—T: "I'm sorry, Mr. Barr."
18—Theme (1 minute and 15 seconds), until—T: "The honeymoon, a mate has——"
19—"Longing" (Andantino Grazioso), by Floridia (3 minutes), until—T: "Ryan picks up a clue."
20—"Dramatic Finale" (Agitato Appassionato), by Smith (2 minutes and 45 seconds), until—T: "See if the woman knows" (motor-boat effects).
21—"Ecstasy" (Appassionato Moderato), by Zamecnik (3 minutes), until—T: "I don't believe it."
22—Theme (2 minutes), until—T: "Jerry finds honest occupation."
23—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—T: "The need of money for——"
24—"Andante Dramatic No. 15," by Herbert (2 minutes and 30 seconds), until—T: "I got you Jerry."
25—Theme (1 minute and 45 seconds), until—T: "Barr said you were." * * * * * * THE END.

"EVERYBODY'S GIRL"

(Vitagraph—Alice Joyce)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Sleeping Rose" (Characteristic Valse Lento), by Borch

1—Theme (2 minutes and 45 seconds), at Screening.
2—"Liselette" (Moderato Rubato), by Adam (3 minutes and 15 seconds), until—T: "Brick Dust Row received its."
3—"Cupid and Butterfly" (Intermezzo Grazioso), by d'Albret (3 minutes), until—T: "It will have to if I."
4—"In Poppyland" (Moderato Grazioso), by Alberts (3 minutes and 45 seconds), until—T: "Conscience is a queer whisper."
5—"Over the Top, Boys" (Popular Allegro Moderato), by Berg (1 minute), until—T: "Symonds, I'm going to Coney."
6—Theme (2 minutes and 15 seconds), until—T: "Watch your step, the river's ——"
7—"Savannah" (One-Step), by Rosey (2 minutes and 15 seconds), until—T: "So in due course Blinker."
8—"A La Mode" (Popular One-Step), by Rosey (2 minutes), until—T: "By a sudden miracle."

(Continued in next column)

(Continued from preceding column)

9—"Hunkatin" (Half Tone One-Step), by Levy (1 minute), until—T: "The North Woods seem to him."
10—Theme (1 minute and 45 seconds), until—T: "Of course it had to come."
11—"Agitato, No. 49," by Shepherd (1 minute), until—T: "Brick Dust Row lies." (Shots, police whistle.)
12—"Dramatic Tension, No. 36," by Andino (3 minutes and 15 seconds), until—T: "Don't yell, Sis, a guy."
13—"Andante Doloroso, No. 51," by Borch (1 minute and 30 seconds), until—T: "Sis, you're all."
14—"Barcarole, No. 65," by Buse (Summer Idyll)) (2 minutes and 15 seconds), until—T: "Good night, Bill."
15—Theme (3 minutes), until—T: "On the 10 o'clock boat."
16—"A Garden Dance" (Allegro Moderato Intermezzo), by Vargas (1 minute and 45 seconds), until—T: "Where do you meet these?"
17—"Agitato, No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—S: When salior discovers fire. (Steamboat whistle, fire effects.)
18—"Andante Doloroso, No. 70," by Borch (2 minutes and 15 seconds), until—T: "In the morning."
19—"Air de Ballet" (Allegretto Moderato), by Borch (3 minutes and 15 seconds), until—T: "Now, listen if you will."
20—"Love in April" (Allegretto Moderato), by Kriens (3 minutes), until—T: "Bill, you do that and."
21—Theme (1 minute and 15 seconds), until—S: When Blinker enters Florence's room.
22—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until T: "The real Fairyland," until * * * * * END.

"MISS AMBITION"

(Vitagraph—Corinne Griffith)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "May Dreams" (Moderato Romance), by Borch

1—"May Dreams" (Moderato Romance), by Borch (Theme) (2 minutes and 45 seconds), until—At Screening.
2—"Little Lady" (Allegretto Intermezzo), by Klein (2 minutes), until—T: "Sunday the big day" (automobile effects).
3—"A La Mode" (Popular One-Step), by Rosey (3 minutes and 30 seconds), until—T: "Say, Marta, ain't it about——?"
4—"Gavotte-Pompadour" (Characteristic), by Langford (2 minutes and 45 seconds), until—T: "Another day, Edith Webster."
5—Theme (2 minutes and 30 seconds), until—T: "What do you think uncle has?"
6—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 45 seconds), until—T: "The new life that had come."
7—Theme (1 minute and 45 seconds), until—T: "You're just the girl I've——"
8—"Marionette (Allegro Leggiero), by Arndt (3 minutes and 15 seconds), until—T: "With the passing months Larry——"
9—"The Golden Youth" (Valse Lento), by Rosey (3 minutes and 15 seconds), until—T: "Carrying out her resolve to——"
10—"Andante Appassionato No. 57," by Castillo (1 minute and 30 seconds), until—T: "I meant everything I have."
11—"Andante Dramatico No. 62," by Borch (3 minutes), until—T: "You have nobly repaid me."
12—"Alborada" (Caprice Espagnola) by Andino (3 minutes and 15 seconds), until—T: "The blindness of ambition."
13—"Memories" (Characteristic Andante Cantabile), by Crespi (3 minutes and 30 seconds), until—T: "Always thinking of the wrong", (telephone-bell).
14—"Kathleen" (Valse Lento), by Berg (1 minute and 15 seconds), until—T: "The night of the reception" (telephone-bell).
15—"Pathetic Andante," by Vely (3 minutes), until—T: "My dear why don't you go."
16—"Agitato No. 49," by Shepherd (3 minutes), until—T: "The anonymous letter" (china-crash).
17—"Visions" (Intermezzo Characteristic), by Buse (3 minutes and 30 seconds), until—T: "And this is what ambition——"
18—"In a Red Rose Garden" (Moderato Intermezzo), by Gaston (4 minutes and 15 seconds), until—T: "He can't see any one."
19—"Midsummer Night's Serenade" (Andantino), by Albeniz (2 minutes and 30 seconds), until—T: "Contractor in difficulty" (newspaper).
20—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 45 seconds), until—T: "Good old Blair."
21—"Idlewilde" (Allegretto Grazioso), by Gottschalk (2 minutes and 15 seconds), until—T: "The great day."
22—Theme (1 minute and 45 seconds), until—T: "At last." * * * * * THE END.

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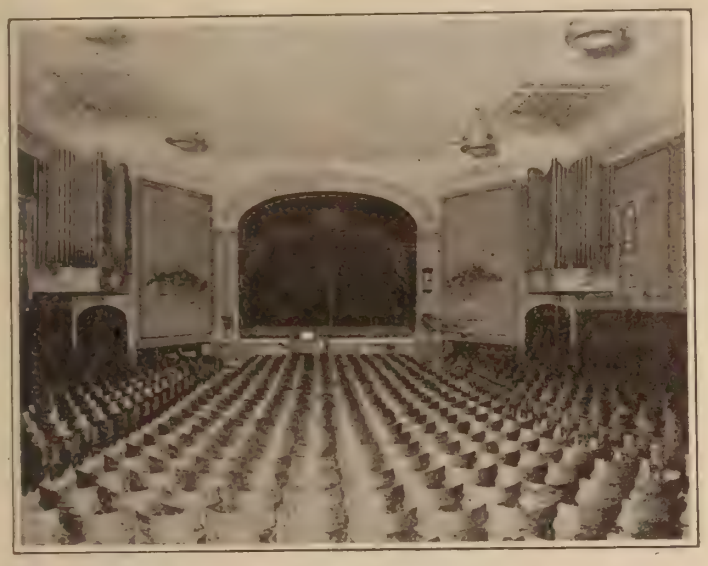

Interior of Colonial Theatre, Tacoma, Wash., Under the Same Ownership as the Rialto Which Has Just Opened

Splendid Rialto Opens in Tacoma

SATURDAY, September 7, saw the opening of the newest and handsomest theatre in Tacoma, Wash., the Rialto. Governor Earl Lister, of the State of Oregon, Mayor C. M. Riddell, Gen. Cornelius Vanderbilt and the presidents of the Commercial and the Rotary clubs were among the notable guests on the opening evening.

The new house stands at the corner of Ninth and Market streets, in the center of the business section of the city. The exterior is in the Florentine period of the Italian Renaissance. The interior represents dignity and blended colors, but more than actual beauty, the thing that has been sought in this house is real comfort and perfect exhibition of the motion picture. The house seats 1,500, the far greater portion on the lower floor. In the balcony there is a double set of loges, furnished with upholstered wicker rocking chairs and seating from four to ten persons each.

Indirect lighting is used through the theatre and the arrangement of the screen results in complete elimination of the eye strain. The ventilating system is capable of driving through the house 1,800,000 cubic feet of air an hour. A complete vacuum cleaning system has been installed for use after each day's closing. Sanitary drinking fountains are installed on both floors.

One of the distinctive effects of the auditorium decoration is the brilliant treatment in tones of blue of the main cornice frieze in vivid contrast to the subdued color harmony of the wall and ceiling panels, the former treated in blended silk effect. The foyer treatment is carried out in the more subdued tones of the auditorium.

The hangings in the theatre are of blue and gold damask combined with soft shades of old blue silk, making graceful cascades. The trimmings are of blue and gold silk combined with metal gloom.

The floors are covered with a luxurious gray and blue plaid wilton carpet. The upholstering of the railings surrounding the boxes is in blue; the boxes themselves contain comfortable reed rocking chairs with cushions to match.

"A dream of daintiness" would be a fitting description of the women's rest room, just off the second floor balcony. No expense has been spared in making it a true place of rest and retirement, with every convenience for the rearrangement of a woman's toilette. Draperies of rich brocade in purple-black and gold unite with a floor covering of purple-black wilton carpet to bring out the beauties of the solid mahogany furniture.

In the man's smoking room the draperies are of English sundown in blue, yellow and gray. Blue and yellow wilton carpets match the draperies, while the masculine touch in the furniture is supplied by solid cathedral oak.

The main entrance feature, or rotunda, is in reality the keynote of the entire design both in form and color.

Its circular form lends itself most advantageously to the solution of the difficulties presented by the unusually steep grades of the sidewalk, but at the same time necessitated intricacies of workmanship. The warm tones of the decorative frieze rendered in such masterly abandon in the true Italian renaissance freedom of line and color afford full opportunity for the unlimited expression of the decorative art, and in conjunction with the soft glow of the cove illumination reflected from the shallow dome of the ceiling produce an effect at once unique and magnificent in its gorgeousness of color.

On the Ninth street side both on the main floor and balcony levels such of the space not required for theatre purposes is devoted to store space available in such units as the tenants may require. Owing to the exigency of war and the serious problems of transportation, two big features yet to be provided are the pipe organ, which is a duplicate of the largest organ installed in this country, and the dimmers by which the delicate gradations of the electric illumination is controlled.

H. T. Moore is president of the Moore Amusement Company, owner of the Rialto as well as the Colonial, and active manager of the two theatres.

Directory of New Theatres

ILLINOIS

Jones, Linick and Schaefer acquired the building and site at 14 and 16 West Randolph street, Chicago, and will convert it into a theatre.

The new fireproof modern Gem theatre has just been completed at Litchfield.

Daley and Devit, owners of the Liberty theatre at Carlinville, have purchased the Nathan Wool House at the northeast corner of the square, and will erect a theatre there as soon as material can be secured.

INDIANA

M. Switow, who built the Dream theatre at Jeffersonville, has just acquired the site for a new theatre which will be built as soon as material can be secured.

NEW YORK

At Sayville, Mr. Henry Kest whose Novelty theatre burned down recently, has plans drawn for an entirely new modern theatre to be erected at once.

Herbert J. Krapp is the architect for the new theatre to be erected at 3819 to 3827 Broadway, New York City.

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Containing all Reviews and Exhibitor Aids since the inauguration in the September 7th Issue of this advanced style of Service

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Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Woman the Germans Shot"

(Joseph L. Plunkitt-Frank J. Carroll. Six reels. Release plans to be announced later)

TO begin with—the story in this picture has been constructed intelligently; and secondly, it has been produced with equal intelligence. Add to those factors the fact that the plot is based on an occurrence that has touched every human heart and you have summarized the strong case in favor of "The Woman the Germans Shot."

Based on the heroic conduct and martyr's death of Edith Cavell, the English nurse executed by the Germans in Belgium, this should not fail to be a good drawing card wherever properly handled. The picture is not gruesome, as one might be led to think by the nature of the subject. Even the shooting scene is devoid of repulsiveness, as all unnecessary details have been omitted.

The skilful construction of the story and careful handling of the direction have resulted in a production that is in keeping with the dignity of the subject—never yielding to the temptation to exaggerate and overplay the subject. Anthony Kelly wrote the story and John Adolfi directed.

The war will some day be over; the miseries it has brought upon mankind will in time sink into oblivion; the world will eventually adjust itself to the new order of things. But the unjust death of Edith Cavell, the Red Cross nurse, whose only crime was that she aided prisoners, shut up in dirt holes not fit even for animals to live in, will not be forgotten.

One more thing that will impress you deeply and make you feel somewhat proud is the revelation of the humanness of the American representative in Belgium. He and his staff fought desperately and until the last to save the nurse's life, although their efforts proved futile.—*P. S. Harrison.*

"Tongues of Flame," with Marie Walcamp

(Bluebird—Nov. 25. Directed by Colin Campbell)

FOR a logical blending of story and natural scenery, this picture could not be improved upon. One feels as having been transported in the woods, when looking at it.

Due to intelligent construction of story, which moves along at a good speed, the interest of the spectator is held steady throughout the picture. The element of heart appeal, contained in some of the situations, reaches the emotions, and contributes towards making the attraction entertaining.

The plot is based on the story, "In the Carquinez Woods," by Bret Harte. It deals with the love between a botanist and a dance hall girl. The girl had escaped from the hands of the sheriff, who had her arrested for stabbing one of her lovers. They marry in the end.

Some of the scenes show a multitude of light-shafts formed by the sun rays shining between the branches of the trees. It is a rare photographic feat, portraying an artistic skill of high degree. This is a sight of great grandeur, which will undoubtedly arouse admiration.

The forest fire is spectacular and realistic.

The picture is clean and should appeal more or less universally. —*P. S. Harrison.*

"Under the Greenwood Tree"

(Artcraft Production, with Elsie Ferguson)

IF your patrons don't get repaid for their investment in enjoyment, they will undoubtedly do so in a good sound sleep. It is as slow and uninteresting a picture as has ever been projected on the screen. It belongs to the days when the motion picture was a novelty, and when any moving object on the screen would draw the crowds and satisfy their curiosity.

Barring the first half reel, there is no action in the plot. It appears as if someone has nailed it down, the sub-titles becoming the chief motive power. The latter consist of phraseologies, written in classic style, resembling the poetic, with a touch of romance, uttered by the characters, with an appeal to the moon, waters, nature, etc.

The theme of the story is love, a principle that is considered as one of the basic elements in picture production as well as story writing. But love without the assistance of other elements, such as action of plot, heart interest, suspense, etc., does not make an entertaining picture.

The choosing of the story, for a particular player, is an art which has not been given a proper study, it seems. Many a good star has been hurt by unsuccessful selection of vehicles. This one will certainly not augment the drawing powers of such a capable actress as Miss Ferguson is.

The picture is clean. Length, 5 reels.—*P. S. Harrison.*

"She Hires a Husband," with Priscilla Dean

(Bluebird—Dec. 2. Directed by Jack Dillon)

PRISCILLA DEAN has demonstrated in "Brazen Beauty" that she can act. All she now needs is story and director. She is provided with both in this offering, the result being an interesting and entertaining picture.

Rapid action of plot and suspense, due to intelligent construction of story, are the predominating features in this attraction. You can add the element of heart appeal, contained in a few of the situations.

The heroine becomes the object of your compassion, on account of the uncongeniality of her environment. You can't help sym-

(Continued on page 2896)

"MIRANDY SMILES"—PARAMOUNT

Vivian Martin Upholds Tradition by Making Another Good One

SO far, no picture in which Vivian Martin appeared could conscientiously be called poor. This one is no exception to the rule.

"Mirandy Smiles" will, without any question, please your patrons, as it combines several of the emotion-affecting elements, the most predominating among them being comedy and pathos. It is the kind of a picture that puts people in happy mood and disposes them so as to be willing to tackle the most grim problems of life.

In a plot based on the book, "The Little Scrub Lady," by Belle Maniates, the heroine is introduced as a girl of poor circumstances, helping her mother and her little brothers by doing scrub work. Her beauty attracts the attention of a fine young man. Love springs between them, eventually becoming engaged.

No jealousies, or intrigues of any description, are introduced to mar the happy tone of the story, which is taken from a page in real life. Several little children and a dog have been employed instead, adding human touches, the kind that never fail to appeal.

The picture is clean and offers wholesome entertainment to all.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mirandy Judkins, a Scrub Lady...Vivian Martin
Teddy Lawrence, a Musician...Douglas MacLean
John Kennedy, the Rector.....Lewis Willoughby
Rose White, a Teacher.....Gean Gennung
The Boarder.....William Freeman
Mrs. Judkins.....Maym Kelso
Mrs. White.....Elinor Hancock
Annie May.....Frances Beech

From Belle K. Maniates' "The Littlest Scrub Lady."
Scenario by Edith M. Kennedy.
Directed by William C. De Mille.
Photographed by Frank E. Garbutt.

CATCH LINES

Romance took charge of the organ stops and Teddy Lawrence, their master, could only play the one tune, "I love you."

Douglas MacLean, hero of "Johanna Enlists," in which Mary Pickford played, is seen opposite Miss Martin in this charming romance.

Tired of the war stuff? Of the melodramatic spy play; of the same old eternal triangle done in the same old way? If you are, see Vivian Martin in "Mirandy Smiles." Mirandy's smiles are as contagious as the influenza.

Of course a lot of weddings are held in churches, but is a church usually considered a romantic spot? Mirandy found it full of romance and she didn't fall in love with the minister either.

AD TALK

"Mirandy Smiles" will be the featured attraction at the ——— theatre on ——— of ——— week and will remain for ——— days thereafter. This is a Paramount Picture and its star none other than Vivian Martin, the charming young actress who has achieved an enviable reputation through her long list of successes for this company. "Mirandy Smiles" is an adaptation from a novel by Belle K. Maniates which, in its printed form, was called "The Littlest Scrub Lady."

The story of "Mirandy Smiles" is refreshing and original in that none of the usual melodramatic or hackneyed devices are utilized to tell it. It is simplicity itself dealing with the life of Mirandy Judkins, who helps her mother as scrub girl in the Opera House in a small town of the middle West. Her love story and her activities through the day when she brings smiles and gladness into the hearts of all, make an entertainment that is unusual. That our patrons will appreciate it we haven't a doubt. There have been so many war plays, so many spy plays, so many heavy melodramas of late that a picture such as "Mirandy Smiles" is a welcome change as well as a treat.

Edith M. Kennedy, author of "Her Country First," which also starred Miss Martin, and "The Bravest Way," featuring the Japanese actor, Sessue Hayakawa, picturized "Mirandy Smiles" from the original novel. She has done yeoman work with the scenario, nor has William C. De Mille left anything undone that he should have done in the way of production. He is one of the most versatile directors at the Lasky studio in California and "Mirandy Smiles" gives ample proof of that statement. Douglas MacLean, leading man opposite Mary Pickford in a number of productions is so cast in this picture.

THE STORY

In a small middle western town, Mirandy Judkins works as scrub girl in the Opera House helping her mother, who has a large family to provide for. One day Mirandy meets Teddy Lawrence, the church organist, who invites her to come to St. Marks and hear him play. When she keeps her word and comes to the church Teddy asks Rose White, the Sunday school teacher who is engaged to John Kennedy, the rector, to take a personal interest in Mirandy. Rose is only too glad to do this. Mirandy is impressed with Kennedy's appeal to his congregation to save and give to their limit. As a consequence she asks that the church give her the choir surplices to wash in order that she may earn money. Rose gets this work for her. One day Kennedy is astonished to come upon Mirandy dressed in one of the surplices and giving a "sacred concert" before the children of the neighborhood. The proceeds net 37 cents, which she turns over to the church.

Kennedy proposes to Rose and she promises to send him a written reply. She writes a note of acceptance and pins it to the rector's surplice but it falls to the floor where it is found by Mrs. Judkin who pins it to Rose's waist and sends it home. Rose is disturbed at the minister's silence at first but is greatly delighted when the mystery is cleared by the return of the note.

Later Mrs. Judkins comes into a sum of money and she plans to take Mirandy to the country to live on a farm. Mirandy, who has grown to love Teddy, protests, because she has no liking for cows and pigs. Then Teddy tells her that the best thing for her to do is to go away to school and receive a proper education and that when she returns he will have something very important to tell her.

ADVERTISING AIDS

PAPER:—Two one-sheets (one scene, one pose of star); two three-sheets (two scenes from production between star and MacLeon); one six-sheet (picture of star in character); one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white photos; eight 11 x 14 sepia photos; one 22 x 28 sepia photo; 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These indicate the humorous and human side of the production. There is a good scene between star and MacLean to be obtained in two and three-column size, while the other scenes in these sizes are unusually good. Four of the one-columns show star in character, the other is a line cut.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The regular one, two and three-column advertisements can be secured from Paramount on this production.

SLIDE AND MUSIC CUE SHEET are among the other accessories obtainable on this production.

SUGGESTIONS

While Vivian Martin has not attained the popularity that has come to other stars of the Paramount constellation, none can say that her pictures have ever been anything but refreshing, clean and always dwelling on the happy side of life. If you are located in a family neighborhood where you think this type of picture goes well, be sure to play "Mirandy Smiles" up in this manner and dwell on the fact that Miss Martin is always to be associated with pictures of such a type. It will certainly help to popularize both the star and indirectly and incidentally your house, for if the people get on to her style of production they will be coming again when next you display her name.

In your advertisements it would be well to mention that the picture is an adaptation of Belle K. Maniates' novel, "The Littlest Scrub Lady." There is the usual stunt with books but as the picture bears another title it doesn't fit as an advertising suggestion on this picture as well as it does on others. Play up its lighter, brighter side, its only side in fact, and let it go at that.

Cuts of a Like Character Also Furnished in Two and Three-Column Sizes

"THE SHE-DEVIL"—FOX

This Is Not Theda Bara's Style, Says Harrison

EITHER there is a scarcity of stories, or some one has blundered in selecting this one for Theda Bara. Not only is it illogical, but unfitting her particular talents as well. It belongs to the fiction class in which absurdity, inconsistency and exaggeration are the fundamental features. It is well to picturize such a story provided no attempt is made to present it as a serious thing. The latter is exactly what takes place in this instance, resulting in a product that will hardly satisfy critical audiences.

Barring the fairly speedy action of the plot, there is hardly an element contained in any of the situations that will reach any particular kind of emotions. The whole picture depends on that one element to hold the interest, but the unconvincing construction of the story, handled in a serious manner, destroys all good effect.

The heroine is introduced as a Spanish Senorita, wooed by many a young man, owing to her personal charms and exquisite beauty. Their erotic arrows, however, cannot reach her heart, which she reserves for a Parisian artist whom she met in her home town, a little Spanish village.

Destiny brings her to Paris where, by accident, she gains fame as a great dancer. She weds the artist in the end.

The heroine's Parisian activities are the most unconvincing of all. Sometimes they border to burlesque.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Lolette.....Theda Bara
Maurice Tabor.....Albert Roscoe
Apollo.....Frederick Bond
The Tiger.....George A. McDaniel
Story by Neje Hopkins.
Staged by J. Gordon Edwards.
Photographed by John W. Boyle and Harry Gerstead.

CATCH LINES

Theda Bara in her latest For super-production.

The story of a woman who raised havoc with a dozen lovers.

A woman without a conscience, without a heart, with sympathy toward none and malice toward all—the story of a "She-Devil" with Theda Bara playing the role with splendid abandon.

Produced under the direction of J. Gordon Edwards who staged such lavish productions as "Cleopatra" and "Salome."

A story of southern Europe offering Theda Bara a role which she handles splendidly. It will recall her excellent performance in Fox's "Carmen." You will enjoy this picture of Lolette—the girl who juggled with men's hearts.

AD TALK

"The She-Devil" is the title of the picture which the management of the ———— theatre will present on ———— of ———— week for a run of ———— days. As might be expected from the title this stars none other than Theda Bara. "The She-Devil" is her latest Fox Super-Production, and offers her a role quite different from anything she has undertaken of recent date. As Lolette, she appears as a girl of the mountains of Spain. She is a coquette, a siren, a veritable "she-devil," as the rest of the villagers dub her, and her various suitors squabble with one another over her affections in vain. She even takes delight in egging the men on to come to blows over her. Love never enters her heart.

At least it doesn't until the coming of Maurice Tabor, an artist of Paris, who paints her portrait and wins her affections. When he refuses to take her back to Paris with him she becomes furious, but a way soon presents itself to follow him. Another suitor, the Tiger, a notorious bandit, makes her an offering of stolen valuables thinking so to win her heart. Lolette accepts them, and then manages to evade the Tiger and make for Paris.

Here she again finds the artist and the manner in which she wins him and saves him from the bandit's wrath makes a rapid-moving story of the most interesting and unusual sort. Miss Bara puts all her energy into the playing of Lolette, and never for a moment does she suggest anything else but the coquette and siren. She is ably supported by Albert Roscoe as the artist, and by George A. McDaniel as the Tiger. J. Gordon Edwards, who directed such great Theda Bara productions as "Cleopatra" and "Salome," produced this feature and made a thoroughly artistic picture.

THE STORY

Lolette is a coquette in the lazy little village of Juanguera, Spain, and the lives of her several lovers are made miserable by her unfeeling attitude toward them. Her suitors often come to blows over her, but this only amuses Lolette. But one day she meets her Nemesis in the person of Maurice Tabor, an artist from Paris who paints her portrait. Tabor, however, departs after finishing his work, and she is infuriated when he refuses to take her with him. One on Lolette's particularly strenuous suitors is the Tiger, a bandit. He robs a treasure-laden coach, and makes an offering to her thinking to win her. She accepts the loot, but, contrary to his expectations, makes off for Paris in search of Tabor.

She creates a stir in Paris, and particularly in Tabor, who falls in love with her while she poses for another painting. The Tiger follows Lolette to Paris, and surprises her one night while she is in the theatre with the artist. To escape him she leaps to the stage and goes through a dance that soon earns her great notoriety. However, she elects to turn down all offers and departs again for Spain with Tabor.

While en route in a coach the Tiger holds them up, takes possession of Lolette's jewels, and makes Tabor a captive in his mountain retreat. For Lolette he prepares a sumptuous feast. The girl pretends to accept it all in good faith, and in so doing succeeds in getting the proud Tiger quite intoxicated. When he is powerless she binds him to his chair. She then releases Tabor, and the two make off together, leaving the enraged bandit behind.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored. Title card provided with each set.

SCENE CUTS:—Cuts for text and program pages are provided in one and two-column sizes, all indicative of the character of the production. There are five two-column and four single-column, all of them judiciously selected scenes.

ADVERTISING CUTS:—Fox has prepared a variety of one and two-column advertising cuts on this production, mats of which can be obtained free, electros at nominal price. The wording on these indicates the blase character of the production, and in some instances treats humorously on the star's character. There are four two-column and four one-column.

The Fox publicity department has also supplied a variety of one and two-column cuts in various display type which any newspaper will be able to reproduce or approach from their own stock of type. These are included in "The She-Devil" press book.

Slide and music cue sheets are also furnished on this production while the press book contains a variety of press notices and feature articles of interest. The Fox press books are all complete in every detail. If your local papers runs photoplay supplements they should take an interest in the material supplied, particularly on this production.

SUGGESTIONS

Let your public know that Miss Bara has a role different from the usual vampire part in this picture by making use of such lines as "The story of a mountain coquette who played with men's hearts until one man toyed with hers," and "The love story of a girl who scorned men." This will give a new angle on the picture, and will divide it from the others features in which Miss Bara has played the vampire.

In other respects the exhibitor is quite familiar of the best manner in which to advertise the star. The advertising suggestions in the Fox press book are worthy of notice, inasmuch as they treat the subject from a variety of angles, any one of which may be suited to the individual's theatre.

THE SHE DEVIL
WILLIAM FOX PRODUCTION

There Are a Variety of Scene Cuts in One and Two-Column Sizes

"WHEN DO WE EAT?"—PARAMOUNT

On the Whole, This Is Rated as a Very Pleasing Production

THIS is a pleasing little picture. It combines human element, action of plot, thrills and suspense, including a right amount of comedy, for a diversity.

There are one or two "jarring notes" in it, however, which could have been easily remedied had a resort been made to the plainest principles of common sense. For instance, the hero, a young bank clerk of strict principles, a person who had never in his life touched a card deck, is, with hardly any efforts on the part of the villain, induced to gamble. As is natural, he loses, and not having money to pay, steals from the bank. Now, how much more convincing it would have been had the villain been shown once or twice as tempting the hero!

As the picture is entertaining, the spectator will probably overlook this point. But why not make it right when hardly any extra expense is required, and thus disarm those who watch for opportunities to belittle this new art?

It is a clean attraction.—Released Oct. 13.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Nora.....Enid Bennett
James Waterson Forbes.....Al Ray
Ma Forbes.....Gertrude Claire
"Soup" McCool.....Jack Nelson
"Pug" Hennessy.....Robert McKim
Martin Grubb.....Frank Hayes
By C. Gardner Sullivan.
Directed by Fred Niblo.
Supervised by Thomas H. Ince.

CATCH LINES

An actress from a fourth-rate "Uncle Tom" show fools a pair of crooks and saves a young man from disgrace.

Enid Bennett, a star, whose youth and beauty are matchless, in her latest Paramount picture, "When Do We Eat?"

Directed by Fred Niblo, long one of the leading comedians of the stage, and now one of Thomas H. Ince's most skilled directors.

Written by C. Gardner Sullivan, the screen's most famous writer.

A joyous combination of comedy and drama of a little Mack Sennett farce and subtitles that fairly sparkle with brilliant lines—don't fail to see this new Paramount picture starring Enid Bennett.

The story of a second-rate actress in a fourth-rate road show who found home, friends, love and FOOD on a Texas farm.

"When Do We Eat?" We manage to tackle something about twice a day, but times are hard. Poor Nora who played both Little Eva and Eliza in "Uncle Tom's Cabin" hadn't looked a meal square in the face for months.

When Nora found out that they served three meals a day in jail she wanted a life sentence.

AD TALK

Thomas H. Ince will present the refreshing young star, Enid Bennett, in the Paramount picture, "When Do We Eat?" at the ——— theatre on ——— of ——— week. "When Do We Eat?" is not a satire on Hooverizing as as the name might imply. The title is derived from the plight of Nora, an actress in a very poor road company, doing "Uncle Tom's Cabin" in the Texas tank towns. Nora does not know what one square meal a day looks like, much less three until through a series of startling circumstances, she is set down in the home of Ma Forbes. Farm life agrees with her, and three meals a day work wonders.

How Nora, using her ability as an actress, brings two crooks to justice and saves ma's son from jail makes a photoplay interesting from every angle. Miss Bennett is seen to unusual advantage in the role of Nora. Her youth and refreshing beauty were never more attractively displayed than in the five reels that comprise this picture. Gertrude Claire is seen in the congenial role of Ma Forbes, while Al Ray is the son, Robert McKim and Jack Nelson give a brace of clever performances as the crooks.

"When Do We Eat?" was written by C. Gardner Sullivan, than whom there is no better known nor more skilled screen writer. His story here is a deft combination of comedy, melodrama and a little Sennett farce, the whole being welded together with some of the cleverest subtitles ever flashed on the screen.

THE STORY

Nora thinks three square meals a day an impossibility. She would consider herself lucky if she could get one, square, round or even flat. But Nora's profession refuses to net her the required wherewithal of a meal. She is a member of an Uncle Tom's Cabin company touring the Texas tanks. She plays Eliza and doubles for Little Eva, but despite all her hard work the sheriff brings an attachment against the show. Nora incurs the good man's wrath when she rolls him up in one of the drops, and in order to escape it boards a freight train bound for nowhere. When she discovers that a tramp is also a passenger on the train she jumps off and lands in a hay field. Here is another sheriff who insists that she is a bad character and puts her in the town jail.

Nora likes this because she gets a square meal, but she is saved from prison bars by Ma Forbes, a kindly matron who runs a farm and takes in summer boarders. The good home and ma's kindness—and her cooking, too—work wonders with Nora. She is perfectly happy, and not the least part of her happiness are the moments she spends with James Forbes, the son of the house, cashier in the local bank. James is a likable fellow, but just a little too puritanical to be altogether human on the surface. "Soup" McCool and "Pug" Hennessy are boarders at Ma Forbes. These two gentlemen are from Chicago, and are awaiting orders from their boss to crack the safe in the local bank.

Through a coincidence they are led to believe that Nora has been sent to co-operate with them. Hennessy teaches James the fine art of poker, and exacts three hundred dollars payment which sum James takes from the cash drawer of the bank. Nora, acting her part of confederate, breaks into the bank with the crooks and opens the safe (James having given her the combination). She then gives the alarm, and the crooks are captured. The money is found on them, including the three hundred stolen by James. In this way does Nora repay Ma Forbes' kindness to her, and after this James is not slow to propose.

SUGGESTIONS

This is a combination of comedy and melodrama, although the former element predominates. In all advertising aim to bring out this lighter side of the production, as without doubt it is has the larger appeal. People seem to tire of a diet of serious and heavy plays, so when "When Do We Eat?" comes around make a little noise about its light and happy character. The story is such a clever combination of various elements that there will be no come-back.

Miss Bennett has been starring for a year now, and her youth, beauty and ability have carved for her a place of importance in the Paramount constellation. Feature her well and tie her name up with the picture by stating that it is typically her kind of story. She has done pictures accentuating the comedy angle quite regularly. You can popularize her if you drive this fact home on this production, and all others of a similar sort in which she appears. You always play Fairbanks up in his particular line, and Chaplin in his. Do this with Miss Bennett and other stars whose appearances are in a certain type of picture, or rather in a certain type of role, and you will benefit.

The name of the director, Fred Niblo, and the other members of the cast can be used to advantage.

They called her Velvet Mary because she was a soft worker!
VELVET MARY is due to pull off a little job at a small-town bank where they are so simple that they think a safe that's locked is a safe safe—but the cashier's sweetheart has been made very bright by Cupid, and the way she cans Velvet Mary's little game will tickle you silly.
THOMAS H. INCE
presents
ENID BENNETT
IN
"When Do We Eat?"
A Paramount Picture
By C. Gardner Sullivan
Directed by Fred Niblo
Photographed by Robert Newhard
Supervised by Thomas H. Ince

The Above Ad Cut With Mortise at Top and Bottom for Exhibitors' Announcement is Obtainable

"THE MAKE-BELIEVE WIFE"—PARAMOUNT

Fairly Good Picture, with Steady Action and Good Scenes

THIS is only a fairly good picture, nothing more. There are hardly any points in it that will startle one, but the fairly steady action of the plot, the comedy in some of the situations, the beautiful natural scenery, combined with the charms of the star make it entertaining.

The story belongs to the romantic class, the kind that please well, but never leave a lasting impression. Their entertaining values can usually be augmented by proper presentation. In other words, a cheerful atmosphere in a theatre can do a great deal to help it along.

The heroine is presented as the daughter of wealthy parents, who, in order to stop gossip, is compelled to marry a not much virtuous man, with whom she spent over night in a lonely cabin after losing the trail. It is the agreement that they should divorce immediately after the marriage, but it develops that they are much satisfied to leave things well enough alone, much to the disappointment of one fiance and one sweetheart, who are eagerly awaiting for the separation. The heroine finds out that she loves the hero, and that the prospects seemed to her he would make a good husband.

This attraction should help make a good bill for a change.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Phyllis Ashbrook.....Billie Burke
Mrs. Harbury.....Isabel O'Madigan
Anita Webb.....Wray Page
Roger Mason.....Alfred Hickman
Mrs. Ashbrook.....Ida Darling
Eileen Harbury.....Frances Kaye
Mr. Ashbrook.....Bigelow Cooper
John Manning.....David Powell
Donald Ashbrook.....Howard Johnson
Mr. Harbury.....F. Gatenbery Bell

By Edward Childs Carpenter.
Scenario by Adrian Gil-Spear.
Directed by John Stuart Robertson.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one star stock twenty-four-sheet stand; one rotogravure one-sheet; one twenty-four-sheet stand (special for this production). All paper has Miss Burke prominently displayed. One of the one's and both three's contain scenes, the other paper poses of star.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These are scenes denoting light character of production, while four of the one-columns show poses of Miss Burke in character.

STOCK CUTS AND MATS ON STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—These are in the one, two and three-column sizes furnished on all Paramount and Artcraft productions.

Slide and music cue sheet.

AD TALK

Charming and piquant Billie Burke will be the star at the ———— theatre on ———— of ———— week in her latest Paramount photoplay, entitled "The Make-Believe Wife." This is an ideal picture for the star, suiting her talents to a nicety and giving her ample opportunity to display those abilities and charms that have made her such a favorite both on the screen and stage. "The Make-Believe Wife" was written by Edward Childs Carpenter, author of "The Cinderella Man," "The Three Bears" and other successes of the stage, and in it he has treated delicate situations with delightful humor and ingenuity.

Miss Burke has the role of Phyllis Ashbrook. Phyllis holds forth at a house party in the beautiful Adirondack Mountains when the picture first opens. While on a walking trip she is lost with John Manning, and when a storm comes up they are obliged to take refuge in a mountain lodge. And the storm keeps up all night so John stretches himself out by the fireplace, and Phyllis turns into the bunk. When morning comes they are found, and, oh! horror of horrors, in each others' arms! Explanations are to no avail. The truth of the matter was that Phyllis has been scared to death by a bear, and had flown to John for protection. But a minister is called in, and the two are married, even though each one happens to be engaged to some one else.

How Mr. Carpenter has developed his comedy from here on must be seen to be appreciated. Suffice it to say, that it winds up as humorously, as full of pep, as it starts, and Miss Burke is charming from first to last. Her support includes David Powell, one of the most prominent and capable leading man of the day.

THE STORY

Phyllis Ashbrook is hostess at a house party in the Adirondack Mountains. There are two engaged couples in the party. Phyllis herself has promised to become the wife of Roger Mason, while John Manning and Anita Webb have vowed to one another to go before the minister. But while climbing a mountain Phyllis and Manning are separated from the others and are soon lost. When a rainstorm comes up they take refuge in a cabin, and are forced to spend the night there. The next morning when a searching party flings open the door Phyllis and Manning are seen in each other's arms. They explain that Phyllis was frightened by a bear, but this is no use. The rest of the guests insist on a marriage to protect the name of Phyllis Ashbrook, and as a consequence the knot is tied.

Immediately afterward Manning determines to leave for China to permit his wife to obtain a divorce. But as luck would have it, he makes off with Phyllis' suitcase. And, of course, Phyllis has his. When she gets to the city she decides to stay at Manning's apartment, and her maid brings her wardrobe to the new home. Manning, while bound cross country, suddenly decides that he could desert Phyllis just as well in New York as in China, and as a consequence makes his way home. Phyllis is out when he enters, and the feminine lingerie scattered all over the place amazes him. When she returns he makes haste to hide it all. Phyllis realizing his predicament insists that she believes he has a woman concealed about the place somewhere.

Anita and Roger call to arrange for Phyllis' divorce, and it is then that the make-believe wife discovers that the two stranded fiancees love one another. In fact, she realizes, too, that she loves Manning, and that she doesn't want a divorce at all and so everything ends happily.

CATCH LINES

Caught in a rainstorm Phyllis Ashbrook and John Manning were obliged to spend the night alone in a little Adirondack lodge. When their friends found them in the morning they sent in a hurry call for a minister that Phyllis' name might be protected through marriage! A fine collection of friends to have!

A brilliant society comedy by Edward Childs Carpenter, author of "The Cinderella Man."

Billie Burke, than whom there is no more fetching star on either screen or stage in her latest and most amusing Paramount photoplay.

They found Phyllis in John's arms and were shocked. John explained that she had been afraid of a bear. But they laughed and suspected John of a lot of evil things. And as for Phyllis. Good gracious! She must marry him immediately in order to protect her name. But come to the ———— theatre, and see who laughed last and —best.

When John returned to his rooms he discovered the place strewn with feminine lingerie. Then he heard his wife coming. He made a futile effort to collect it all and hide it. How was poor John to know that the finery belonged to her—his wife? Poor John!

Sterling support is rendered Miss Burke by a cast headed by David Powell, Alfred Hickman, Wray Page, Ida Darling and Bigelow Cooper.

SUGGESTIONS

Aside from the drawing power of Miss Burke, the biggest thing in favor of this production is its light and amusing character. It is to be classed with the polite comedies that deal with domestic life in a highly polished and clever fashion. In your advertisements try to bring this out. Your artist will be able to dope you out some good newspaper advertisements and special cards for your lobby if you get a set of stills for him. Try to get him to do his drawings after the style of those old Bluebird inserts by Burton Rice. This, of course, isn't an easy matter, but if the style can even be approached it will help. This type of stuff is unusually attractive, and if the scenes selected for reproduction in this way contain spice or pep, or whatever you will, the showing will be striking.

Edward Childs Carpenter, author of "The Make-Believe Wife" is a playright of note, his most notable recent success being "The Cinderella Man," which was subsequently made into a picture. If you are in a big city use his name. You have a popular supporting cast to boost along in this feature, too. David Powell has appeared in many pictures, and you might do well to mention his name in the billing.

All Advertising Cuts on This Paramount Production Are Unusually Good. Aside from the Above One-Column Cut There Are Layouts in Two and Three-Column Sizes. Aside from the Display Which is Meritorious, the Wording Below Giving the Slightest Hint as to the Character of the Story is Well Selected

"THREE X GORDON"—HODKINSON

Comedy and Action Are the Motive Power of This Picture

AS it was stated in the advance page of last week's issue, this is a picture that will offer your patrons good entertainment.

It is the light kind of an offering, comedy and plenty of action being the principal elements upon which it has been based.

The story introduces the hero as the son of a rich father. He is cut off from any further allowance and told to go and make his own living. He accepts the challenge, goes away, gets a job on a farm along with his friend, and makes good. They then decide to utilize their own experience to make money. They open a school for such kind of worthless sons of rich men as they themselves used to be, eventually making a great success. On their return home they are received with open arms by their sweethearts, who had never lost faith in them.

It is a clean attraction and should have a universal appeal.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Harold Chester Winthrop Gordon, J. Warren Kerrigan
Jim Gordon.....Charles French
Dorie Webster.....Lois Wilson
Dorie's Father.....Gordon Sackville
Walter Webster.....Jay Belasco
Archie.....John Gilbert
Farmer Muldoon.....Walter Perry
His Daughter.....Leatrice Joy
Josiah Higgins.....Don Baily
Thomas Jefferson Higgins..Stanhope Wheatcroft

By Kenneth B. Clarke.
Directed by Ernest Warde.
Photographed by Charles Stumar.

CATCH LINES

Harold Chester Winthrop Gordon had too much money, too much spare time, too much sleep, too much wine and too much of a name. How he got rid of all these unnecessaries is attractively told in J. Warren Kerrigan's latest photoplay, "Three X Gordon."

J. Warren Kerrigan stars in an interesting story by Kenneth B. Clarke, and is again supported by pretty Lois Wilson.

Harold Chester Winthrop Gordon awoke one day, or more explicitly, one afternoon, to the bare facts that his father had turned him out minus a bank roll, that the stern parent of the girl he loved had forbidden him to call, and that his club had closed and barred its doors to him. It meant just one thing to Harold Chester Winthrop. That thing was WORK, something he had never tackled in his life.

AD TALK

J. Warren Kerrigan will be seen at the ——— theatre on ——— of ——— week in his latest picture, "Three X Gordon." Although the title of this feature might suggest another story of the Wild and Woolly West, such is not the cast. "Three X Gordon" is the story of the regeneration of a young millionaire who has wasted his time and money on fast living. When his father refuses further funds, when he is forbidden to see the girl he loves, and when his favorite club closes its doors to him, Harold Chester Winthrop Gordon is obliged to search for employment. Being a wise young fellow when he takes the trouble to think, the first thing he undertakes is to rid himself of his superfluous means. He x's out the first three, and thereafter makes it known that he wishes to be called Three X Gordon.

With another young fellow from his set Three X secures employment on a farm, and gradually learns to know what work—and the joy of it—means. Later he conceives the idea of establishing a farm for the making over of rich men's sons who previously spent their time in the hotel lobbies, cafes and cabarets. His plan is successful, and he soon has a thriving establishment. When the war breaks out he hies to a recruiting station and presents himself at the head of his charges, ready and fit for military duty.

There are two charming love stories running through this picture, the main one being between Three X Gordon and Dorie Webster. Lois Wilson who has appeared in all of Mr. Kerrigan's recent pictures appears to charming advantage as the girl. Kenneth B. Clarke is the author of this picture, which the management of the ——— theatre considers a distinct novelty.

THE STORY

Harold Chester Winthrop Gordon, a young man of leisure, a spendthrift, patron of the gilded cafes of Broadway, awakes to three unpleasantly commonplace facts one particular afternoon. Mr. Webster, father of Dorie, the girl to whom he things himself engaged, forbids him the freedom of his house that he has had before, Mr. Gordon, his exasperated parent, stops paying his bills and supplying pocket-money, and his club lets it be known that it won't complain at all if he resigns. Harold Chester Winthrop Gordon doesn't know what to do. He has never worked, either honestly or dishonestly, but being a good fellow at heart he resolves to search for some means by which to earn a livelihood. His first act is to cancel the Harold Chester Winthrop from his name. Henceforth, he declares, he shall be known as Three X Gordon.

In company with another young man of his own type he starts West, but only gets as far as a little town in New Jersey. Here the two young men secure employment on a farm, and for the first time in his life Three X Gordon arises before noon—very much before noon, in fact. His muscles, untried, develop a terrible soreness at first, but it is not long before they become hardened, and Three X begins to enjoy his work. When the summer ends Gordon and his friend resent the idea of going back to the city. So they conceive the idea of establishing a farm for lazy sons of rich men. The idea is a great success, and shortly afterward Gordon is busy molding useless spendthrifts into real men.

Finally when war is declared against Germany, Gordon is able to present himself at the recruiting office at the head of a dozen or so young men all in the best condition to serve their country in the field.

SUGGESTIONS

This is in no sense a war picture—there are no battle scenes, etc. You might, therefore, inject a different appeal into your advertisements by terming the production a "picture of *war time* in which a waster becomes a man." Let it be known that the story deals with conditions here at home and not in Europe, and you will awaken a new interest.

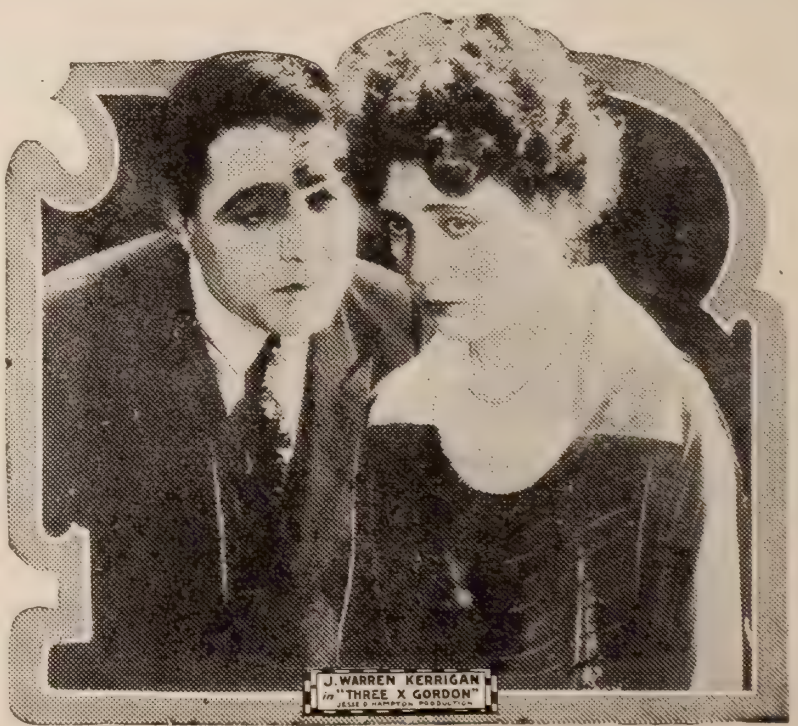
While, of course, you will feature Kerrigan, don't forget Lois Wilson, who has been his leading woman in many pictures and who possesses a distant appeal.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photos are furnished in the sizes of 11 x 14 and 22 x 28. These include pictures of star and scenes of production.

CUTS AND MATS:—Two two-column; two one-column. One of the two's is a scene with Kerrigan and Lois Wilson. The other two shows head and shoulders of star in uniform. The ones have star in other poses. These cuts are made for the text pages of newspaper or program, but can also be employed to dress advertisements if desired.



These Are Two Star Cuts in One-Column Size, and Also One of Kerrigan in Two-Column Size

"THE VANITY POOL"—UNIVERSAL SPECIAL

Here's One That Will Go Different in Various Localities

OWING to the nature of the subject—scandals and intrigues among married people, chiefly to satisfy personal spite—this picture will have a rather narrow appeal. Some people revel in this sort of topics, others, again, object to them sternly. On that account, the satisfaction it will give depends entirely on the taste of the audience to which you cater.

The fundamental idea of the story is a married man and prominent citizen's love for a poor but charmful young lady, whom he assisted financially. His enemies attempt to make a capital case out of it, but his wife, in order to save her own reputation, steps in and extricates her husband out of an uncomfortable situation.

The scene showing the woman losing her balance and starting to fall off the window, is repelling. To a great number of people, especially to the women, such a sight is sickening.

The picture is not unclean. It has been produced artistically.

An extensive review was given in issue of October 12, on page 2443.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Marna Royal.....Mary MacLaren
Gerald Harper.....Thomas Holding
Carol Harper.....Anna Q. Nilsson
Drew Garret.....Franklyn Farnum
Diana Casper.....Marin Sais
Uncle Penny.....Winter Hall

Story by Nalbro Bartley.
Scenario by Ida May Park.
Direction by Miss Park.

CATCH LINES

A picture of the high and the low in society—of the high and the low in politics—affording a contrast that has been utilized to its fullest dramatic extent.

A powerful drama of social and political life interpreted by a cast that includes five proven stars—Mary MacLaren, Thomas Holding, Anna Q. Nilsson, Franklyn Farnum and Marin Sais.

Beware the Vanity Pool! Its waters are deep and he who goes beneath the surface may never rise again!

Innocent facts contorted into a gross scandal ruined Gerald Harper's chances of becoming governor of the state—but he gained a lesson that brought him more than the executive chair.

Franklyn Farnum—Mary MacLaren—Anna Nilsson—Marin Sais—Thomas Holding. That's quite an array of talent for a single picture, isn't it? You will see them all—five stars—in the special attraction, "The Vanity Pool," now at the ———— theatre.

AD TALK

The Universal Special feature, "The Vanity Pool," will be the attraction at the ———— theatre on ———— of ———— week. The management feels confident that this offering will prove of unusual interest to ———— patrons, for all of a picture's essential elements are, in "The Vanity Pool," of extraordinary merit. The story, bearing the name of Nalbro Bartley as author, concerns the social and domestic relations of a group of really interesting people, in which the principal figures are the candidate for governor, his wife and the other woman. It cannot be said, however, that this "eternal triangle" is developed in anything but an original manner. It gives rise to a succession of dramatic situations that sustain the interest from beginning to end.

Secondly, the cast assembled to interpret the various roles of "The Vanity Pool" really deserves the term "all star." Headed by Mary MacLaren, long a favorite in Universal pictures, the cast includes such well known talent of the screen as Thomas Holding, Anna Q. Nilsson, Franklyn Farnum, Marin Sais and Winter Hall. These popular players are ably assisted by Frank Brownlee, Virginia Chester, Willis Marks and May Talbot. There is no denying the fact that this list of names is one of the most imposing ever awarded the roles in a single picture. At least five of these players have long been stars in their own right. Their union in "The Vanity Pool" only goes to show to what extent the Universal company goes in securing the best for the public.

The story was produced under the direction of Ida May Park, one of the three successful women directors in the business, and her work on this subject stamps her as possessing infinite talent and resourcefulness.

THE STORY

Gerald Harper and his wife, Carol, have been married for twenty years and their love for each other has grown cold. The only thing that holds them together is Gerald's candidacy for the governor's seat, for Carol's ambitions are to be "the governor's lady." With this more or less vain ambition, Carol works for Gerald's election by persuading her friend, Diana Casper, to use her influence with Jarvis Flint, a politician. This work consumes considerable of her time, and in return Gerald undertakes to make a few trips for her into the settlements. On one of these occasions he meets Marna Royal, the flower of an unlovely family of the tenements. She is apparently only a child, but a strong attachment springs up between the two. One day Gerald sees her in woman's clothes and, unable to resist her beauty, kisses her. She believes that this is a promise of marriage.

Diana is unsuccessful in her attempts to secure Flint's support because the politician makes unwelcome advances toward her. She learns of Gerald's innocent affair with Marna and, going to Garret, Gerald's intimate friend, says that she will expose the candidate unless he (Garret) marry her. Garret refuses and as a rseult Diana spreads the scandal. To counteract it, Garret brings Marna to the Harper household. She then learns that Gerald is married and is very unhappy. Flint lies to Marna regarding Gerald's character and, in sorrow, she returns home.

The unscrupulous Flint and the spiteful Diana meet death in a struggle. Gerald, contemplating suicide, is saved by Garret, who urges him to go away and begin over. Garret himself seems destined to look after Marna.

SUGGESTIONS

The all-star cast is the strong selling point with respect to "The Vanity Pool," although again has the Universal company stepped forward with a title that contains numerous possibilities for striking advertising. For your newspaper announcement you might dress your advertisement with a large black star, each point containing a picture of one of the five principal players—MacLaren, Holding, Nilsson, Farnum and Sais. Such a display is possible if you make use of the stills furnished on this production. In the center run the name of the picture, although the dressing of the rest of the advertisement can best be determined upon by the man who knows how much space he has to use.

Another advertisement of effective design would be produced if a swirling pool formed the background. On this you could build either a sensational or a moderate display by using figures clutching wildly and being swept around by the waters, or else again the faces of the players. This idea, or both of them, can also be carried out for lobby display in the picture line. If you have a good artist he could no doubt design you some telling displays in colors, using the two suggestions above as a basis.

But don't forget your cast, particularly if you have been in the habit of playing Universal pictures before for here you have both Mary MacLaren and Farnum to boost. Don't forget either that Holding was long leading man for Petrova, that Marin Sais was a Kalem favorite last doing the series "The Social Pirates," and that Anna Nilsson is perhaps one of the best known leading women on the screen today. In publicity stories play up these stars and you will attract attention to your attraction.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet, one 24. Paper is striking and title has been brought out effectively, as well as the fact of the all-star cast.

LOBBY DISPLAY:—The usual selection of scene and star stills in the standard sizes is furnished with "The Vanity Pool." A title card is supplied with each set.

CUTS:—One and two-column cuts prepared that they may be used in either advertising or text pages are provided on this production. Stock cuts of at least two of the stars (MacLaren and Farnum) are also on hand at the various Universal exchanges.

Slide, music cut sheet, window card and press sheet are among the other accessories furnished on the picture.

Cuts Are Furnished in One and Two-Column Sizes. The Above of Mary MacLaren Can Be Used to Advantage in Either Text or Advertising Pages. Stock Cuts of Farnum Can Also Be Secured at the Universal Exchanges Handling This Subject

Additional Advance Reviews

(*Continued from page 2889*)

pathizing with her, however obstinate and unruly she may be portrayed, because, underneath the surface, you discern the kind nature of the girl. She simply becomes contrary when antagonized, as she possesses a strong will power, causing her individualism to assert itself. You are rather inclined to blame her aunt for not knowing how to handle her.

"Friction arises between the heroine and her aunt. In order to get rid of her, the latter conspires to entangle the girl in matrimony.

"The heroine breaks off relations with the hero, whom she loves, because of her aunt's overpraises of him. In order to succeed in her purpose, the elderly lady adopts a different attitude. She now speaks unfavorably of the man the heroine keeps company with. The scheme succeeds, as the heroine determines to marry him, in spite of her aunt's apparent objections.

"At the day of the wedding the heroine discovers the plot. Infuriated, she runs away. She asks the first man she meets in the street to marry her for a money consideration.

"After the wedding, the husband prefers to have her instead of the money. When she reminds him of their premarriage agreement, he abducts her to the lumber camp, of which he is the superintendent. He determines to tame her, eventually succeeding, although the task proves somewhat hard. In the end it develops that her husband is none other than her first lover. The long beard was the result of his having lost the razor."

Of course there are several improbabilities in the story. For instance, to quote one of them, it seems incredible that the heroine should not recognize the familiar voice of her former sweetheart especially after the kidnapping. But picture goers invariably overlook such weak points when the picture is entertaining.

It is a clean offering and should have universal appeal. Length, 5 reels.—*P. S. Harrison.*

"Woman"

(Produced by Maurice Tourneur. Release date to be announced later)

THE artistic side of this production is beautifully developed in every detail, with realistic results. But the degree of satisfaction it will give depends almost wholly on the mode of presentation.

If presented along the lines adopted by Manager Rothapfel there is little doubt but what the picture will be a complete success.

This production is based not on a single story, but on five individual episodes, or fragmentary stories, preceded by a short Prologue and followed by an Epilogue.

The picture opens showing a lady in bad temper. Her calm husband then refers to a dictionary for a definition of the word *Woman.* The five stories treated in this offering represent definitions.

No. 1 deals with the downfall of Adam and Eve, as related in Genesis, a subject picturized many times in the past; No. 2, with Claudious, the Roman Emperor, and Messalina, his wife; No. 3, with the mediaeval love affair of Abelard, the great Monk Rhetorician, and Heloise; No. 4, with a Fable of Brittany, while No. 5 deals with a story of the Civil War days, in which a woman, allured by a Gold Watch, betrays the whereabouts of a Confederate soldier to a Northern officer, although she knew he would be shot.

Except that all these episodes are based on a common, fundamental idea—the downfall of *Man* caused by the wiles of *Woman*—they have no relation with one another. They are separate stories, each one treating the same theme under a different garb, the object of all being to strengthen the common theory. The function of the Epilogue, to which they are joined, is to disprove, by contrast, that theory.

Whether the object of the Epilogue succeeds or not is questionable. For my part, I am inclined to doubt it, for the reason that the argument advanced in favor—the part Woman has played in the present war as a Red Cross Nurse, etc., is, although strong, hardly able to offset the equally strong opposing arguments already imbedded deeply in the mind of the spectator.

Again, whether the present day picture goes will accept an entertainment built up on a group of stories treating the same subject, as if they were single reels, is also problematical. A similar theory has been employed at numerous times in the past, with hardly any satisfactory results.

But the greatest weakness of the picture lies in the fact that the spectator, being conversant with the main idea, knows exactly how each story will end. This results in the elimination of the suspense, which is almost indispensable in a picture.

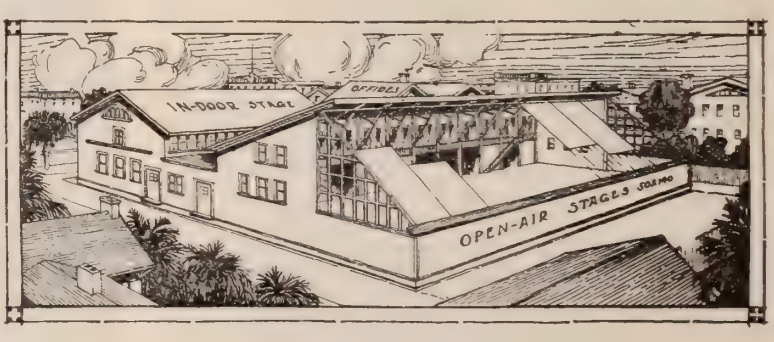
FILE IT

Just a reminder that you can lift the Complete Plan Book from the paper and file it separately. Then it will serve you faithfully in reference to any picture reviewed.

ENJOY SUMMER THIS WINTER

ONLY 30 HOURS FROM BROADWAY

OPEN AIR AND COOPER HEWITT



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596 I. W. Hellman Building Los Angeles, Cal.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Closed Theatres Hurt Other Businesses

SPRINGFIELD theatres were still closed on October 25 due to the wave of influenza sweeping over the country. And one of the most surprising things about the affair is that every merchant in the city is willing to admit that the closing of the playhouses has ruined business. For the past ten days business in Springfield stores has been practically at a standstill. The shutting down of the amusement houses has demonstrated to the satisfaction of shop and store owners that the theatre is a boon to business, instead of a detriment. Before the influenza scare it was nothing uncommon to hear a merchant say that people were spending all their money for picture shows and other amusements, and they were not buying his goods. Now he will admit that people who come downtown to picture shows also come around and buy things. Street-car motormen and conductors also report a falling off in transportation since the closing of the theatres. All evidence points—and conclusively so—that when theatres are running full blast and doing business, every other line is profiting also.

Exhibitors Dislike Overruling of Local Boards

DETROIT exhibitors did not object because they were closed by the Governor and the State Board of Health, but they did dislike, it is reported, for the state officials to overrule the local health authorities who had made a thorough investigation of affairs. Dr. James W. Inches, the health officer in Detroit, had found by investigating that in every large city where the theatres were closed the number of influenza cases increased. Furthermore, Dr. Inches, who was backed up by the other members of the Detroit Board of Health and twenty-five leading prominent physicians, declared to the governor that the theatres were of more value in an educational way by keeping open than they stopped the epidemic by being closed. The exhibitors were very careful in keeping out "sneezers" and those with coughs, were throwing slides on the screens, were co-operating in every way with the board of health, and that to close them would be an injustice to the industry, especially in view of the further fact that Detroit had not been seriously invaded with the epidemic. Regardless of all these arguments, however, the governor over-ruled the Detroit health authorities and declared all theatres must close.

It is not a case of not willing to co-operate, but it is a case with the exhibitors in Detroit—why not let us take care of ourselves? Had Governor Sleeper left the closing optional with the local health authorities it would have permitted hundreds of theatres to be open where there was no epidemic, or where it was very slight.

"We pay three or four different taxes, city and state, an annual fire inspection fee, get hit with all kinds of bad weather, and yet we are always the first to suffer," said Phil J. Gleichman, managing director of the Broadway-Strand theatre, Detroit. "I sincerely feel that the theatres were discriminated against. There was no more reason for closing the theatres than the department and five-and-ten-cent stores—yet these places were allowed to remain open and the theatres closed."

Milwaukee Managers Optimistic Over the "Closed Period"

E. C. BOSTICK, manager of the Merrill theatre, Milwaukee, is a real optimist. When interviewed as to the prolonged closing of the theatres due to the epidemic, he said, "The 'flu' epidemic has given us a chance to do a thorough house cleaning, and when the ban is lifted we will be in fine shape to entertain the movie lovers of Milwaukee. All my employees of the theatre have been given employment in the theatre, doing general cleaning and repairing. Since we took over the Strand theatre the employees have been divided between both houses."

The Merrill management retained, on full pay, the eight girl ushers, cashier and stenographer, during the closing period.

Leo Landau, manager of the Butterfly theatre, Milwaukee, is also in accord with Health Commissioner Ruhland's closing rules in checking the epidemic.

Mr. Landau has offered to secure between 100 and 150 men of executive ability to act as deputy health officers, and aid in preventing crowds to gather, not only at the movie theatres, in case they are opened, but in stores, elevators, street cars and other places. This proposition is pending the sanction of the Health Commissioner.

No Premature Opening in Milwaukee

"HEALTH COMMISSIONER RUHLAND'S (of Milwaukee) announcement on October 25 that the closing ban would not be lifted October 27 and that schools, churches and places of amusement would not be allowed to open until reports show new cases of influenza are far below the daily record, makes it inadvisable to figure on opening for at least ten days," said Alfred Tanzer, of the Theatre Managers' Circuit, Milwaukee.

"The Milwaukee exhibitors have offered personal help to the Health Commissioner during the epidemic in whatever capacity they could be of use. They also feel that it is preferable to gain the complete confidence of the public rather than open prematurely and have a relapse later. Milwaukee is in the hands of an internationally-known bacteriologist and we feel he is in authority."

THE CENTRAL STATES

November 9, 1918

Michigan Expects Theatres to Open in November

DESPITE a great falling off of new cases of Spanish influenza throughout Michigan, there is little probability that the state-wide closing order hitting hundreds of theatres in the state will be lifted before the middle of November.

This view of the "flu" situation is held out to the theatre managers who daily call the offices of the Michigan State Board of Health for some encouragement as to the lifting of the ban which is costing thousands of dollars daily.

"There is a falling off of new cases," declared Dr. R. M. Olin, state health officer, who holds the authority for the rescinding of the order. "However, the death rate has not shown a corresponding drop and single day's records are not considered indicative of true conditions.

"In some sparsely-settled places in Michigan, the disease seems to have run its course but the metropolis of the state must be considered. I do not believe the crest of the pandemic has been reached in these larger communities. Theatremen will be hard hit for some time to come. I can hold out little encouragement for them."

Any sudden lifting of the closing order would avail little momentary relief to the thousands whose only amusement has been watching stories on a screen. Theatremen by the hundred would make a rush for Detroit, where are located most of the booking offices.

Claude Cady, manager of the Colonial theatre, Lansing's leading "movie" house, was particularly hard hit by the closing order which came to Michigan theatremen with a less than ten-hour warning. He had paid for five days' features and had bookings arranged for five weeks ahead. "I believe many Michigan theatremen were in about the same fix," said Mr. Cady. "When the order is lifted it will mean that theatremen will not be able to serve their patrons for a few days unless we get more warning on the reopening than we did on the closing. Detroit exchanges and booking houses are making arrangements to make the great adjustment in bookings which will follow the lifting of the ban, I am told."

Detroit Expected Ban Raised November 2

THE outlook in Detroit on October 28 was that Governor A. E. Sleeper and the State Board of Health will remove the ban on theatres, churches and public gatherings, on and after midnight, November 2. However, this is not official because whatever action is to be taken will depend on the epidemic situation throughout the state as it exists by November 1. The exhibitors are expecting some official announcement almost hourly, despite reports that Michigan would get the same long dose of remaining closed as prevailed in Boston and the state of Pennsylvania. It so happens that Michigan was hit less than any other state in the union, and at Camp Custer the conditions are back to normal. There are dozens of towns in Michigan that did not have a single case nor a single death. Exhibitors have sent telegrams to the state capitol urging the removal of the ban not later than November 2 and are confident that they will be able to resume business after that date.

Michigan exhibitors are not complaining but are taking their medicine like patriots. They want to do their full share in wiping out the epidemic so that when they are permitted to reopen they can feel assured of their former full patronage. Up to the time of closing very few houses were doing much business and most of them were open at a loss to their owners.

In traveling around the writer found any number of theatres taking advantage of the closing by having their exteriors and interiors renovated and remodeled and general improvements made.

The exchange managers sent out a notice to all exhibitors that their bookings would start from where they left off, so that in this way no exchange will be the loser and bookings will proceed in the regular way. This plan seems to have met with the unanimous approval of exhibitors.

The Majestic theatre, Detroit, will reopen with "America's Answer," the Adams will open with "Mrs. Leffingwell's Boots," the Washington will reopen with a Fox-Standard-William Farnum picture and the Madison with Norma Talmadge in "The Forbidden City."

Rothacker Booth Popular at Metal Congress

WHEN the Allied Metals Congress convened at the Auditorium Building in Milwaukee week beginning October 8, the booth of the Rothacker Film Manufacturing Company of Chicago was declared to be the most popular one there.

The Allied Metals Congress is composed of the American Foundrymen's Association, the American Institute of Mining Engineers, and the American Malleable Castings Association. The Rothacker Company had exclusive motion picture privileges and maintained a continuous exhibition of industrial, educational and sales film from 9 a. m. to 5 p. m. daily.

The Rothacker booth was handled by Messrs. S. Calvert, C. P. Tobin, G. S. Anderson and H. W. Mehnke.

The Rothacker Booth at the Allied Metals Congress, Held Recently in Milwaukee, Wis.

Advertise in The Central States

They Say in Chicago That—

T. D. WAISS, late of the Bartola Musical Instruments, Chicago, is now associated with the Contract Department Chicago Office of the Exhibitors Booking Corporation of Central West States.

HOWARD F. BRINK, who has been the manager of the Sherry Service Chicago office, says that he has received instructions from New York office, by wire, to turn all booking for this territory over to the Chicago office of the General Film Co.

JOE LYON, who has been the Chicago salesman for the Sherry Service, has been ordered to report to the Government for service.

O. F. SPAHR, general manager of the Enterprise Optical Co., says that since his return from the New York Convention he has had more than two men could handle, and has been compelled to work night and day to get their accumulated business into some semblance of order. Mr. Spahr says that never in the history of the motion picture business has one house been so swamped with orders. They are on the point of shipping seventeen machines to British India and twenty to the English Government. They have just shipped twenty machines to South Africa.

DR. A. ZILLIGAN, JR., owner of the Rosewood theatre, Chicago, has just purchased a large Bartola, which will be installed immediately, to take the place of the five-piece orchestra which has furnished the music in this house.

CARL LAEMMLE, who has just stopped in Chicago on his way from the Coast to New York, wants to sponsor a movement among motion picture exhibitors for the donation of 10 per cent of one day's box office receipts each month to buy smileage books for the boys in the service, a movement that should meet with the hearty co-operation of every exhibitor in the country.

HARRY COHEN, originator of the song hits in photoplays who has been in California for the past six weeks, has just stopped over in Chicago on his way back to New York.

THE UNIVERSAL COMPANY has just completed a new war picture featuring Dorothy Phillips, which may be called "Carry On." They have material for a fifteen-reel picture, which they expect eventually to boil into eight reels.

R. LEO CRUME, publicity manager of the Canadian Universal Film Exchange, has been a visitor in Chicago. Mr. Crume is a Chicagoan and came here to bury his father, who died from the Spanish influenza.

SIG. SAMUELS, owner of the Criterion, Savoy and Alpha theatres, Atlanta, Ga., has been in Chicago arranging for the installing of an organ in the Criterion theatre.

E. W. RIEBER of the Grand theatre, Warsaw, Ind., has made a contract to operate the Auditorium at Winona Lake, as a photoplay house to accommodate the soldiers now stationed there, to be trained for handling motor trucks "overseas." Between 1,200 and 1,400 recruits have just arrived there.

RALPH H. FULTON, manager of United Theatre Equipment Company in Chicago, who handles the velvet gold fibre screen, reports that L. J. Gardiner, the manufacturer of it, in a recent drive for business, installed the screen in the following houses: Palace theatre, Danville, Ill., Thomas P. Ronan, manager; Gem theatre, Centralia, Ill., H. M. Ferguson, manager; Applebaum & Kahn, Argmore and Prairie theatres, Chicago; the Savoy, Milwaukee, Wis.; the Modjeska, Maysville, Wis.; Strand theatre, Rockford, Ill.; the Capital theatre, Pekin, Ill.

PALACE THEATRE of Montpelier, Ind., at a recent showing of "Over the Top," Vitagraph special patriotic propaganda production with Guy Empey himself, had to continue their performance far after midnight to enable patrons of the theatre to gain admission.

C. V. DARROW has purchased the Mystic theatre of Warren, Ind., from J. B. Walters. Mr. Walters has moved with his family to Montpelier and will take immediate management of the Palace theatre there.

MYREL SMITH, the genial general manager of the George Kleine System, reports that while the bulk of the territory is closed, their mail covering inquiries is as large as ever. The enforced idleness of the exhibitors all over the country affords them more time to lay plans for future booking.

FRED C. AITKEN, Chicago manager for Select Pictures Corporation, announces that they have just passed their first anniversary, and will move into new quarters on the nineteenth floor of the Consumers building, October 28, at which time President Louis J. Selznick is expected to grace the occasion and personally meet the Chicago exhibitors.

W. S. HART has been in Chicago for the past week to take scenes for a forthcoming picture which will have Chicago for its background. The stockyards will figure in the film. Hart and his associates will journey there for a number of scenes.

THE ORPHEUM THEATRE of Hartford City, Ind., has been sold to F. D. Walters. Mr. Walters will move to Hartford City. Upon the raising of the closing ban the Orpheum will immediately re-open.

Strand in Milwaukee Changes Management

WHEN the closing ban is lifted in Detroit the Strand theatre will be opened under new management, it was announced last week.

The Strand theatre was opened three years ago under the management of Phillip Gross, and Charles C. Perry of Minneapolis later took charge. Mr. Perry entered the service in July, going first to Camp Upton, and later to Camp Cody to manage the Liberty theatres at those places. A change at the Strand has been contemplated since he left.

Arthur Weaver, chief operator at the Merrill for the past several years will be house-manager at the New Strand. Both houses will be under the management of Mr. Bostick and will be run on open booking plan.

Mr. Bostick, the new manager of the Strand, is also a native of Minneapolis, coming here two years ago to "set" the Merrill on its feet.

Versatility Crops Out in Milwaukee Musicians

DURING the "flu" epidemic in Milwaukee the musicians of the Merrill theatre helped to lay the tile floor. Anyone who has sat through an evening at this theatre and listened to the tones of the Xylophone soloist could never have placed him in the role of floor laying. But this is what he and the remaining members of the Merrill orchestra did rather than be idle during the period of the closing of the theatre.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE
Consumer's Building

FRANK B. ROGERS
Branch Manager

News and Gossip of Springfield Theatres

EVERY manager in the city is utilizing the idle days to fix up his playhouse. Cleaning, painting, decorating, adjusting, and a general overhauling has been going on at all the theatres, and when opening day comes, patrons of the various palaces will find everything spick and span for them.

W. W. WATTS has had his giant pipe organ repaired and put in shape by an expert organ builder. It has been over a year since the pipes were heard at the Vaudette, and this will be one of the features that patrons can expect when things get running again.

LOUIS AND GUS KERASOTES, owners of the Royal and Savoy theatres, are spinning around the country in their big machine these days. Louie has booked "The Iron Test," the new Vitagraph serial for the Savoy, and Gus has hooked the Universal chapter play, "The Lure of the Circus" for the Royal.

JULIUS SCHWARTZ, for five years violinist at the Gaiety theatre, but now of Miller's, Milwaukee, was in the city visiting friends October 17. Schwartz expects to be called for service in a few days. He is considered one of the finest violinists in this part of the country, and is a splendid conductor.

IT was expected by all theatres that the closing down order would be rescinded about October 26, thereby allowing the theatres to open for business Sunday, October 27. And every show house in the city expects good business to result from the enforced idleness. There is no denying that every theatre in the city would have played to poor patronage on the week of October 13-20, for this city was scared stiff by the influenza spread. But now that the crisis seems to have been passed, and everyone is breathing easier again, the playhouses look to be in for some extra good business. It is easy to understand that when a theatre is closed, money is lost with big rents and other expenses that cannot be eliminated, but it also is easy to figure that with big film rentals, light, heat, employes pay, advertising and other things, much money is necessary for the maintenance of an even ledger.

IT is reasonable to suppose that if theatres in this city are closed two weeks, the theatres will make up what is lost before the end of the year. But if they are forced to stay closed longer, as much cannot be said. Employes are big losers, also. Operators, musicians, helpers and attaches are thrown upon their own resources, and most of them are dependent on their week's pay every week.

THE Illinois State Journal had a very fine editorial the morning after the closing down of the playhouses, lauding the managers for their patriotism, and for their willingness to cooperate with the board of health, regardless of the big loss to which they were subjected.

HARRY LOPER, after putting in a week fixing up the Lyric theatre, expects to take a drive around the country until opening time comes.

THE GAIETY THEATRE ORCHESTRA is hunting and fishing. Every member is a knight of the rod and gun.

EVERY manager in town is praying the order to open up does not come as late at night as the one to close did. If it does there will be some tall scurrying around for pictures, and to tell the help. It was almost closing time when the edict for shutting down arrived. As luck would have it the papers were able to kill advertising and press matter, thereby saving a little for the M. P. men.

MANAGER HARRY LOPER, of the Lyric, is planning on surprising his patrons when the theatres are reopened. The entire playhouse has been decorated in old rose and mahogany, the latter color harmonizing with the chairs, which gives a rich, soft and restful effect throughout. So eager was Mr. Loper to have the job done right, in case there should be an early order to open, he had the entire crew of decorators work all day Sunday. The lobby will be done over in white, and the Lyric will take a back seat from no house in the city when all the work is done.

MAJOR H. T. LOPER and Mrs. Loper, owners of the Kimbark theatre, Chicago, are visiting at the home of their son, Harry Loper, while the influenza scare is on.

LOUIS KERASOTES is planning on having the painters and decorators go to work on the Savoy this week. Gus Kerasotes, of the Royal, has had extensive improvements made on his theatre.

ISADOR BURNSTINE, once owner of the Capitol and Casino theatres of this city, but now the theatrical magnate of Lincoln, Ill., was called here by the death of his brother, who was a victim of influenza.

THE consensus of opinion among the theatre owners of this city at this writing, Monday, October 21, is that the playhouses will be closed at least for a week longer. A rumor has been afloat that the theatres will be allowed to open on Sunday, October 27, but no foundation could be found for it. Most of the owners figure that to be open now would be a losing proposition, as the public is too afraid to venture into crowds at this time. It will take a few days longer to remove the timidity, and much newspaper assurance will be needed before folks will again flock to the theatres as in the days before the epidemic.

MANAGER GEORGE RIORDAN, of the Majestic, announces that Finn and Heiman, Chicago vaudeville men, have secured Charlie Chaplin's "Shoulder Arms" for the whole circuit which they control, and plan on having the picture here at the same time it is shown at the Gaiety. This will be the first time a new Chaplin picture has been shown at the Majestic, and the first time that there has been competition between the motion picture theatres and vaudeville house.

AS far as can be learned no one connected with the picture industry in this city has yet been attacked by the "flu."

MAJOR FUNKHOUSER, former censor czar of Chicago, was in the city this week. There was nothing here to censor.

DON'T MISS IT!

We just have to keep calling your attention to The Complete Plan Book, because we KNOW it will serve you better than any reviews and aids you ever got.

FILE IT EACH WEEK

Interesting Items of Elgin

PRACTICALLY exempt from the "flu," Elgin is considering itself the most fortunate city of the state during the country-wide epidemic.

While state board of health and local commissioners' orders closed the moving picture theatres October 16, it was only as a preventive measure and not one made necessary by prevailing conditions. While the blow of the sudden closing hit hard at first, as "wind" came back managers began to see the situation from an optimistic viewpoint.

MANAGER RALPH W. CROCKER of the Star theatre, who had not had a vacation in years, and who only recently gave up a cashier's position to devote his entire time to the theatre business, turned the key in the door of his show house, cranked up his Ford sedan and with his family and friends began a series of woods and waters jaunts. As a result his roof is thatched with walnuts, his cellar filled with apples gathered from countrysides, and he is telling the most "magnolius" of fish stories. One of these is of a tremendous haul of bass and blue gills at Pistakee Bay, the exact number being censored in deference to state game laws.

MANAGER GUS COOK of the Crystal, Dundee, and the Strand, St. Charles, left with Mrs. Cook for a trip and visit to former haunts and business locations in Green bay and vicinity, visiting former contemporaries in the show business and thoroughly enjoying reunions.

MANAGER WILLIAM P. FAY of the Temple, who took immediate possession of his playhouse after purchasing it from Frank Vanston, upon coming here from Huron, S. D., in midsummer, took the first opportunity afforded him to "get acquainted" again with friends made here before his location in the West.

MANAGER WILLIAM B. NEWMAN of the Grand and Manager Henry Rorig of the Orpheum, passed up the more strenuous life for a cooling of heels on home doorsteps to wait "'till the clouds roll by."

LATER managers took second wind and went after the dust and dirt with the vacuum cleaner and the paint brush. All conducted a house-cleaning and some a thorough renovation. As the cleaning progressed the smiles came back, and by the first of the week following managers were considering the closing heaven-sent favor.

MANAGER CROCKER on Tuesday, October 21, made the following statement: There is certainly a philosophical way to look at the closing ruling. I figure that the public was due for some such situation in the picture business anyway. The public has been overfed on pictures. Theatres have been open seven days a week and always there for the pleasure of the patron. It's just a case of "too much cake." Deprivation of sweets for a while makes the one deprived crave them the more. I honestly believe that the reaction will prove a greater benefit in the end than we may foresee now. It will create a new appetite for pictures in general. It will make the public less critical. They had reached the point where every possible sort of a picture was being handed out to them.

"They were being spoiled with a surfeit of pictures and depreciating some of the best bookings. I believe the closing will be the biggest sort of a boom and boost to late fall and winter patronage."

MANAGER FAY of the Temple expressed himself as considering the enforced vacation a godsend. He reported that so many tasks, big and little, had been piling about him since his acquiring the show house, that he gratefully welcomed the opportunity to get caught up on them.

THE closing of the theatres put about thirty-five Elgin people out of a job for a while—inclusive of managers, orchestras, operators, ushers and advertising people. Of the number not a single one was reported ill by the middle of the second week when hope began to loom on the horizon that the ban would be lifted by the first of the week following.

COMMISSIONER OF PUBLIC HEALTH AND SAFETY, John C. Kohn, promised managers in mid-week that the local lid would be lifted the minute the state ban came off.

Paul C. Mooney, Former Central Division Manager for William Fox, With Residence in Cleveland, Has Been Transferred to the Pacific Coast

"Reports Indicate 'Flu' Crisis This Week"

MEDICAL men who have been watching the progress of the influenza-pneumonia epidemic express themselves as feeling that it may have reached its peak in Chicago, and that a gradual decline in the number of cases may be expected.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

In and Around Detroit

DAVE PRINCE, for the past year manager of the Triangle exchange in Detroit, left very suddenly on October 24 for Chicago, having been accepted for service in the ambulance corps of the American Red Cross. Mr. Prince is at Camp Scott, Company C, Chicago, where he will have a four-weeks' training course prior to going overseas. During his regime as Triangle manager, he had built up the business to a point where it had increased 100 per cent. The day he left General Manager Freeman called him up by long distance from New York, wished him Godspeed and told him that he could always come back and find a good job waiting for him. No successor has yet been appointed to succeed Mr. Prince. Prior to going to the Triangle, Mr. Prince was manager for the General Flm Co. in Detroit and Dallas.

MANY Detroit exhibitors are taking the lay-off as occasion for vacationing. M. W. McGee, of the Majestic theatre, is on a motor trip to remain away until the theatre reopens. George Hoffman, of the Home theatre, left October 28 for a motor trip to Chicago. John Niebes, of the Dawn theatre, motored to Cleveland and back.

PAUL C. MOONEY, for the past four years central division manager for the Fox Film Corporation, with residence in Cleveland, left October 25th for Los Angeles, accompanied by his family. Mr. Mooney has been appointed special representative on the Pacific Coast for Fox and will make his home in Los Angeles. During his stay in the middle west, he made many warm friends both for himself and the Fox Film Corporation, and he will be sadly missed in the central west territory. Clayton Sheehan, brother of W. R. Sheehan, succeeds Mr. Mooney as central division manager. He has been acting as special representative for the general manager's office, and made his first trip over the territory last week accompanied by Mr. Mooney.

GOLDWYN PICTURES are booked first-run as follows in the principal cities of the state: Regent, Detroit; Majestic-Garden, Grand Rapids; Franklin, Saginaw; Lipp & Cross, Battle Creek; Elite, Kalamazoo; Herb Weil, Port Huron; Orpheum, Flint, and Regent, Bay City.

H. N. DUFF, of the Michigan War Preparedness Board, Lansing, has notified the Michigan exhibitors outside of Detroit, that the release date on "America's Answer" is set back indefinitely because of the influenza epidemic.

H. S. GALLUP, of the Delft Theatres, Inc., Marquette, Mich., and L. J. Jacobs, of the Delft theatre, Escanaba, were recently in Minneapolis arranging future bookings. The Delft corporation, by the way, has just taken over the Strand theatre in Escanaba, giving them two houses in that town, or a total of five houses in their circuit. Mr. Gallup is general manager.

UP to the time of writing, George W. Trendle, general manager of the John H. Kunsky Enterprises, was confined to his home with Spanish influenza with every likelihood of recovery.

AL LICHTMAN, general manager for Artcraft-Paramount, was in Detroit on October 26 and 27, being on a trip to the various mid-west exchanges. Al had nothing new to report except that up to the time of the closing the Detroit exchange was one of the best conducted of the company's 28 offices, which speaks very well for H. A. Ross, Detroit manager.

BERT WEDDIGE, of the Michigan Motion Picture Supply Co., Detroit, and Max Ruben, business agent of the Motion Picture Operators Union, returned October 24 from a ten days' auto trip to New York City.

Watterson Rothacker, of the Rothacker Film Manufacturing Company, of Chicago

Watterson R. Rothacker, Head of the Rothacker Film Co., Strikes a Keynote

DR. ROTHACKER has again demonstrated his creative ability by originating and carrying through to success what is known in Chicago as the "Smile Movies," which he is making in co-operation with the Chicago Herald Examiner, and involves the taking of moving pictures of the families and friends of the Illinois Regiments and Divisions, which are to be sent abroad and shown to the boys "over there" about Christmas time.

The plan originated with Mr. Rothacker and started with the filming of some friends and families of the 149th Field Artillery. At the suggestion of the paper the plan was enlarged and extended to cover all other regiments. There is no question but what Mr. Rothacker's idea can well be extended to cover all parts of this country.

As never before in the history of the world, during any conflict, has it been possible for those on the firing line to receive an actual smile of encouragement from the dear one's at home.

Happenings in Madison

THE unusual position the moving picture industry of Wisconsin was placed in because of the closing order in effect owing to the epidemic of influenza was typified by the situation in the state capital. Moving picture managers of Madison have varying ideas as to the effect of the closing order and its ultimate outcome. State Health Officer Harper intended to open public places in Wisconsin with the opening of the week of the 27th.

The closing order sounded the knell of many moving picture theatres in the state of the smaller type who have been playing the game on a shoestring basis and have been fighting from hand to mouth to keep in existence with hopes for a future. They have been forced to close and will not open—

at least for the duration of the war. Many cases of this nature have come to the attention of film men in the state.

The plague drew its toll among the moving picture employees and managers as well as other industries. Possibly one of the best known managers to succumb was Flossie Jones of Waukesha. This popular manager was an example of what an enterprising woman can do. She developed the theatres of Waukesha and was on a trip to the convention at Madison Square when she was stricken.

The closing order in Wisconsin came at the height of the "fall" season for the managers. The autumn months are considered the best of the year and during this period picture promoters aim to clean up on their program for the year. During this time they hope to make up for dull summer days and for the bitter winter days that prevent large attendances. In this respect the closing order came at the worst time in the entire year.

There is another phase of the situation that has been brought about by the war and that is the question of employees. War times make many openings for both skilled and unskilled help. Employees can not afford to remain idle and managers can not afford to pay their employees during this period. The result has been that the employees have gone into different lucrative fields and will not resume their positions in the theatres. The larger theatres will experience difficulty in obtaining men and the probability is that women will again solve the problem in many cases.

There is also the bright side of the situation for the moviegoer as well as the manager. The majority of the theatres have been given much needed cleanings. In Madison practically every house has been renovated and refurnished. This could not have been done had this opportunity not presented itself.

More than one manager has stated that owing to the Liberty Loan drive business was due for a falling off. This period of depression will be past when the order is lifted.

Madison promoters are making ready for an intensive advertising campaign the moment the ban is lifted and will make a strong effort to develop the habit of movie going if it has waned during the epidemic. Stellar programs are being contemplated that will compel the attention of the public.

F. J. McWILLIAMS, manager of the Grand theatre, pioneer house of Madison, stated that he was not depressed in any way by the closing edict and took it in an optimistical way. He has installed shadow boxes and partitioned off his stage in order to conserve coal. He has redecorated to a considerable extent and will be ready for the opening day. McWilliams believes that slow business will feature the first two weeks after the opening, but feels that in no way will the industry at large be materially affected.

HUGH FLANNERY at the Fuller opera house has hung new draperies throughout his large house, besides redecorating and improving his front. He could not foretell what the next few weeks would bring, but believed that it would all turn out for the best.

MUCH work remained to complete the New Strand and during this period A. P. Desormeaux added many new features to his playhouse which is regarded as the finest theatre built exclusively for photoplays in the state. A covering of gutta percha has been placed on the floor, the canopy over the front and several other features needed completion. Desormeaux has ordered a $1,000 lot of furniture for his beautiful lobby. He has placed a victrola in his lobby for the convenience and enjoyment of his patrons.

THROUGHOUT the state this spirit of co-operation has been evidenced and house promoters have done their best to profit through the edict to the greatest possible degree.

Schaeffer Sees Trouble Ahead for Chicago Exhibitors

ACCORDING to Peter J. Schaeffer, of Jones, Linick & Schaeffer, Chicagoans are facing 25c. and 35c. movies in the near future if Congress passes the proposed twenty per cent admission tax on theatres and the ten per cent tax on the sales.

Mr. Schaeffer figures that the increase in the price of admission to picture theatres from 17c. to 25c. and 30c. will result in cutting the attendance to one-half and work a hardship on many theatres, perhaps, to the extent of forcing some of them out of business.

He claims the Government received, during the last year in war taxes from theatres in the United States, about $56,000,000, and figures this amount will be reduced to $32,000,000 if Congress increases the war tax as proposed.

Mr. Schaeffer explains that the proposed tax would fall entirely upon the exhibitors, many of whom would be forced into bankruptcy. The tax, therefore, must be passed on to the patrons of the theatre.

Coupled with the proposed increased war tax is the fact that the influenza epidemic has closed about 75 per cent of the theatres throughout the nation, thus cutting the receipts materially. It will take months to counterbalance these losses alone.

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Let us prove it to you

The Gardiner Velvet Gold Fibre Screen is sold with an ABSOLUTE GUARANTEE of money refunded if we can not improve your projection.

Every Sale Means a Satisfied Customer

MR. THOS. P. RONAN, Palace Theatre, Danville, Ill., says: "There sure is some class to the new screen."

MR. H. M. FERGUSON, Gem Theatre, Centralia, Ill., says: "I can highly recommend this screen to my fellow exhibitors and will be glad to demonstrate to them at any time."

MR. APPLEBAUM, Argmore Theatre, Chicago, Ill., says: "Best screen on the market." Second order for one to be installed at the Prairie Theatre.

AN ORDER FROM YOU WILL BE AN ADDITION TO OUR LIST OF SATISFIED CUSTOMERS

Chicago Branch

UNITED THEATRE EQUIPMENT CORPORATION

R. H. FULTON, Manager

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CARRIED IN STOCK for immediate shipment. Everything for the motion picture theatre, except the film.

An Avalanche!

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Turn To It

in this week's issue and you will have to look no further to find out anything about ANY picture reviewed. Everything is there—review, Ad Talk, suggestions, catch lines, and innumerable aids.

Exhibitors

will find this a great boon and a box office saving. It's what they have needed for a long time. Just take this section out of MOTION PICTURE NEWS each week and file it.

It Will Save You Money and Time

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Allender of Spokane Out For Legislature

MOTION picture interests will be well taken care of by the Washington state legislature, if J. W. Allender, manager of two Spokane houses, wins out in the coming election. Allender is a candidate to the state legislature on the democratic ticket. He is a native son of Washington, born in 1886. Mr. Allender went to Alaska in the gold rush days and after that thrilling experience, returned to Spokane and entered the motion picture business. His first experience in this line was to learn the electrical branch. He was operator for the various theatres offering that line of amusement during its infancy here, finally entering the business himself, purchasing the lease of the Lyric theatre in 1915.

In the motion picture business Mr. Allender has looked ahead to the future possibilities of Spokane and during June leased the Majestic theatre, which he operates in conjunction with the Lyric. In offering himself as a candidate for the office of state legislator Mr. Allender states that his platform should be based upon his standing in the community, business reputation, progressive and energetic policies used in civic enterprises, his clear and unreserved judgment used in the office of civil service commissioner and an advocate of good highways.

Coast Exchanges Prepare for Resumption of Business

THE first week in the history of Los Angeles film exchanges when they were not called upon to supply pictures to the exhibitors, due to the closing of nearly all theatres in Southern California, was spent in preparing for the big business rush that is certain to follow the closing order, according to the consensus of opinion of exchange managers.

Programs were arranged, and are being arranged to supply the exhibitors instantly upon word that the closing ban has been lifted. Some of the managers took inventory of stock on hand, and others brought their books up to date. Efforts were made by some to balance all past due accounts with exhibitors.

Among the exchanges that believe a land office business awaits the film industry with the passing of the influenza epidemic are David Bershon, Universal; W. H. Hepburn, Vitagraph; C. J. Marley, Triangle; B. E. Loper, Select; Guy C. Gunderson, Kleine System; Nick Steele, William L. Sherry; Ben Fish, Goldwyn; Harry Ballance, Paramount-Artcraft; Arthur Lamb, Metro; A. H. Hancock, World Film; A. R. Patten, Mutual; E. D. Tate, Pathe, and many others.

Goldwyn Prepares for Move to the Coast

ANNOUNCEMENT of the early arrival of Goldwyn stars in Los Angeles, despite rumors to the effect that the Goldwyn migration to the West might be postponed indefinitely, were received Monday night from the Goldwyn headquarters in New York. According to the announcement, Mae Marsh and her director are already on the way, and they are expected to reach the film capital the latter part of this week. Mabel Normand and Pauline Frederick, two other Goldwyn stars, are expected to follow within ten days. Madge Kennedy and her director will leave for Los Angeles about November 10, it is understood.

Samuel Goldfish, president of Goldwyn, will arrive on the Coast on November 15, according to the announcement received here this week. He will be followed by Rex Beach and Mrs. Beach, who will arrive about December 1. Abraham Lehr, general manager, who was expected to arrive about November 1, will not return to the coast until the latter part of November, it is understood.

A number of receptions are being planned for Mae Marsh, Mabel Normand and Madge Kennedy by their friends, and these stars will no doubt find it very homelike when they reach Los Angeles.

Announcement is also made that the equipment and properties of Goldwyn Eastern studios, comprising five freight cars, has already started on its Westward journey. The first carload left New York last Saturday.

It was also announced that Geraldine Farrar may not come to the Pacific Coast until next spring, as her operatic and concert engagements will keep her in the East until that time.

Dalton Inspiration for Message Abroad

DOROTHY DALTON, the Thomas H. Ince star, is said to be the inspiration for one of the most unique messages ever sent to loving mothers, sisters and sweethearts to the boys "over there."

A large photographic enlargement of her pose in the picture "Vive La France!" printed on satin, was presented by Photographer N. S. Evans to the Friday Morning Club division of the Red Cross in Los Angeles. This proved an inspiration and with it as centerpiece the women have pieced a quilt with hundreds of little blocks on which they have embroidered messages of love to which they affixed their signatures in threads of silk.

THE WEST COAST

Denver Awaits Permit to Open the Theatres

DENVER distributors and exhibitors throughout this territory are anxiously awaiting the canceling of the orders that closed all theatres and public places in the Rocky Mountain district on account of the influenza epidemic. In Denver on Wednesday there was a decided improvement in the situation, both in the number of deaths and the number of new cases, reported at fifteen and one hundred and forty-nine respectively for the twenty-four-hour period. These figures brought the total number of deaths in Denver to 211 and the total number of cases officially reported to 2,922. There is some talk of reopening the Denver theatres perhaps within a week or ten days, but the health department is anxious to avoid the error of Kansas City, where the theatres were opened too soon and had to be closed again.

Out in the state conditions show little improvement and in many towns the disease is raging unchecked. There is a great shortage of doctors and nurses. More than five thousand cases have been reported to the state authorities. In the town of Silverton there are at present six hundred cases.

Health authorities of New Mexico state that the epidemic in that state is beyond control. State officials have issued a call for doctors and nurses, the wages being $200 per month in addition to traveling expenses and $4 a day maintenance, to be paid by the state.

"The motion picture industry has sustained an enormous loss on account of the epidemic in territory tributary to Denver," said Manager A. E. Fair of the Triangle Distributing Corporation. It is hard to estimate even approximately the total loss by reason of the closing order.

"When the closing order is finally lifted, I do not anticipate any big rush on the part of the fans. I believe that the exhibitors will get back their business gradually and that within a week or two after the ban is lifted they will be showing to big crowds.

"I watched the night crowds in the downtown district last Sunday night on Curtis street, where the usually brilliantly-lighted picture houses could only be distinguished in the darkness by their familiar outlines. Part of the big crowds paraded up and down the darkened "Great White Way," seemingly lost, and then by common impulse joined the larger crowds in the lighted streets in the shopping district. All of them paraded for hours before the attractive show windows, simply because they had no place else to go. And the crowd was always the biggest before the windows which were exhibiting war pictures, proving conclusively the ever-present longing for some form of amusement."

One of the Dramatic Moments in Clara Kimball Young's Select Picture Called "The Road Through the Dark"

Mr. Fair originated a plan adopted by the local board of trade, which will prevent any confusion when business is started again. The Board of Trade has sent out a letter to every exhibitor in the territory, in which he is advised that service will be started again on the same day of the week as before. For instance, if an exhibitor in Cheyenne was running a Triangle picture Sunday, a Pathe picture on Tuesday and a Mutual production Thursday, it would only be necessary for him to wire one of the exchanges above mentioned to set in motion his whole program. If he sent his telegram to the Denver Triangle exchange, Mr. Fair would immediately telephone every other exchange, and the Cheyenne exhibitor would be saved the cost of sending additional telegrams. Ward E. Scott of Pathe is chairman of the Denver Board of Trade and H. D. Cassidy of Mutual is secretary.

With the taking over of Sherry Service by the General Film Corporation, the local exchange at 1723 Welton street has been closed, and Manager Canagy has returned to Los Angeles.

Denver exchange circles are shocked and grieved to learn of the recent death in San Francisco of R. K. Lynch, special representative of Triangle. Mr. Lynch visited Denver two weeks ago on his way to the coast. Telegrams of condolence have been sent to the New York office and to the family.

Employes of local exchanges have been heavy losers on account of the closing order, but not all of them. In several instances several have found temporary employment where they have made good. H. S. Slie, former manager of the Edison theatre at Newcastle, Wyo., is one of them. He had just completed his initial trip as a road salesman for Vitagraph when the "floo" hit Denver and everything was shut down. The order didn't bother Slie a little bit. He is also an expert undertaker and business has been mighty good in that line. He hasn't lost a day but will be ready to return when the picture business is on again.

J. M. Hayden, another Vitagraph road man, is a former tool maker. He got busy with a local company which has a big war contract, and is knocking out $8 a day.

Duffy Postpones Trip Along the Coast

FRANK DUFFY, special representative to General Manager and Vice-President Paul Brunet of the Pathe Company, because of the spread of Spanish influenza on the Pacific Coast last week, postponed his visit to San Francisco and Seattle for one week. He is making his first trip to all the Pathe exchanges in the United States since he was made special representative of the company.

After a week in Los Angeles he was favorably impressed with the way the exchanges are handling the picture business in this territory, and he remarked particularly on the close co-operation of theatres and exchanges.

"I am firmly convinced," he said, "that when the ban on all public gatherings is lifted and the theatres are again open to the public, they will play to such big business that any losses sustained during the closing period will be speedily wiped out.

"Likewise the exchangemen will benefit. It is an ill wind that blows nobody any good, and what appears to be an ill wind at the present time will, in my opinion, prove a great blessing."

After visiting in San Francisco and Seattle, Mr. Duffy will return to the East, when he will begin a tour of all the Southern Pathe exchanges, ending his trip by a swing through the Middle West.

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Latest News Around Seattle

ALTHOUGH the picture houses are closed at Camp Lewis, Wash., the 40,000 men stationed there are treated with outdoor movies. On pleasant evenings they see Douglas Fairbanks, Mary Pickford and the rest of the stars.

Film Row and all the theatres in Tacoma, Seattle and the Northwest are quiet, but a good many of the theatres are taking advantage of this Spanish flu season to paint up their houses. Film Row, Seattle, has lost a few of its men who used to swing around in office chairs. Among them are Nave, Beale, Todd, Goldman, Koerpel and Bories. They have gone to work in the famous Seattle shipyards. They have done it for patriotic reasons, although they get paid for it and they have a little time now. Some work a half day and the balance of the day they spend on Film Row watching some of the others trying to catch up with their work. The ban is about to be lifted and everything will be O. K. again.

The picture men are gaining a good reputation with the public as a whole on account of their willingness to co-operate with the government in bond drives and in showing patriotic pictures. The men in charge of the drives always place H. G. Rosebaum, J. A. Koerpel or James Clemmer of "Clemmer's theatre" on their committees.

MANAGER TALLY of the Vitagraph office in Seattle, has been made manager of Clemmer's theatre, Seattle.

FILM ROW was proud when some of her men were sent "over there," and she was just as glad to hear from a couple of them the other day. They were Sergt. Mandel Nieder, who formerly was with H. A. Johnson Supply Company, and was later on the road with a few films of his own. He seems to be getting along with bells, for when he left he was only a film man, and now he is a sergeant in a medical detachment. H. A. Johnson also hears from his son quite frequently, who has been in France for three years, and who writes that while he likes home, he wants to stay there till he brings a few Kaiserlets with him or is able to do so.

MANAGER W. A. MEAD of the Universal in Seattle, in a very short time has rolled up a large "Smileage Honor Roll." The names of some follow: W. S. Quimby, "Liberty" and "Bell," Bellingham; Jack Barbour, "Liberty," Ketchikan, Alaska; C. P. Merwin, "Broadway," Everett; J. Q. Clemmer, "Clemmer," Seattle; C. M. Biggs, "Madison," Seattle; John Hammrick, "Rex," Seattle; W. H. Thompson, "Circuit," Seattle; Ed. Dolan, "Weir" and "Dream," Aberdeen, Wash.; L. A.Drinkwine, "Palace," Tacoma; D. P. McRae, "Gem," Seattle; G. H. Reizner, "Lyric," Raymond, Wash., and "Lyric," South Bend, Wash.; G. Heyfron, "Isis" and "Empress," Missoula, Mont.; L. D. Kenworthy, "Aloha," Tacoma.

MANAGER WETHSTONE has bought the Grand at Meaderville, Mont., and expects to use Universal files.

DONALD McDONALD, son of A. H. McDonald, is managing the Eugene theatre, Eugene, Ore.

HARRY JOHNSON has re-opened the "Rex" at Logan, Utah.

E. B. LAWSON of Sutherlin, Ore., has opened a theatre there.

C. H. CHETFORD has bought the theatre in Cheney, Wash.

Lewistown House Last to Close

"THEATRE closed on account of the flu," was the brief message sent from the Judith theatre to one of the owners at Butte, this being the last theatre in Montana to close, along with the Myrtle, another Lewistown house. Lewistown was free from the "flu" until a few days ago and even now the situation is far from serious there. Helena and Bozeman were two other towns that remained open until the past week.

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Brentwood Company Gets Under Way

THE BRENTWOOD FILM CORPORATION, a new producing corporation, began work in Hollywood the week before the four weeks' shutdown went into effect.

The company has leased the studios of the Mena Film Corporation at 4811 Fountain avenue, Hollywood, and the first picture is under way. It is being directed by King W. Vidor. The new concern plans to do a series of feature pictures with all-star casts. Among some of the players appearing in the first Brentwood offering, "The Turn of the Road," will be Helen Jerome Eddy, formerly with George Beban; Pauline Curley, who has played with Douglas Fairbanks and Harold Lockwood; Winter Hall, who has appeared in Cecil B. De Mille productions; George Nichols, Lloyd Hughes and others. "The Turn of the Road" is an original story without a war angle. Some of the most beautiful homes in the fashionable Wilshire district will be used in some of the exterior scenes.

Bennett Picture by Zellner

"HAPPY THOUGH MARRIED," a forthcoming Enid Bennett picture from the studios of Thomas H. Ince, was written by Lois Zellner, and is the second devised by this author for Miss Bennett, the other being "The Little Brother of the Rich."

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Studying the Stars

A Tip or So by Howard Hickman, Author and Director of the Latest Barriscale Feature, on Writing for Stars

HOWARD HICKMAN, motion picture director, leading man, film villain, and photoplay author, was asked by an interviewer the other day to give a few "tips" about writing for Bessie Barriscale, whose latest production, "Two-Gun Betty," was written and directed by Mr. Hickman. His brief statement, Mr. Hickman observes, applies to all stars as well as to Miss Barriscale.

"Of course the opportunities of the outside author to study the personality of the star are not usually so as mine," he began with a smile. "Being her director and having before that played opposite Miss Barriscale, or having the villain's part in some of her photoplays, gave me an opportunity to study her wide dramatic possibilities very closely. But I believe this—that with all of my seeing her act and directing her screen plays, it would have done me no good as an author if I had not studied her work on the screen. There, in my opinion, is the place to study when one wishes to write for the screen, and there is the place to learn to know each individual star. Moreover, it is within the reach of everyone, at their picture theatre.

"The off-stage personality of the star need not concern the author. The screen work of the star is the thing to study, and not any one picture—unless you intend to deliberately imitate the style of this picture, which would then be hard to sell to that star, who is probably seeking something different from the previous productions. The thing to do is to study as many different pictures of the star as possible; from the ensemble of which, form your own conception of her screen personality, and then write the story, as original a one as possible, bearing the screen personality of the star in mind."

Pickford Goes East to Attend to Legal Matters

MARY PICKFORD made a hurried trip to Los Angeles last week from Omaha, where she had been halted by a telegram that her sister, Lottie Pickford, was dangerously ill in the Sisters' hospital. She was met at Omaha by her mother, Mrs. Charlotte Pickford, and they rushed westward as fast as the trains could bring them.

Arriving in Los Angeles they found that Lottie was slightly improved. Two days later Mary started East again, and she is expected to reach New York Thursday of this week. She has gone to New York to defend herself in a suit brought by Mrs. C. C. Wilkenning, who is suing for $103,750, which she alleges is due for three years' of service as Miss Pickford's advisor, promoter and manager.

Before Miss Pickford left for the East she said that only recently Mrs. Wilkenning made an offer to compromise the case for $800. This offer was refused, however, upon the ground that there was absolutely no foundation for Mrs. Wilkenning's claim.

Miss Pickford says that she has never had a manager other than her mother, Mrs. Charlotte Pickford, who has always, and even now, handles all her business affairs. Mary further states that she was ably represented by a paid legal adviser and a personal representative during the period when Mrs. Wilkenning claims to have been her adviser, promoter and manager.

The suit will come to trial on November 15. After it is over Miss Pickford expects to be in New York about two weeks before returning to Los Angeles. In the meantime, if Sister Lottie improves rapidly enough, Mrs. Pickford expects to take her to some quiet resort for her convalescence, and she will return to New York to complete the details of Miss Pickford's new company now in course of organization.

Mrs. Pickford was called away from this work last week because of the illness of Lottie. The process of organization was also held up on account of the illness of Dennis O'Brien, Miss Pickford's attorney.

Miss Pickford stated this week that already twelve different releasing companies have approached her for contracts for any pictures that she may produce in the future. Up to the time she left Los Angeles she had not closed any contracts.

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Important Coast News Condensed

SID GRAUMAN and Rothwell Browne are preparing for a big week when Mr. Browne's first Paramount-Mack Sennett photoplay, "Yankee Doodle," is shown at Grauman's theatre when the amusement houses of Los Angeles are re-opened. The picture will be shown early in November, it is announced, unless the present epidemic causes a further postponement.

KATHLEEN KIRKHAM, who has just completed her work in Douglas Fairbanks' latest Artcraft release, "Arizona," left Los Angeles last week for Chicago upon receipt of a telegram from her sister, who is seriously ill in that city.

ACCORDING to advices received in Los Angeles this week the case of Anthony Paul Kelly, former Los Angeles scenario writer, against Henry Walthall, the motion picture actor, will come up for trial in the New York supreme court this week. The litigation concerns the recovery of $5,000, which Kelly alleges he paid Walthall to bind an option on the latter's services for a film.

D. W. GRIFFITH on a recent Monday began work on his new war drama, a stupendous propaganda production, which is yet unnamed. Robert Harron and Richard Barthelmess are to play the leading male roles. The remainder of the cast has not been announced. This new film by Mr. Griffith will be a story of the draft, and its theme will be along lines heretofore forbidden by the government, it is understood. Some of the scenes were made some time ago by government photographers at the various cantonments, and these will be woven into the story. One particularly striking feature of the production will be a scene in which huge artillery, snapped at one of Uncle Sam's best known artillery schools, will be shown. The picture will be produced under the supervision of the War Department. It is understood that it will cost approximately $50,000.

LILA LEE, one of the newest Paramount-Artcraft stars, left this week for an indefinite stay in New York. She took advantage of the four weeks' production suspension to make the trip. She had just finished a picture called "Puppy Love."

NEWS of the death of Harold Lockwood in New York last Saturday was received with much sorrow in the Los Angeles film colony. He had worked in many pictures in the film capital, and was known personally to a majority of the leading film people of the Southland. Fred Balshofer, who for many months was his manager and personal friend, and who is now directing the destinies of Julian Eltinge's new production, "Over the Rhine," was very much affected when he heard of Lockwood's death. Balshofer said he knew of no finer actor in the industry than Lockwood.

CHARLIE CHAPLIN has engaged as his assistant in directing his new comedy, Carter de Haven, well known in vaudeville circles, and who has also made some reputation for himself in pictures. Chaplin, after several weeks of painstaking study as to the proper theme for a new comedy, started work on the forthcoming release last Monday. Its setting, according to confidential information dispensed by Sid Chaplin, will be far removed from the inferno of the world war. It will be placed in a quiet village. Sid also intimates that the village may be wrecked before the production is finished, but that is a minor consideration.

Shipman-Curwood Company Is Formed

THE SHIPMAN-CURWOOD PRODUCING COMPANY, with Nell Shipman as the star, and James Oliver Curwood as the author of her stories, has been formed in Los Angeles, the contract between star and writer becoming effective Sunday, October 27. Mr. Curwood authorized the announcement that he believes Miss Shipman can interpret outdoor parts better than any star he has seen on the screen. He will write original stories, it is announced, in which he plans to create for Miss Shipman characters of tremendous scope and power. Under the new arrangement Mr. Curwood's screen releases, which now average ten releases per year, will be reduced to four or five. The announcement of the Shipman-Curwood affiliation was made this week by Ernest Shipman, president of Shipman Sales, Inc.

He's Certainly a Useful Actor!

ROBERT McKIM, the city slicker in Thomas H. Ince's photoplay, "Greased Lightning," was called upon in one scene to sell an actor banker some stock in an adding machine company. McKim had been making four minute bond speeches at theatres evenings, and the script providing no argument, he proceeded to make his Liberty Loan talk with the result he actually sold the actor a bond.

YOUR MONEY DOES IT'S MOST IN AN ADVERTISEMENT HERE

What Exchanges and Theatres Are Doing

A FISHING party, organized by David Bershon, Los Angeles branch manager of the Universal Exchange, went on a cruise just outside San Pedro last week and a mighty catch was reported. Other members of the party were Chris Glimm, manager of the Garrick theatre; Harvey Gausman, salesman for Goldwyn; Arthur B. Lamb, Metro branch manager; Roy Turney, Metro salesman, and Louis Bard, owner of the College theatre. Mr. Bershon said that aside from two cases of seasickness, the catch consisted of one bonita, one barracuda, a skipjack and several hundred deep sea trout.

ALL Los Angeles exchangemen will hold a second meeting the latter part of this week, according to announcement by Harry Lustig, Pacific Coast representative of Metro, and temporary chairman of the Exchangemen Board of Trade in process of reorganization. The meeting will be called this week, he said, in order to perfect the organization and elect permanent officers.

LOUIS HYMAN, branch manager of the All-Star Features Exchange, left last week for an indefinite stay in San Francisco. He will return to Los Angeles when the theatres are re-opened.

MEMBERS of the All-Star Features force who received an attack of influenza last week were E. R. Williams, salesman; E. R. Van Pelt, advance manager of "Hearts of the World," and Miss Hilda Ambruster, booker.

L. FRANCK, owner of the Oasis theatre at Oja, Ariz., was a caller at the Mutual Exchange last Saturday. He announced that his house was the last theatre in Arizona to close. It is located in a mining town. There were no influenza cases in the town, and he was allowed to remain open until the state health authorities requested him to close up shop.

J. L. MERRICK, Pacific Coast supervisor of Mutual exchanges, is this week recovering from a severe attack of Spanish influenza.

H. A. ASHLEY, an exhibitor of Astoria, Ore., was a visitor in Los Angeles this week. He took advantage of an opportunity to spend his vacation in the Southland.

CARL RAY, manager of the Miller theatre on Main street, announced this week that he will re-open that house with the Fox production, "On the Jump," starring George Walsh. He expects to "get the jump" on rival exhibitors by showing this picture, and as a result, he is planning for his box office receipts to "take an extra jump." All this he told confidentially to M. A. Walsh, branch manager of the Fox Exchange.

CARL RAY, manager of the Miller theatre, returned this week from a ten days' vacation at Kernville, where he says he killed one deer and caught several hundred mountain trout.

W. G. MEAGHER, auditor of the Greater Theatres Company of Seattle, spent his vacation this fall in Los Angeles, arriving in the Southern California city last week. He called upon E. D. Tate of the Pathe Exchange, who is an old acquaintance.

M. A. WALSH, branch manager of the Fox Exchange, this week announced a new plan of film inspection. Beginning next week every print returned from the exhibitor will be inspected upon its return, instead of the former plan of inspecting it when it was being prepared for shipment. In this way, Mr. Walsh says, the exchange will be enabled to determine what exhibitors have damaged the film, and such exhibitor will be called upon to pay for the damage thus discovered. "I believe that through this system we shall be protected better than ever before," Mr. Walsh said.

THE Fox Exchange is taking advantage of the few weeks of inactivity owing to the closing of the theatres in this territory, to inspect every film in the exchange, and to take an inventory of all advertising matter and posters in stock.

JOHAN JOHNSON, an exhibitor of Yuma, Ariz., was a visitor in Los Angeles last week.

CARL LAEMMLE, president of the Universal Film Manufacturing Company, left Los Angeles Saturday morning for New York. After spending nearly three weeks on the Pacific Coast, he returned to New York with an optimistic farewell. He said that the public will grow hungry for pictures during the present influenza epidemic, and when the houses throughout the country are once more thrown open, they will play to bigger business than ever before.

THE Norma Talmadge company this week went to Idlewild to film some exteriors in her first Pacific Coast production on her present trip to Los Angeles.

ARTHUR RINGER, shipping clerk of Triangle Exchange, and Frances Longo, secretary to Branch Manager Marley, were ill this week with influenza. Both were reported out of danger on last Saturday.

"THE ONLY WOMAN," by Thomas Dixon, with Clara Williams as the star, was given a preview in Los Angeles this week by Select Pictures. Fifty or more exhibitors were in attendance. They were unanimous in the expression that the picture is one of the biggest and most dramatic productions of the season. Select is anticipating solid booking on this subject.

CLAUDE HALSELL, owner of the American and Victor theatres, appeared on film row on the closing day of the Fourth Liberty Loan campaign and announced that if some exchange manager, or company of managers, would rustle $1,000 in subscriptions he would double his own $2,000 contribution to the loan. B. E. Loper of Select, and David Bershon of Universal, accepted the challenge. Thirty minutes later Mr. Halsell's check for $2,000, and subscriptions for an additional $1,000 from exchangemen and their employees, were turned over to the Liberty Loan campaign committee.

LOUIS W. THOMPSON, special representative of the Los Angeles office of the Kleine System, adopted a novel plan of securing contracts this week. When he arrived at Lompoc he learned that Manager Calvert of the Lompoc theatre, had gone fishing at Surf, a seaport village nearby. Rushing over to Surf he commandeered a small boat, went out on the bay where Calvert was fishing, secured papers for a new account and returned to Lompoc in time to catch his train for Los Angeles.

MR. AND MRS. JACK McDONALD, owners of the McDonald theatre at La Jolla, were visitors in Los Angeles this week. They signed contracts for Vitagraph's "Fight for Millions," and renewed contracts for the Select program.

WILLIAM MARTIN, well known exhibitor at San Jacinto and Hemet, two towns made famous by the recent earthquake, was in Los Angeles this week en route to Catalina Island, where he will spend his vacation until allowed to re-open his houses at San Jacinto and Hemet.

WHEN Frank Duffy, special representative of Pathe, told B. E. Loper, branch manager of Select Pictures that he would make an additional subscription of $500 to the Fourth Liberty Loan if twenty-five men on film row would also make additional subscriptions, Mr. Loper went on the war path and in one hour last Saturday secured nearly $6,000 in additional subscriptions on film row. Incidentally he located twenty-five men who were willing to subscribe again. At the end of the hour he called upon Mr. Duffy and received his check for $500.

Complete San Francisco News Condensed

ON October 18 the State Board of Health ordered all the motion picture houses in California to close as a precautionary measure against the spread of Spanish influenza. The result has been that nearly every town at once closed its theatres. However, a few have continued to run and are calling on the San Francisco exchanges to continue sending films. Those which have not yet closed are Grass Valley, Bay Point, Porterville, Lemore, Williams, Madera, Jackson and Nevada City. A peculiar situation has arisen in the case of the state prison at Folsom. The prison is still showing pictures to its inmates and these convicts shut off from all contact from the outside world are getting the full Pathe news, while free Californians are not now allowed to have their news events visualized.

THE theatres of San Francisco, with their army of stage hands, musicians, ushers, "front-of-the-house-men," and their players have accepted the situation with a philosophical smile, and the managements generally agree with Eugene Roth, manager of the California theatre, in this expression: "Since the unsettled state of the public mind had reduced audiences to a minimum, I believe that it is better that the theatres be closed, permitting the authorities to come to quarters with the influenza and clean it out; and since the closing of the theatres seems to be a necessary part of this work, I am glad it has been done. We will the sooner return to the normality of existence again."

ALL the theatres operating "combination" attractions assert that they will resume their offerings as soon as the health authorities permit. The general impression among theatrical folk is that two weeks will be required to fight the influenza to a finish. In this prediction the managers of the various film exchanges are inclined to agree.

L. REICHERT, manager of the Metro Pictures Corporation, expresses the hope that the theatres will be allowed to reopen on Sunday, November 3. He believes that the progress of the influenza will be sufficiently checked by that time to allow the theatres to resume business. San Francisco has always been a liberal town, he says, and also a strong union town. By this closing the members of several unions of considerable influence are out of jobs, and this will have its influence on bringing about an early reopening.

M. E. CORY, assistant manager of the Universal Film Exchange, Inc., says of the situation: "Everybody is hoping now that the disease is at its peak, and that it will decrease so rapidly that the theatres may re-open on November 3. Encouraging news comes from Fresno and other southern points. The affliction broke out first in the southern part of the state and it now shows abatement there. At Camp Fremont, only a comparatively short distance south of here the commandant reports that the trouble is about over. The Universal Exchange is maintaining its entire organization in order to render prompt service when the theatres are ready to resume. It is getting its books and records in first-class condition, sorting its advertising matter, repairing its lobby frames, and every reel of film (there are thousands in the exchange) is being given a thorough inspection. They are then being repaired and put through our new cleaning machine so that we will be able to give the best possible service. The theatres are utilizing the period in giving their houses an overhauling and thorough cleaning, and many of the country exhibitors are seizing upon the opportunity to take a vacation or are coming up to the city and lining up for future pictures or rearranging their service."

NEWTON E. LEVI, branch manager of the Mutual Film Corporation, says: "I believe that after this scare is over the theatres will have an era of prosperity such as they never had before. The people never before realized how important motion pictures were to their happiness nor how much they entered into the daily routine of their lives. Now as they wander by the closed motion picture house they pause to read the posters with an interest not displayed since the earliest days of this form of amusement. Some of the theatres are taking advantage of this hunger on the part of their former patrons and are changing their posters every day or two. The people are beginning to look for these changes and to read every word of the displays. I am advising all places to keep their lobbies bright with new paper."

H. F. MOORE, assistant manager of the George Kleine System, says that he and Major M. J. Cohen, the manager of the exchange, are holding down the business together. Every one else connected with the firm has been laid off temporarily. They are busy "cleaning house," catching up on back work, and cleaning up posters and films. Mr. Moore says that since the shut-down his exchange has received a number of inquiries for new bookings. The situation looks particularly bright to him after the theatres resume. In fact, he looks for business to "go ahead with a spurt once the theatres re-open."

THE ALL-STAR FEATURES DISTRIBUTORS, INC., announce that they are keeping their entire force, and have seized

Directory of San Francisco Exchanges

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ALL STAR FEATURES DISTRIBUTORS, Inc.

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OUR SPECIAL SUPER FEATURES

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24 Hour Slide Service
The Quality is the best
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730 So. Olive St. Los Angeles
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G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

upon the let-up in business to clean up, not only the films, but also the accumulation of more or less "junk."

C. POST MASON, who came to the All-Star from Denver a couple of weeks ago to act as publicity man, especially in exploiting the important pictures handled by Sol Lesser, found very little need of his activities at present and he has secured a position with the Union Iron Works of this city. It is said he is timekeeper for that corporation, but he expects to return to the motion picture game as soon as it again becomes normal.

FLOYD ST. JOHN, manager of the World Film Corporation, says that he is tempted to close up the exchange until the present frame of the public mind is changed. He expresses the opinion in very vigorous language that the worst part of the scare has been brought about by auto-suggestion and that the newspapers have been in the main responsible for the number of cases of influenza and the serious results therefrom. The papers are literally scaring people to death, he says. Unless a decided change of method is employed he thinks it may be as much as four weeks before the theatres will be allowed to re-open. However, he thinks that strong pressure will be brought to bear to re-open in about two weeks, but he has little expectation that it will be successful in overcoming the scare under which the people are now suffering.

HARRY LEE KNAPP, manager of Select Pictures Corporation says: "I believe that about two weeks of energetic measures will combat the influenza and that the theatres will be able to re-open. Our organization is being kept intact, including the road service, ready to resume at a moment's notice. In the meantime we are taking it easy. The theatres are facing the situation with equanimity and some of them are recognizing that it is a blessing in disguise. The theatres are cleaning house and some of the small ones are going to be in a more sanitary condition than ever before in their history. One thing the managers feel is that their patrons are going to find out how much the motion picture means in their life. Out of this present situation a new condition may arise, which may make for longer runs in the smaller theatres. If this occurs the fans will not become satuated by going to the theatres too often and their interest may be kept at a keener edge. It seems to me there is an opportunity for exhibitors to experiment on some pictures which should have longer runs in their houses. If they can develop their business along this line they will reduce their expense, and increase their profits through the advertising value of those who have enjoyed the show."

THE PATHE EXCHANGE, INC., has retained its entire force at full pay, and while there is little to do, Manager E. O. Child feels that he cannot afford to lose any of his organization for the lively times that are bound to follow the present shutdown.

R. W. LYNCH, vice-president of the Triangle, died of pneumonia in this city following an attack of influenza, on October 21. Mrs. Lynch was with her husband during the past week, and his brother, S. A. Lynch, received hourly reports in New York from the bedside by telegraph. During the last few days of his illness S. A. Lynch talked with the sick man's physician twice daily over the long distance telephone. While the death of W. W. Lynch was not unexpected during the past few days, his great vitality made such a gallant fight that hope was not entirely abandoned until just before the end.

THE VITAGRAPH EXCHANGE this week forwarded a five-reel feature and a one or two-reel comedy to nearly every exhibitor in Arizona served by the Vitagraph as a precautionary measure for the exhibitor, in the event the closing ban is suddenly lifted. The plan was conceived by Branch Manager W. H. Hepburn, and already a number of letters have been received by him from the exhibitors thanking him for his foresight. "I felt that if the ban was lifted suddenly this plan would allow the exhibitor to open his house thirty-six to forty-eight hours earlier than he otherwise would if he was compelled to wire the exchange for a show. The plan will likewise allow him to get his house open sooner, perhaps, than a competitor, thus making him a friend of Vitagraph and the Vitagraph idea of protective co-operation.

What Butte Is Doing

EVERY theatre in Montana is now closed upon orders of local boards of health, due to the prevalence of Spanish influenza. About 2,000 cases are reported in Butte. In Stanford, Livingston and a few other cities it is reported that the crest has been passed and the disease is on the wane. It is hoped that re-opening will come before long. In order to better combat the disease in Butte orders are being considered this week to close every possible place of business in addition to the theatres and churches, such as dry goods stores, saloons, pool halls, shoe stores, etc.

NEAT little signs in front of Butte theatres tell the public of the temporary close-down. At the American one reads the following: "Closed temporarily on account of the flu. We are renovating our theatre and when we re-open you will find the American all dolled up. We are saving up the best features possible."

THE closing of the theatres has apparently affected the general business life of Butte and the situation shows what an important part the picture theatre plays in America today. There being no shows in operation there are fewer people on the streets. The restaurants are doing less business and so are the confectionery houses and ice cream parlors. In fact, it looks like a different Butte today.

W. M. HAIGHT, manager of the Orpheum at Livingston, is in the city this week on business.

GEORGE CALLADAY of the Vitagraph, is back in Butte after a trip to Bozeman and other cities in Southern Montana. He reports very good business in the way of new bookings, although of course, there is "nothing doing" just at present. He has been booking "The Iron Test" with great success, exhibitors being eager to get this new serial.

OVER in Great Falls there is a man who looks and acts the part of Bill Hart. He is Cherry Brown, and is not in the profession. When attired in cowboy regalia, with a revolver strapped to his person, he bears a striking resemblance to the star. In fact, during the recent Liberty Loan drive at a big theatre meeting Brown was said to have been introduced to the audience of film fans as the original Bill. He was given a great ovation and every one thought that the Western man who bowed to them from the stage was the genuine star. The next day they read about the "camouflage" in the press. When Brown was introduced the chairman stated that Bill Hart would next appear on the stage, but that he would not make a speech, that being the condition upon which he promised to appear.

HARRY SELIG, a towering personality in the moving picture world, was in Lewistown last week on a short business call. After spending a day there he left for New York. He will stop off at Chicago to attend to the closing of the Selig studios there and a few months later he will take charge of the Greater Selig Company, which will operate from Los Angeles. His brother, Col. Selig, is the principal spirit back of the Selig Polyscope Company. Another distinction which Harry Selig has is that he is the father of Baby Marie Osborne. She is not, however, a Selig star.

Realism Comes High—But We Must Have It

MARY MacLAREN spent three days on the private exchange switchboard at Universal City recently in order to learn the correct maneuvers of the plugs and wires. She did so in order to make realistic her part of a metropolitan telephone girl in "Dearie," her newest Universal special attraction now being produced under Rupert Julian's direction. Margaret Bassett and Jessie Mitchell, the two Universal operators, acted as tutors in telephony for the star.

ONLY AUTHENTIC REFERENCE BOOK OF SCREEN PEOPLE

ONE QUARTER ACTUAL SIZE

Mail Biographical Data and Reserve Space Now

Display Space in Directory Insures Publicity All the Year

Studio Directory is used daily by Theatre Publicity Men, Newspaper Photoplay Editors, Employment Directors, Film Company Executives, Theatre Owners and Film Fans.

PUBLISHED BY

MOTION PICTURE NEWS Inc.

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429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
E. K. GILLETT

CHICAGO OFFICE
220 So. State St.
Harrison 7667
W. M. HIGHT, Rep

San Francisco reports:

"ONE MORE WEEK!"

"America's Answer," the Government's own war film, was booked for a week at the Rialto Theatre in San Francisco.

It drew such big crowds that the Rialto management "decided to continue the engagement *one more week*"—so as to let everybody see it.

"America's Answer" is making attendance records wherever it is being shown.

Make arrangements to secure this thrilling war feature, *now*, if you have not done so already. It is one of the war films produced by the U. S. Government for the people of this country and our Allies.

War features so far produced under the Government's auspices are:

THE OFFICIAL WAR REVIEW (Weekly)
PATHÉ

PERSHING'S CRUSADERS
FIRST NATIONAL EXHIBITORS

"AMERICA'S ANSWER"
WORLD FILM CORP.

OUR BRIDGE OF SHIPS
GENERAL FILM COMPANY

UNDER FOUR FLAGS
WORLD FILM CORP.

All presented by

'America's Answer' To Continue Next Week at the Rialto

Government's Own Great War Pictures Holds Public Enthralled

BECAUSE of the large demand for seats at the Rialto this week, it has been decided to continue the engagement of "America's Answer" for one more week. The engagement positively will end Saturday night, October 5.

Few pictures have drawn the praise that has been heaped up on this, the Government's own official feature No production has ever brought the fund of information about "our boys" that has come with this picture from battle-scarred France.

It carries thrills in very episode and a story in every scene. "America's Answer" is a comprehensive survey both of what Uncle Sam has done with "your money," and the adventures that have befallen "that boy" since he set foot on the soil of France.

The picture tells more of the great magnitude of Uncle Sam's efforts—the greatest undertaking of all time—than could be carried in reams of printed columns. It is drama in which the actors are the stalwart sons of America and the theme is the story of their daily life.

Official Seal of the People's Films

NOTE—The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of Allied War Expositions, presented by the U. S. and Allied Governments.

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

NOVEMBER 16, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

LOUIS B. MAYER

PRESENTS

ANITA STEWART

IN A SERIES OF

Super de Luxe Productions

FIRST

VIRTUOUS WIVES

FROM OWEN JOHNSON'S NOVEL
OF NEW YORK SOCIETY LIFE

DIRECTED BY

GEORGE LOANE TUCKER

RELEASED ON AN INDIVIDUAL BASIS THROUGH
the First National Exhibitors Circuit

VOL. XVIII-NO. 20 Entered as Second Class Matter, October [illegible], at the Post Office at New York, N.Y., under the act of March 3rd 1879 PRICE 15 CENTS

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BACON-BACKER

Present

MARY BOLAND

in

"A WOMAN'S EXPERIENCE"

By Paul Potter

Also author of "TRILBY"—"ARSENE LUPIN"

A DRAMATIC MASTERPIECE

WHAT THE BIG CRITICS SAY:

MOTION PICTURE NEWS:

Exchange men and exhibitors better be sure to look this over, for a more promising state rights feature has not been put on the market in some time. The settings and photographic work will come as a revelation.

MOTION PICTURE WORLD:
The story is strongly dramatic. Mary Boland plays with convincing skill.

BILLBOARD:
Elaborate production—intense interest of story.

VARIETY:
The action is fast.

NEW YORK REVIEW:
It is so strong—so logical in its theme.

DRAMATIC MIRROR:
Offers exceptional possibilities to the exhibitor.

EXHIBITORS' TRADE REVIEW:
Gripping as anything presented in some time.

TELEGRAPH:
Production superb.

EXHIBITORS' HERALD:
Offers an exceptionally strong state right's feature.

PLAYING PRE-RELEASE ENGAGEMENT
RIALTO THEATRE
NEW YORK

Week November 10th-November 17th

For particulars—address:

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the Forthcoming Presentation of
The Inaugural

RALPH INCE FILM ATTRACTION

Arthur H. Sawyer
General Manager
1476 Broadway, New York

Story by

ROY L. McCARDELL

Personally directed by

RALPH INCE

Arthur H. Sawyer Herbert Lubin

1476 Broadway, New York

Booked It Immediately After Seeing

Immediately after seeing your latest serial, "The Iron Test," in your projection room, I booked it, and have good reason to believe that the business on it will be even greater than the record-breaking business of "The Fighting Trail," "Vengeance and the Woman," "The Woman in the Web," and "A Fight For Millions."

You may also book me up for "A Man of Might," the new Duncan serial that I understand is to follow "The Iron Test."

FRANK L. MUELLER,
Regent Theatre, College Point, N. Y.

Albert E. Smith
Presents
"THE IRON TEST"
FEATURING
ANTONIO MORENO and CAROL HOLLOWAY
by ALBERT E. SMITH
and CYRUS TOWNSEND BRADY
Directed by Paul Hurst

VITAGRAPH'S
LATEST AND GREATEST
PHOTOPLAY SERIAL

"The Best One So Far!"

I have found that all Vitagraph serials, commencing with "The Fighting Trail," have meant crowded houses, but your newest one, "The Iron Test," was a most pleasant surprise to me. I found it the best one so far, with an attractive and different sort of story and strong episode endings, of the sort that will bring back serial fans.

I have booked it for my three theatres.

SAMUEL SHEER, Jr.
Victoria—Palace—Hyperion Theatres, Corona, L. I.

VITAGRAPH Albert E. Smith *President*

If you want a big feature t

"THE KAISE

If you are handling big features

"THE KAISE

If you want a big cast--known names--ma

"THE KAISE

Jump the next train to New York o

Produced by S. L. Warner

These territories sold: New England, New York, New Jersey, Pennsylvania, Ohio, India , Georgia, Florida, Alabama, Virginia, North and South Carolina

For Remaining Territories:

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R'S FINISH"

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ive story--an *ahead-of-the-times* theme, buy

R'S FINISH"

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Directed by JOHN JOSEPH HARVEY
With the same principles that are in
"MY FOUR YEARS IN GERMANY"

For Foreign Territory:

HILLER & WILK
Long Acre Building, New York

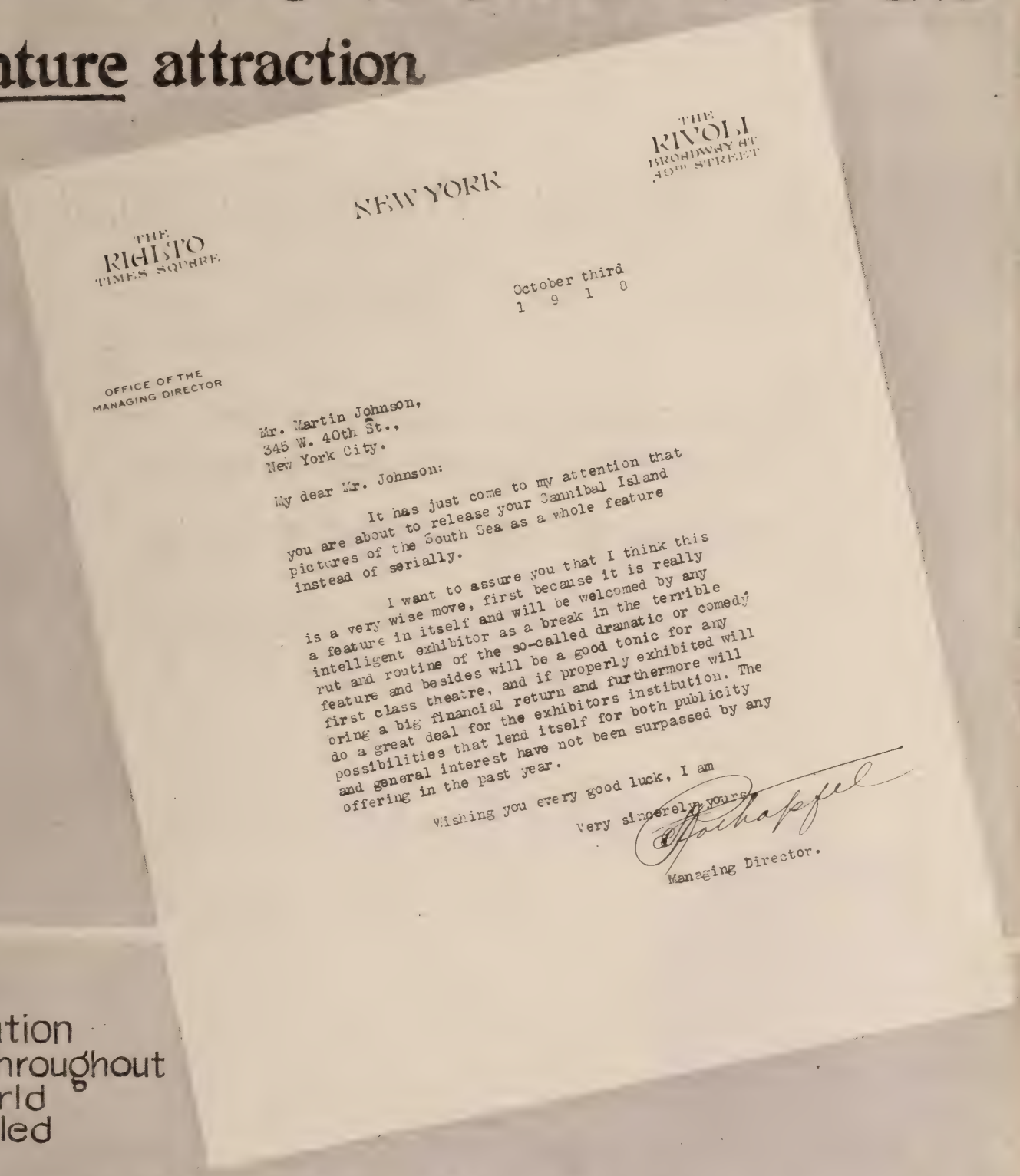
Photographed at the risk of life

"Ten times the grip of an average photoplay"

Motion Picture Cla

Really the most interesting movies of our month weren't dramatic at all—but Martin Johnson's fascinating tour of the Cannibal isles of the South Pacific. Aside from being an intelligently photographed study of the various races of the remote Pacific isles, where meatless days aren't observed, the pictures have the lure of a Joseph Conrad tale. Here romance and adventure stood beside the camera-man. Johnson and his wife cruised alone among the islands, once almost meeting their death and finally getting away with a remarkable series of films. Mrs. Johnson, by the way, can go 'round to the movie studios any day and get a regular position. She is the dramatic suspense of the series, which we guarantee to have ten times the grip of an average photoplay.

lartin Johnson's
CANNIBALS
of The South Seas
feature attraction



THE RIALTO
TIMES SQUARE

NEW YORK

THE RIVOLI
BROADWAY AT 49th STREET

October third
1 9 1 8

OFFICE OF THE
MANAGING DIRECTOR

Mr. Martin Johnson,
345 W. 40th St.,
New York City.

My dear Mr. Johnson:

It has just come to my attention that you are about to release your Cannibal Island pictures of the South Sea as a whole feature instead of serially.

I want to assure you that I think this is a very wise move, first because it is really a feature in itself and will be welcomed by any intelligent exhibitor as a break in the terrible rut and routine of the so-called dramatic or comedy feature and besides will be a good tonic for any first class theatre, and if properly exhibited will bring a big financial return and furthermore will do a great deal for the exhibitors institution. The possibilities that lend itself for both publicity and general interest have not been surpassed by any offering in the past year.

Wishing you every good luck, I am

Very sincerely yours,

Managing Director.

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nts throughout
: world
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OBERTSON-COLE COMPANY
00 Broadway New York City

Ready for the
American
Market

DAVID LLOYD GEORGE

TEN PARTS

An impressive presentation of the life story of England's great statesman.

Written by SIR SIDNEY LOW

Produced under the sole direction of
MAURICE ELVEY

THE IDEAL FILM
76-78 WARDOUR ST.

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¶ More than an authentic life of England's greatest statesman—a year was spent in preparation of the picture—a highly dramatic story as well and one which will interest every live American.

¶ Each chapter is clear cut and complete in itself and replete with tense moments and the interest never lags.

¶ The publicity and exploitation possibilities for the American market are unlimited and in the proper hands valuable government endorsements could easily be obtained.

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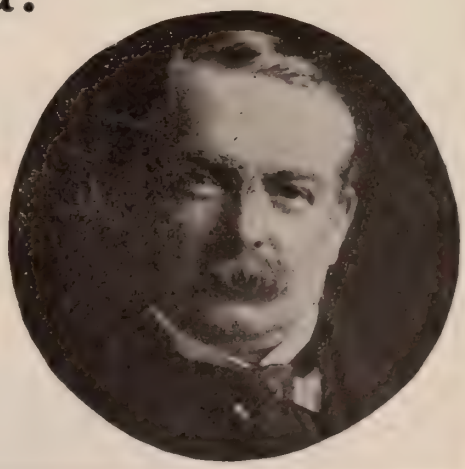

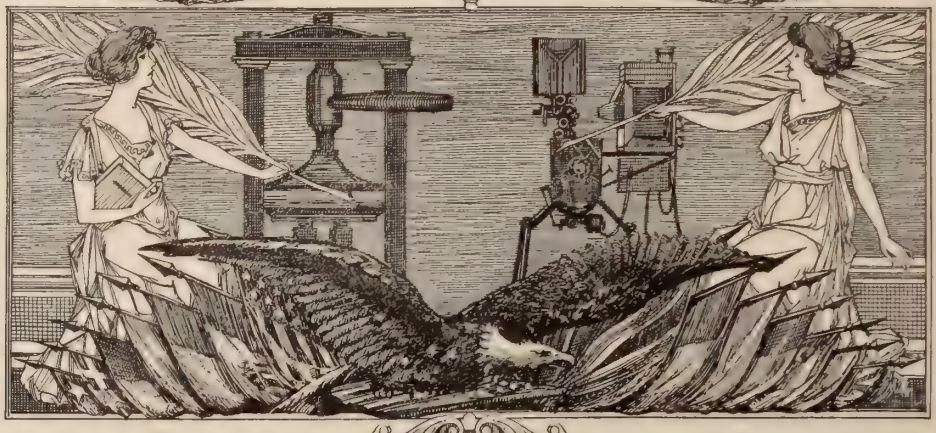

Pictures That Appeal To *Everyone*

Every person has his or her own individual taste when it comes to drama. The feature that charms many will fail to interest others, and the same is true of comedy. But there is one series of one-reel pictures that everyone likes ——

Official War Review

containing weekly the latest, most interesting pictures taken by the official cameramen of the French, British, Italian and American Governments.

What person in this country today but what has relatives or friends in France or in Italy, fighting for Freedom? Can you conceive of anything that has a greater appeal to the people of the United States than these pictures—right now? Millions of persons look forward to each weekly Official War Review for a chance glimpse of their loved ones!

Presented by

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George Creel, Chairman

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Chas. S. Hart, Director

Distributed by

PATHÉ

AMERICAN FILM CO., INC.

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Margarita Fisher- in "The Mantle of Charity"

By STEPHEN FOX
Directed By EDWARD SLOMAN

A whimsical comedy-drama breathing the spirit of youth and romance. Depicting the quaint method taken by a hoydenish society girl to reform a reformer.

Theatres playing the Fisher subjects are always enjoying capacity business. Keep *your* receipts above normal by showing all the Fisher American "Flying A" Pictures.

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Now Playing:
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in
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FILM CLEARING HOUSE INC.

ASHBEL P. FITCH, *President*
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DESIRING TO OFFER THEIR
PICTURES DIRECT TO EXHIBITORS
USING THEIR OWN SALESMEN AND KEEPING
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FILM BUSINESS CONDUCTED BY BUSINESS MEN
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¶ Kalem Company solicits laboratory work of all kinds. We have the most modern equipment known to the trade and our standard of quality can not be excelled.

¶ When it is a question of price, we will *meet* those quoted by any *responsible* concern, for the same quality of work turned out by us.

¶ We do business *strictly for cash,* therefore profits made on *any* job are net, and we do not have to charge the next customer an additional profit to make up for losses previously sustained.

¶ Service and Responsibility are of paramount importance. Allow us to introduce you to Kalem service. The Trade *knows* we are responsible.

¶ If *you* have work in our line to be done and you want the *best* at *right prices,* drop us a line or call us up. 'Phone Chelsea 8770-8771.

KALEM COMPANY

235 West 23d Street New York City

William A. Brady

ANNOUNCES HIS PICTURIZATION OF LOUISA M. ALCOTT'S FAMOUS STORY,

"LITTLE WOMEN"

WILL BE PRESENTED AT THE

STRAND THEATRE

NEW YORK

THE WEEK BEGINNING SUNDAY, NOVEMBER 10

IN SIX PARTS

DIRECTED BY HARLEY KNOLES

Territorial Rights Selling

Apply: William A. Brady The Playhouse New York

A

WORLD-BEATER

The
ALL AMERICAN
6-Part

Spectacular Master Drama

"Hearts of Love"

Presenting
The exquisite and gifted young star

Edna Mayo

Written for the screen by Thomas Bedding
Directed by J. Charles Hayden

Write, Wire, Call or Phone

American Feature Film Corporation, Inc.
H. A. Tansill, President

Suite 616 Candler Building
No. 220 West 42d Street, New York City
Telephone Bryant, 5896

Maurice Tourneur Triumphantly Achieves Another Success

FROM THE NEW YORK MAIL

One of the faults of the prevailing system of exhibiting photo-plays is the restriction it places on the length of their "runs." Good, mediocre and bad pictures all come under the inelastic rule that limits their display from a minimum of one day to a maximum of one week, according to the custom of the theatres in which they are exhibited. It is when such a photo-play as Maurice Tourneur's "Woman" comes along that one realizes the injustice this rule sometimes visits upon the producer.

"Woman," for instance, which Director Rothapfel is presenting at the Rivoli Theatre this week, cannot possibly exhaust, during an engagement of one week's duration, the patronage that is due it. It ought to be housed in a theatre where it could be shown continuously until every devotee of the screen drama has had the opportunity to see it. Perhaps the resourceful Mr. Rothapfel can devise a way for this to be done.

"Woman" adds another artistic accomplishment to its producer's credit.

FROM THE NEW YORK EVENING JOURNAL

At the Rivoli Maurice Tourneur's superproduction, "Woman," holds first place. In the novelty of its subject, the composition of its scenes and the exquisite artistry with which the plot is unfolded the picture promises to create much laudatory comment.

FROM EXHIBITOR'S TRADE REVIEW

Hats off to Maurice Tourneur! Once again he has made a picture that, for downright artistic value, has never been equalled. The picture ranks among the very finest that have ever been made. "Woman" should be a box office attraction of the highest class.

FROM THE MOTION PICTURE WORLD

"WOMAN"

Notable Production by Tourneur From Whittaker's Tribbute to Modern Womanhood

Reviewed by Louis Reeves Harrison

Remarkable contribution to the aesthetic movement in motion picture production, "Woman," is so entrancing to the eye and so beguiling to the thoughts and sentiments of the spectator that it lures him into a state of dreamy forgetfulness of himself and the little world in which he has been living. It can thus do without dramatic suspense, but that value is present, along with logical development, power of construction and, above all things, an atmosphere so convincing that events seem to take place instead of being presented in illustration of the final purpose.

It thus becomes one of the finest products of the year.

"Woman," more than a photoplay—a human document.
Hailed as a triumph by Daily Press and Trade Press upon its Premiere at Rivoli Theatre, New York. Last week.

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCE

THE MAGIC MASTERPIECE

"WOMAN"

Written by Charles Whittaker
DIRECTED BY MAURICE TOURNEUR

Maurice Tourneur Productions

STUDIOS—FORT LEE, N. J.
SELLING AGENTS, HILLER & WILK
Longacre Bldg., 42d St, and Broadway, New York City

FROM THE MORNING TELEGRAPH

NOVELTY KEYNOTE OF "WOMAN" FILM

Maurice Tourneur's Latest Photo-Play Is Presented at the Rivoli Theatre This Week.

By FRANCES AGNEW

Novelty is the keynote of Maurice Tourneur's newest photo-play, "Woman," which is attracting the attention and inviting the argumentative comment of patrons of the Rivoli Theatre this week.

The film is unlike any other production which has ever been unfolded on the silver sheet. Its title will convey to every one a fair idea of its theme, but it could not even suggest the unique development accorded the subject by Charles Whittaker's scenario and Maurice Tourneur's direction.

In filming "Woman" the author and producer have disregarded the usual scenario form and, except for the revelations made in introductory subtitles concerning the source of their idea, have presented their theme by implication and suggestion rather than by a connected story.

FROM THE NEW YORK GLOBE

"Woman," which is featured at the Rivoli this week, might better have been titled "Woman, Etc," for the action involves almost everything from the Garden of Eden down to the present war.

It is a Tourneur picture, which means that the scenes have an imaginative quality that is created by no other director. All of the episodes are steeped in poetry, and the haunting little story of Cyrene and the fisherman is perhaps the loveliest thing of its kind ever done on the screen.

FROM THE EVENING SUN

Maurice Tourneur's latest film production, entitled "Woman," is the featured photo-play at the Rivoli Theatre this week. It deals with woman's effect on history, and the idea is conveyed in a series of episodes in which Adam and Eve, Claudius and Messalina, Abelard and Heloise, a Civil War heroine, and the women war workers of the present day are the characters. **The picture abounds in beautiful scenes** and good acting by a large company.

FROM VARIETY

It's the kind of a super-picture people will talk about after they leave the theatre—and comment on most favorably. The production is not only massive, but artistic.

FROM THE NEW YORK TIMES

EVE'S DAUGHTERS SEEN IN "WOMAN"

Maurice Tourneur's Film Play Eloquent of Emancipation for Those Serving in War

The ability of Maurice Tourneur to create pictures, not just single scenes without meaning or connection, but eloquent, beautiful pictures in motion that make a poetic story come true for the time being, has never revealed itself more fully than in "Woman," the principal offering at the Rivoli this week. The magical Mr. Tourneur has taken a series of episodes from history and tradition and brought them to life on a screen.

Arline Pretty

The Appealing

Suite 1615
501 Fifth Avenue

ANTHONY P. KELLY

AUTHOR OF

"THREE FACES EAST"

A Cohan-Harris Production now playing the fourth month at the Cohan-Harris Theatre of New York.

A second company also playing at the Olympic Theatre in Chicago.

"THREE FACES EAST"

will soon be presented in

LONDON, PARIS, CALCUTTA, SOUTH AFRICA AND AUSTRALIA

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Julia Arthur as Edith Cavell
"The Woman the Germans Shot"
Direction of John Adolphi
played last week at the Strand

Mitchell Lewis
"Safe for Democracy"
J. Stuart Blackton Production
playing this week at the Rivoli

Soon to be released

"THE COMMON CAUSE"

a J. Stuart Blackton super-feature

Mitchell Lewis
in
"Vengeance Is Mine"

A Frohman Production
"Once to Every Man"

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one-act plays at present playing or about to play the Keith and Orpheum circuits

"They Shall Not Pass"
"The Eyes Have It"
"The Metal Mitt"

Address: FRIARS CLUB, New York City

HOUDINI

PRODUCTION PLANS HAVE BEEN SHATTERED BY THE EPIDEMIC AND THE WAR

RELEASING PLANS SHOULD BE CHANGED TO CONCUR WITH EXISTING CONDITIONS

EXHIBITORS CAN SOLVE THE PROBLEM OF HOW TO GET EVERY DOLLAR OUT OF A PICTURE

FIRST: BOOK "THE MASTER MYSTERY" FOR A RUN

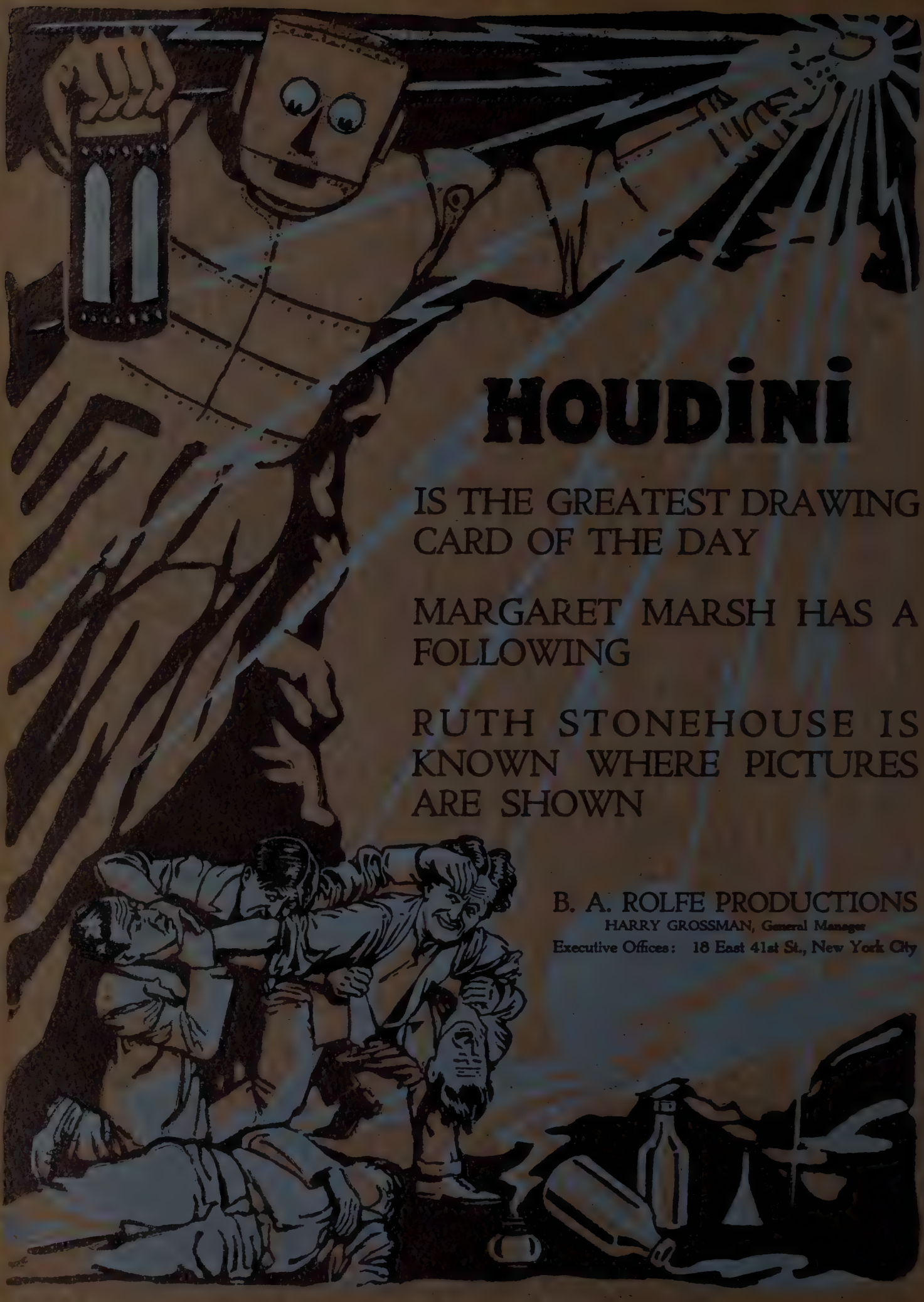
SECOND: PLAY A REPEAT RUN OF THE SERIAL LATER—BUT ON A DIFFERENT DAY

THERE IS LOGIC IN THIS PLAN—MONEY IN THE IDEA

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: 18 East 41st Street, New York City



HOUDINI

IS THE GREATEST DRAWING CARD OF THE DAY

MARGARET MARSH HAS A FOLLOWING

RUTH STONEHOUSE IS KNOWN WHERE PICTURES ARE SHOWN

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: 18 East 41st St., New York City

Motion Picture News

Vol. 18 No. 20. November 16, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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To Executive Heads Of Motion Picture Producing Companies

I spent four years, and a quarter of a million dollars perfecting a machine to print and develop positive film rapidly, economically, and of high quality.

I can save the Moving Picture Industry millions of dollars a year — N-O-W.

You can have your share of this tremendous saving without the investment of a single dollar on your part.

You can get all details from our New York representative, Mr. Charles F. Stark. His visit will be the most interesting one you have had in a long time.

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Spoor Prints

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volme 18. No. 20 November 16, 1918

We Dare You To—

WE dare you—one and all—manufacturer, distributor and exhibitor to take ten minutes off right now and read every word of the article on page 2925 of this issue by J. A. Quinn, of Quinn's Rialto, Los Angeles.

And then we dare you to—

Take five minutes more off and write or dictate a brief letter to us regarding J. A. Quinn's views.

Come on—it's a dare.

Let's start something!

We warn you right here that the article is a loud explosion from a real live bunch of dynamite. It is well worth reading.

And if you want "to start something"; if you want to dissipate the ennui of a five weeks' shut down; if you want to get things roaring and humming again—

It is well worth the five minutes to write that letter.

Come on—we'll publish them all.

Let's start something!

An "All-Star" Number

SPEAKING of J. A. Quinn's article reminds us that we have something of an all-star bill for MOTION PICTURE NEWS readers this week.

In addition to the Los Angeles showman there are signed and exclusive articles by Eugene Roth, of the California and Portola Theatres, San Francisco; George L. Carpenter, of the Paramount-Empress, Salt Lake City; Frank L. Newman, of the Regent and Royal Theatres, Kansas City; and Harold Franklin, of Shea's Hippodrome, Buffalo.

But then, this issue is no exception to the fifty-one others in a year. Last week, for example, there were S. Barret McCormick, of the Circle, Indianapolis; Sam W. B. Cohen, of the Liberty, Spokane; H. C. Horater, of the Alhambra, Toledo.

If the roster of big exhibitors who swear by MOTION PICTURE NEWS and cooperate with it were to write to Mr. Goldfish or Mr. Zukor or Mr. Fox declaring that their pictures were the greatest on the market there would be oodles of advertising and forty-eleven handsprings over the fact.

And these showmen say more of MOTION PICTURE NEWS.

Which is why the executives are learning to say, *"Use the* NEWS *alone for the big advertising splash."*

The Cheerful Days Are Here

REPORTS from our correspondents given on pages 2926 and 2927 would indicate that the industry may once more breathe freely. Unless all signs fail Monday, November 11th, should find a little short of seventy-five per cent of the theatres open for business once more.

One of the peculiar incidents of the situation is the city of St. Paul, where the theatres were kept open during all the white heat of the epidemic, only to be closed now when the air is clearing elsewhere.

Another interesting phase of the reports during the past few weeks has been the fact that the closing of the theatres has caused a loss to merchants in the various cities that must reach into the millions.

There's a tip to live exhibitors in this result. Give it some real hard thought. Now that merchants realize that open theatres mean business for all see if you can't work out some plans for future cooperation.

Another tip to exhibitors will be found in the experience of Thomas D. Soriero in Boston and Lowell.

Exhibitor Soriero knew that his patrons would be "influenza shy" when the ban was lifted. So he just took prominent medical authorities through his theatres from cellar to roof, got their endorsement of his ventilation and sanitary safeguards, and advertised their statements—

To the tune of packed houses.

The News of the Week

JUST when the wise boys were counting Hearst out, and wondering where he would get a news pictorial release, C. F. Zittel places his name on the dotted line of a contract that gives Hearst the popular Universal Animated Weekly and Current events.

Thus making the first of two real news event of a comparatively dull week and beating the Kaiser's surrender by two days.

There isn't much else in the way of news.

The United War Drive is in full swing, New York's exhibitors have sent a tax protest to the Senate Finance Committee, W. W. Hodkinson has written an open letter, Herbert Lubin and A. H. Sawyer have thrown their hat in the ring with S-L Pictures, the Film Clearing House is alive and kicking.

Perhaps there is also news that General Film didn't take over any distribution system this week. But, at the last minute comes the news that Affiliated has taken over Mutual.

(*Editorials continued on next page*)

(*Continued from preceding page*)

Our Service Department

A CONTEMPORARY wants to know why the ban on new releases has been extended for another week.

He gets very heated over the fact—one might be led to think that he thought the advertising ban had been extended.

But a sincere desire for knowledge should not go unanswered. So we say:

The ban was extended another week because it was plain good business to do so.

The manufacturers have stood a terrible loss for several weeks; some are not in very good shape to stand it. The only prospect for relief is in continuing with decreased overhead while older pictures bring in some money.

And if the committee had listened to some of the producers the ban would have been extended, not one more week, *but four more weeks!*

Our Old Friend "Anonymous"

DO you remember that anonymous letter we published a few weeks ago from a film salesman who protested against the laying off of exchange employees during this crisis?

We have received an anonymous letter of thanks for publishing the letter, and also another anonymous communication, saying:

"Read the letter of 'Anonymous' and agree with him. But please say a good word for Goldwyn. They kept us all on the payroll here and working as hard as we could. And believe me, we'll work harder than ever now."

About "The Complete Plan Book"

WHY don't you talk more about your "Complete Plan Book" idea, boost it, ballyhoo it?" said an advertising manager to us the other day. "It's the best thing I've seen yet, and you must have two score of letters from exhibitors there."

He was sitting in our office and had just glanced over a few letters of praise that happened to be on the desk.

Then we told him:

We are trying an experiment in salesmanship. For a year we let you see in our columns some of the letters we received from exhibitors, big and little, about our Exhibitor Service Bureau; we printed scores of the testimonials that came after we started the Harrison Exhibitor-to-Exhibitor Reviews; we published many of the communications that praised our enterprise in starting the Box Office Reports; we let you read what exhibitors in the Central States and on the West Coast thought of our sub-editions—trade papers in themselves—for those sections.

Of course these words "from the firing line" had their effect—or else MOTION PICTURE NEWS would not be publishing several hundred pages more of advertising in the year than its nearest competitor.

But still many of the companies keep on handing out their copy as though it were charity, with little thought to the relative value of the mediums.

So we have tried an experiment in salesmanship.

We knew you all had four weeks off to read—so we have let The Complete Plan Book sell itself, along with the rest of the NEWS.

And though we are not supposed to say anything for a few weeks, we can almost tell you now that it has succeeded.

Dealing in Personalities

"Call me Dick"

"We'd vote for him"

"From Politics to Filllums"

Robert Hustler Cochrane

IT happened at one of the Monday meetings of the Producers' and Distributors' Committee.

All our most important presidents, general managers and treasurers were comparing notes on the rental collections received that morning from the various exchanges.

Off in one corner sat Richard A. Rowland, president of Screen Classics and Metro. A worried look was in his eye—a frown on his face.

"Why so solemn, Dick?" asked one of the others.

"Oh, nothing. Only the Bufadelphia exchange sent in $700 this morning and I'm wondering whether it was for rental collections or whether they sold out the whole blame exchange, lock, stock and barrel."

WE hasten to print this picture. For a cancelation is threatened. Here it is:

"Dear Editors: Please to cancel my subscription and do it damn quick. I all times thought you were friend of picture industrious and now I read in Houston paper where 'Al' Smith is running for Governor, New York, and I ain't never seen it in NEWS. I think if Albert Smith run for Governor you and all film industrious should support him and do it big and stronger. Both because he is a picture man from start of game and because his Vitagraph pictures always make money for me. Yours truly.—Grand Hippodrome theatre, Delhop, Texas.

"P. s.—Please be sure to continue cancelling my subscription every week."

A STROLL along Broadway rewarded us. We met James E. McBride, former New York Civil Service Commissioner and now assistant to General Manager Sheehan of Fox.

"Why the hurry," we asked. "We thought all you film men were doing the loafing act these days—with the business shut down for five weeks!

"Loafing nothing!" snorted Mr. McBride. "Not while there is a charity drive and William Fox is alive and kicking. We're working like beavers on this United War Work drive—and just watch the Allied Theatrical and Motion Picture Committee go over the top.

"So long! Got to meet Theodore Mitchell at four o'clock. He's handling the publicity. Just watch us."

But all we could watch was his smoke.

R. H. COCHRANE gave us a solid hour of his time last week just to talk the weather and general film conditions.

And, as we left the Universal office, he was kind enough to say, "Call again!"

Earlier in the day we had dropped in for a talk with Fred Warren of Goldwyn, and had the good luck to meet Gabriel Hess, the likeable treasurer of that organization.

"Say," interrupted R. H., "there is one regular fellow. I like that man Hess, immensely."

From one film executive to another!!!

Quinn Comments On Kleine Stand

[Editor's Note—J. A. Quinn, of Quinn's Rialto, read the following article at a recent meeting of the Southern California Theatre Owners' Association. The large attendance present endorsed evry word, and at a later meeting, Monday, November 4, adopted the following resolution:

"Whereas, the exhibitors of this Association have in the past felt the burden of overproduction and excessive waste in the motion picture industry, and

"Whereas, J. A. Quinn, a recognized authority on production and exploitation with a wide and varied experience as a successful exhibitor has propounded to us a movement for the regulation of production and elimination of waste, and

"Whereas, said movement has been found to possess merit worthy of the support of all exhibitors throughout the country,

"Therefore, be it resolved that this Association extend to him its enthusiastic endorsement and full support of his plan for the betterment of conditions now existing."]

Editor Motion Picture News:

I READ with great interest in your issue of October 19 the letter of George Kleine, suggesting certain radical changes in the Film industry and also the reply by Mr. Johnson, which, to say the least, was very apropos and I am quite sure that everyone in the industry that really knows and appreciates conditions will agree with Mr. Johnston's criticisms.

For my part I am at a loss to figure out how a man who has been in the business as long as Mr. Kleine, could make suggestions that are not only impractical but, to a great extent, absurd.

The business was never more—and I do not believe as much—in need of good pictures as it is now. As picture critics, the patrons have become very keen and discerning and are getting more and more so every day and while they will liberally patronize a good picture they refuse to stand for the tiresome and unreasonable pictures that are unfortunately appearing, many, many times too often in the business these days.

When it comes to prescribing a remedy for the bad conditions that exist, I believe that I am in a better position to "hit the nail on the head" than most men in the business, for the reason that I have had a more general experience.

I left the management of one of New York's largest mercantile concerns about fifteen years ago with my mind made up to enter the theatrical field; and remembering my dad's advice that "when a man went into a business, he should start at the botton rung of the ladder," I decided to follow it; and with the aid of a fair voice I landed a chorus man's job in a big musical stock company, soon got small parts to play, and later, by sticking close to my knitting and incidentally the director, I became assistant director and finally director and in a comparatively short space of time, by sheer sticktoitiveness and persistency and with the co-operation of some of the best directors in the country, I acquired the art of selecting casts and putting over first class dramatic and musical stock.

Noting the rapid development of the motion picture business, I decided to swing into the exhibition end of it and since doing so I have operated nearly fifty theatres throughout the West, and have played to all classes of people, broken all records for attendance, played all night shows to packed houses, put on advertising campaigns that are known the world over; and I believe the boys in the game give me credit for being a "live exhibitor" and a worker from the drop of the hat.

AT my own expense I launched and conducted the campaign here that wiped out censorship, and my hat is in the ring *NOW* to start a movement to eliminate the rottenness in the producing system. I have expressed my views to a large gathering of Southern California exhibitors and they are all with me, and before I get through I believe I will have every exhibitor in the country with me in my efforts to cause a thorough "House Cleaning."

During the several years that I have been an exhibitor I have kept close tab on my audiences' likes and dislikes, also, as my headquarters is in Los Angeles and close to the studios, I have kept in touch with the producing end of the game and have been a constant visitor at the studios and reviewed film after film while in the rough before it was sent East.

I have also become closely acquainted with the working conditions at the studios and have had many long talks about conditions with producers, directors and stars, from the highest to the lowest, and have also become familiar with the conditions in the selling end; and I believe I am today fully conversant with the facts as they really exist and also fully awake to the necessary remedy required in the business. I am sure that those that really know the business will agree with me when I state the following facts and suggest the following remedies:

NOW in the first place I agree, and I am sure that the public agrees with Mr. Johnson, which he disputes Mr. Kleine's statement that out of 1,300 features released in 1917 there were 1,000 good ones. I think that you could hit the right figure nearer by dividing that 1,000 by ten.

Just stop and think—how many program pictures have you heard especial mention of in the past few years?

We heard a lot about "The Cheat," a five-reeler featuring Fannie Ward, that was released about three years ago, and they are still talking about it. You heard special mention of Mary Pickford's "Tess of the Storm Country" and recently of her "Rebecca of Sunnybrook Farm" and "Stella Maris." We heard a lot of favorable comment on "Revelation" with Nazimova.

These pictures not only caused favorable comment but were big box office winners and had more than enough return and extra bookings to offset the original cost of production.

Of course there are other pictures with these and other stars that have stood out and these mentioned are a few that just happened to come especially to the writer's mind at this moment.

Now in the pictures mentioned were, as we all know, artists of unquestioned ability who possess not only personality but the art of interpreting parts in an artistic manner, and it has not been their lack of ability to deliver the goods that has been at fault—it has been poor stories, bad direction, and other rank mismanagement that accounts for the fact that a comparatively small number of their pictures receive special praise.

A very striking example of how people are starving for good pictures was illustrated in the showing of "Hearts of the World"—this picture has been going over in a tremendous way with record runs with prices up to $2.00, and although it has been shown for about fourteen weeks at Clune's Auditorium in Los Angeles, a 3,000-seat house, to big crowds, it has not finished its drawing power in the city yet, especially at popular prices, so that the masses could see it. The business representative approached me a short time ago to negotiate for a second run on Broadway in my Rialto theatre, insisting, however, that I should raise my prices to scale from 25 cents to $1.50. This I declined to do.

NOW let us analyze "Hearts of the World" as a production—and ask ourselves if there is any reason the "poor public," who has been so patiently standing for the many mediocre pictures that have been inflicted on it, should be held up every time a good picture is made?

"Hearts of the World" is a pleasing, well timed, sweet love story, taking in the present war, with a tremendous publicity start on account of having some of the scenes taken in France—and a lot of trench scenes taken in Hollywood.

It was a well directed, well timed picture and D. W. Griffith is justly entitled to all the praise he is getting for it, but with all due credit to the cast, headed by Bobby Herron, whom I like very much, on and off the screen, and the public does also—just think of that picture without the characterization as portrayed by Dorothy Gish. This little lady will never be forgotten for her work in "Hearts of the World," and if you take her personality and characterization out of this picture there would be an irreparable gap.

Now I contend that we should get more pictures of an equal calibre to "Hearts of the World," not necessarily taken in France (?), and the masses, whom motion pictures depend upon

(*Continued on page 2937*)

Theatres Emerge from Dark Period

Stop, Look and Listen Still the Watchword, But Exhibitors Look for Normal Business Within Short Time— Theatres Present New Appearance

WHILE caution is the standard by which the theatres of the country are gradually emerging from their Rip Van Winkle period occasioned by the influenza, reports from the four corners of the States this week indicate that exhibitors are looking for normal business within a short time. Health boards have issued many permits to theatres to reopen, from Maine to the West Coast and the South. St. Paul appears to be the only city running contrary to form, the theatres of that city being ordered to close the week of November 4 after remaining open while the rest of the country was closed. It is reported St. Paul was the last city to close.

Reports from other cities carry the unanimous message that the conditions are rapidly coming around to normal. Theatres which have been closed, for the most part, have been redecorated and fixed up anew during the inactive period.

Richmond and Vicinity in Ring Again

After it had been reported from Richmond, Va., that the theatres there would remain closed at least another week, after being closed since October 5, it was decided upon by the authorities to lift the Richmond ban November 5. On that date all theatres were permitted to reopen and the taboo mark was taken off public gatherings. Regular performances were being given, at last reports, to large and enthusiastic audiences, which would tend to show that the exhibitors of the United States can expect to come back much stronger than they "went away."

Ogden, Utah, on November 8 expected to get back in harness November 10, but up to press time no definite announcement had been made from that city in regard to the reopenings. It was reported that the influenza situation was greatly improved, and exhibitors felt sure they would not be required to keep their theatres closed longer.

San Francisco, Cal., although optimistic, did not expect the exhibitors to reopen their theatres before November 16, and possibly not until a week later than that.

The ban on theatres in Indianapolis was lifted November 1, and practically all the houses in the state were in operation by November 6. This places Indiana in the class to resume business first, and from all indications the exhibitors expect to make up for lost time.

Milwaukee Cautious as Theatres Reopen

Reports from Milwaukee carry the news that the influenza ban was lifted in that city November 4 with prospects of big business. All exhibitors, however, have been warned against overcrowding, as has also the public. Despite this precaution it was expected that the fans would turn out big.

Most of the Milwaukee theatres have been redecorated and many alterations made, with the result that the health commissioner is said to have announced that health and sanitary conditions in the theatres are excellent. Exhibitors are of the opinion that the enforced close was a good thing for the theatres, and that business will be greatly increased.

The health department of Harrisburg, Pa., gave its permission to reopen the motion picture theatres of that place November 9. Pittsburgh and surrounding territory also reopened the same day. No reports have been received as to how the public is receiving the pictures since the shutdown, but it is not thought likely that Pennsylvania will be different from the other states in boosting business considerably.

From Wisconsin it was reported that the lifting of the influenza ban was left entirely to municipalities. Many had reopened November 8, according to advices from Madison, and it was expected the whole state would be well under way by this week. Influenza conditions are greatly improved. Lacrosse motion picture theatres were among the first in the state to reopen, getting under way November 1.

But one report was received of a city closing, and that was St. Paul, which withstood the epidemic for several weeks while other cities were closed. There has been no indication as to when the theatres of St. Paul will be reopened.

TAX ON FILM

Exhibitor Is Not to Be Taxed on Positive Film

THE distributer and not the exhibitor must bear the excise tax of 10 per cent on film rentals.

On October 31 the Senate Finance Committee in Washington changed the basis of taxation on film as carried in the Revenue Bill when passed by the House.

The House had fixed the tax on the aggregate value of the film but the Senate Committee made it "10 per cent on moving picture films containing a picture ready for projection." The distributor is responsible and the tax is based and levied on the collections received.

Section Reports

SPRINGFIELD, ILL.—Theatres of Springfield reopened Friday, November 8.

CLEVELAND, O.—The epidemic here is receding. Commissioner Rothner offered hopes of opening all theatres November 5, but disfavored zone openings. Reports indicate that the local houses cannot survive prolonged closing.

SEATTLE, WASH.—The influenza situation in Seattle is reported as much better. It was expected the shows would reopen November 9 or 10. People are still wearing their gas masks.

BUTTE, MONT.—Indications are that the influenza situation is well under control. It was the opinion of the authorities that the ban placed on theatres and public assemblages would be lifted during the week of November 10.

SAN DIEGO, CAL.—Conditions here are improving daily. The City Council conferred November 6 with military medical officers, looking to an early lifting of the ban on amusements and motion picture theatres.

SPOKANE, WASH.—The Spokane situation on November 6 remained doubtful in so far as the theatres are concerned. It was predicted the houses would not be permitted to reopen within three or four weeks from that date. Every person in the state has been ordered to wear a mask. Schools are not figuring on reopening for another month.

MADISON, WIS.—The ban has been lifted in practically all sections of Wisconsin with the exception of a few. Madison was permitted to reopen November 7. People are hesitant in a measure to enter public places, but exhibitors are striving to offset this feeling by making improvements in the way of ventilation that will remove all fears.

DETROIT, MICH.—Detroit motion picture theatres reopened November 6 by special permission of Governor Sleeper. The balance of the state reopened November 8.

CINCINNATI, O.—The complex influenza situation was the cause of postponing the reopening of the Cincinnati theatres until November 10. Kentucky suburbs will reopen this week. Dayton houses were permitted to reopen November 3.

(*Continuer on page 2927*)

Optimistic Reports Received From All Sections

Section Reports

(Continued from page 2926)

GRAND RAPIDS, MICH.—The influenza crisis has passed, is the opinion here, and the state ban was expected to be lifted November 10. Local theatres were prepared to reopen November 8.

ELGIN, ILL.—Theatres opened here November, 5.

FOND DU LAC, WIS.—The ban on motion picture theatres was lifted at noon on November 4.

LANSING, MICH.—The ban on public meetings and theatres in Michigan was lifted the week of November 5.

Rochester Reopens After Four Weeks Off

After earnest pressure on the part of theatrical men of Rochester, N. Y., the health authorities of that city lifted the ban against theatrical entertainments, to take effect on Election Night, November 5. The theatres had been closed for four weeks, lacking one day, the closing order coming from Commissioner of Public Safety Hamilton as soon as the influenza epidemic showed its head in the city. The prompt action is believed to have been chiefly responsible for keeping the epidemic well within bounds, so that Rochester escaped much more lightly than most other cities. The total number of cases recorded up to Monday, November 4, was 1,886, and the total deaths were 604. With the disease showing unmistakable signs of abating, orders for the reopening of all schools, theatres, churches, saloons, and other public places were issued.

It is understood that action of the commissioner was hastened by a visit that a delegation of theatrical men paid him last week, in which the situation was presented to him strongly and the serious loss that the theatres were facing was emphasized. Martin E. Wolff, manager of the Lyceum theatre, headed the delegation, and explained that theatres of the city were facing a weekly financial loss of well above $40,000 and that great hardship was worked upon members of theatrical companies booked to play the city. It was pointed out further that other cities, including Syracuse and Philadelphia, which had suffered far more heavily than Rochester, were allowed to re-open a week sooner than Rochester and without fatal results.

Buffalo in Full Swing Once More

BUFFALO.—The influenza ban is off and all Buffalo theatres have reopened to tremendous business, proving the statement of one leading exhibitor that it was just as well to close the house during the epidemic. It is expected that the increased business will soon make up for the losses suffered during the closing period. Health Commissioner Franklin Gram opened the town two days earlier than was expected, with the result that exhibitors had to do some tall hustling to book pictures for Friday, the opening day. Most houses opened with the films which they had been showing on the Thursday that the ban was clamped down. The motion picture houses of course, got the jump on the legitimate houses, the larger of which did not open until Monday, November 4. The two burlesque houses, the Gayety and the Garden, opened on Friday, because their attractions had been laying over in town during the closing period. The Academy, which as a rule offers stock, musical comedy and pictures, opened with pictures only, showing for three days "Italy's Flaming Front," to capacity audiences. The Palace theatre opened with first run Paramount features and for the first time in several years advertised in the local amusement sections. Manager Ira M. Mosher also boosted his admission prices from 15 to 20 cents, including the war tax.

During the closing period local houses have been thoroughly renovated and redecorated and it seems just like the reopening of a new season. All is bright and glistening and Shea's vaudeville house when it opens Monday night will unveil a new interior, consisting of new hangings, new curtain, new decorations and new carpetings.

Pennsylvania Names Counties Now Open

HARRISBURG, PA., Nov. 4.—Announcement was made by State Health Commissioner Royer today of the dates on which the influenza ban will be lifted in nineteen additional counties of Pennsylvania. With the addition of these counties, orders lifting the restrictions have now been made in 53 of the 64 counties, 34 counties having previously been notified.

Today's announcement states that beginning on Thursday noon, November 7, the closing order will cease to be effective in Bradford, Potter, Warren, Wenango and Tioga counties. Beginning on Friday, November 8, at noon, the following counties will be freed from the quarantine: Beaver, Bedford, Butler, Cameron, Clearfield, Crawford, Erie, Huntingdon, Lawrence, Mercer, Mifflin, Somerset, Susquehanna and Wayne.

There are a few of these counties, however, in which the ban remains in certain sections, namely, Hyndman borough, Broadtop and Liberty townships, Bedford county; Osceola Mills, Clearfield county; Robertsdale and Three Springs, Huntingdon county; Forest City, Susquehanna county, and Blossburg and Arnot, Tioga county.

Tampa Reopens

The epidemic conditions in Tampa, Fla., show such great improvements that the mayor issued a statement that all restrictions would be removed on Monday, November 4, unless there should be a change for the worse.

Theatres have been closed tight since October 8, and stores have been allowed to operate only between the hours of 9 a. m. and 4 p. m.

St. Paul Takes the Count at Last Minute

ST. PAUL, MINN.—The last of the big cities of the Middle West and West to keep its theatres open despite influenza has succumbed to the cause and on Sunday, November 3, Mayor L. C. Hodgson, City Health Commissioner Simon met with representatives of the Citizens Committee and decided to check the spread of the malady within the city by drafting drastic measures. For three weeks St. Paul has kept up a spirit of hopefulness that closing theatres would not be necessary and Dr. Simon published notices warning people against influenza, telling them how to protect themselves and stating that the city was "open" only because he believed St. Paulites realized the seriousness of the situation and would help themselves. During the past week, however, influenza cases and deaths caused by the malady have greatly increased in number, hence Dr. Simon's suggestion that the closing order be considered by the Citizens' body was adopted.

Sunday's meeting brought out the decision to close theatres, saloons, soda fountains, dance halls, billiard halls, bowling alleys and various other places where people might mingle and contract the disease. Monday, November 4, the mayor, health commissioner and Citizens' committeemen were scheduled to meet again and decide when the closing order should go into effect. Theatremen voluntarily offered to close their doors immediately and it is expected that "the Lid" will go on Tuesday, November 5.

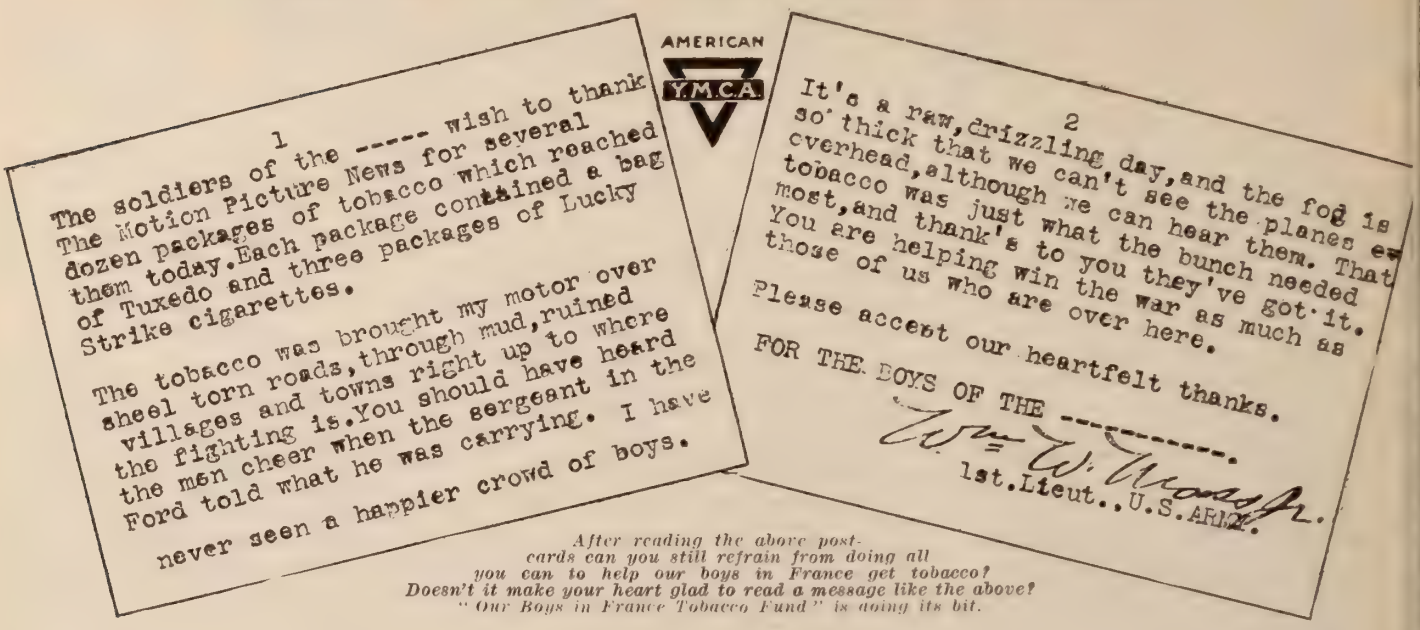
It was expected that Minneapolis theatres and other places of amusement might open Sunday, November 10, but it is possible that the placing the "lid" on St. Paul's show houses may give Minneapolis health officials reason for postponing the Minneapolis "lid lifting."

Fairbanks Gets Into War Work Campaign

It was announced last week that Douglas Fairbanks, the Artcraft star, has been appointed Special Publicity Representative for National Activities in the United War Work Campaign. With ceremonies befitting a star and publicity man, Fairbanks pledged himself to raise $25,000,000 of the $170,500,000 scheduled for the drive, which opened November 11th.

In his tour in behalf of this cause, Fairbanks will cover Washington, D. C.; Charlotte, N. C.; Spartanburg, S. C., Greenville, S. C.; Atlanta, Ga.; New Orleans, San Antonio, El Paso, Tucson and Los Angeles.

RIGHT UP TO THE FRONT LINE TRENCHES!


AMERICAN
Y.M.C.A.
1
The soldiers of the ----- wish to thank
The Motion Picture News for several
dozen packages of tobacco which reached
them today. Each package contained a bag
of Tuxedo and three packages of Lucky
Strike cigarettes.
The tobacco was brought my motor over
sheel torn roads, through mud, ruined
villages and towns right up to where
the fighting is. You should have heard
the men cheer when the sergeant in the
Ford told what he was carrying. I have
never seen a happier crowd of boys.
2
It's a raw, drizzling day, and the fog is
so thick that we can't see the planes ev
overhead, although we can hear them. That
tobacco was just what the bunch needed
most, and thank's to you they've got it.
You are helping win the war as much as
those of us who are over here.
Please accept our heartfelt thanks.
FOR THE BOYS OF THE ----------.
1st. Lieut., U.S. ARMY.

After reading the above post-cards can you still refrain from doing all you can to help our boys in France get tobacco? Doesn't it make your heart glad to read a message like the above? "Our Boys in France Tobacco Fund" is doing its bit.

St. John Puts New Tax on Exchanges

Exchange managers of St. John, N. B., have been having a wild time on account of a move on the part of the authorities of St. John to impose various new forms of special taxation. The immediate result of the proposals has been the ordering of the exchange branches to move to Moncton, N. B., where the civic officials have already secured a suitable building to accommodate the offices and have guaranteed a fixed assessment for the next ten years. The decision to order the removal of exchange branches to Moncton was reached at a conference of exchange men in Toronto, who acted on reports from their respective branch managers.

St. John wants to collect a special license fee from the exchanges and to charge a fee of $1 on all reels censored by the Province when the reels belong to a corporation or person not represented in the Province of New Brunswick. No other city in Canada now requires a special license fee from exchanges, and it is feared that if St. John were allowed to gain the point many other cities of the Dominion would see the necessity of imposing an annual tax on film exchange branches in their cities.

Pathe Releases First "Win War" Film

Arrangements were made some time ago by the Division of Films, Committee on Public Information, with Pathe for a production of a series of one-reel pictures from scenarios furnished by the committee to be known as "Winning the War" series, showing the tremendous home activities directed to this purpose. The first of the series was scheduled for release the week of November 10 and is called "The United States Boys Working Reserve Solves the Great Farm Problem."

Sliter Chosen Foreign Film Commissioner—Goes Abroad Shortly

Fred G. Sliter, manager of the New York branch of the Mutual Film Corporation, has been appointed foreign film commissioner by the Committee on Public Information and sails in November for his new post abroad. His resignation as branch manager for the Mutual became effective November 1.

Mr. Sliter came to New York August 1 of this year as manager of the Mutual exchange from Albany where he had been branch manager for two years. He has been in the Mutual organization since 1914, when he became a salesman in the Albany territory. In two years he became the branch manager.

Fred G. Sliter, of Mutual's New York Offices, Has Been Appointed Foreign Film Commissioner by the Committee on Public Information

Washington Favors Picture Industry

The campaign instituted by the National Association of the Motion Picture Industry to obtain an expression of opinion from the candidates for the House of Representatives and the U. S. Senate relative to their feeling toward the motion picture industry is meeting with an enthusiastic response.

Letters are pouring in with every mail and up to the present time every expression of opinion received has been favorable. The replies received state positively and unequivocally that the writers are opposed to any legislation that would prove detrimental to the motion picture or to the motion picture industry.

These replies show conclusively the strides that have been made by the business during the last two years. When a campaign of like nature was carried on at the Congressional election two years ago numerous replies were received which were exceedingly strenuous in their opposition to the motion picture. This year the reverse is true and the replies are enthusiastically favorable.

Every Little Bit Helps a Lot in Tobacco Fund

Though the amount be small, our boys across the water will appreciate the smokes just as much as though each gift originated from a thousand dollars.

Motion Picture News this week is in receipt of a check for $1.02 which is to be added to "Our Boys in France Tobacco Fund." The following names, with their individual donations, accompanied the check: Nels Anderson, Olson and Anderson, Oakland, Neb., 25 cents; Miss Henrietta Delaterre, Oakland, 25 cents; Miss Anna Larson, Oakland, 25 cents, and the Majestic theatre, Oakland, 27 cents.

H. A. Larson is proprietor of the Majestic theatre in Oakland, Neb.

Hearst-Universal-Mutual in Big Deal

Hearst's International News Purchases Animated Weekly and Current Events from Universal and Buys Screen Telegram from Mutual—Universal Will Distribute

A COMBINATION of four of the greatest news reels in the world was effected when Hearst's International purchased Universal Animated Weekly and Universal Current Events from the Universal Film Manufacturing Company and bought the Screen Telegram from the Mutual Film Corporation.

The four will be combined and released under the title of "Hearst International News" beginning December 25th, at which time the name Pathe will be dropped from the Hearst organization as the old arrangement expires on that date.

Universal exchanges will do the distributing for Hearst's new amalgamation of news services, while the increased array of camera men will be augmented by the news gathering facilities of the Hearst newspapers and staff throughout the world.

First Issue Christmas Day

"The first issue of the 'Hearst International News' under its newly christened old name, will come on Christmas Day," said C. F. Zittel, vice-president and general manager of the International News Service Company. "The wonderful news gathering facilities of the Hearst newspapers and film organization has always been responsible, in my opinion, for the news in the news reel, and, during the time of its affiliation with Pathe, all the negatives have been supplied by the Hearst company."

The Universal Animated Weekly and Current Events and the Screen Telegram of the Mutual Company have long held their place in the highest rank in the news pictorial field. Under the guidance of Carl Laemmle, president of the Universal Film Mfg. Company, the Animated Weekly was established six years ago and was probably the first news subject to be organized in America. Current Events was founded soon after the Animated Weekly had gained its foothold and soon became equally popular.

Carl Laemmle, one of the most noted figures in the industry, since he became the president of the Universal when it was founded back in 1912, has made of it one of the biggest releasing and distributing organization in the country, with exchanges in about forty of the leading cities of the country, so from a distributing standpoint the Hearst International News will be in a very excellent position.

Jack Cohn Was Active

Jack Cohn, generally regarded as one of the foremost editors of such service, and who in point of continuous record, is the oldest news pictorial director in the business, developed the two Universal weeklies from their infancy six years ago to the position they now hold. It is said that Mr. Cohn received a flattering offer from Hearst's International News, in connection with the transfer, to join the purchasing organization, but up to now has not decided what his future arrangements will be. It was understood that he might continue with the Universal, and devote his talents to direction of subjects for the Screen Magazine.

The Universal Screen Magazine will not be affected in any way by the purchase. It is announced that efforts will be made to greatly extend the circulation of this subject.

Its character will remain unchanged, except for the natural development of quality. The Screen Magazine is devoted to visualization of educational, industrial and scientific subjects.

Established Good Record

From the inception of Animated Weekly and Current Events it is declared that they grew very fast and soon spread their influence over the whole country. Cameramen and correspondents became established at important locations the world over, to provide the grist that filtered into the subjects. The staff at present is said to number more than two hundred expert photographers.

Not a single news event of importance has escaped the clicking shutters of the Universal men since the service got under headway. Great achievements, feats of daring and "scoops" punctuate the history of the weeklies.

The record of these exploits in many cases reads like fiction. Cameras that served Universal poked their noses into the first scenes of the war, and later dared all its hurricane of hail, according to report.

A Universal cameraman recorded the burial of the Archduke Francis Ferdinand and his consort, which was the very first spark of the world conflict. Others in the weekly service shouldered their instruments among the invaders of Belgium, France and Russia. They registered on celluloid the bombardment of Liege, Namur and Verdun, and afterwards shouldered their way back over the shell-wrecked, blood-soaked ground and wrote the visual history of the Hun's defeat.

And at home, these scouts for the Universal turned cranks in the glare of flames that painted the sky over many a munition plant torched by spies. Fires, wrecks, pageants, parades, funerals, celebrations, weddings and burials have poured in the spirit form of photography on screens for the Animated Weekly and Current Events.

It was the Animated Weekly which is said to have performed for the first time in the history of such service, the feat of putting a news event on the screen the same day it happened. Since then that achievement has often been accomplished, and the public interest has been educated to expect scenes within a few hours of their occurrence.

Screen Telegram Passes

The Screen Telegram was started by Mutual after the Gaumont franchise had terminated. It developed quite a staff of cameramen and was issued twice a week by the Mutual exchanges.

E. B. Hatrick, the man who knows more about the news reel game than any other man in the business, according to a Hearst official, and who is said to be directly responsible for the building up of the camera forces that made the Hearst-Selig and the Hearst-Pathe such potent factors in the field, will be in full charge of the new Hearst International News and he is said to be now busily engaged in planning a campaign and placing his lieutenants in a manner that will assure every little corner of the earth being covered.

This news reel, according to Mr. Zittel, will be treated from a newspaper rather than a showman's standpoint and it will be the endeavor of the International to give the people the world's most engrossing, up-to-the-minute news in an appealing, "newsy" way.

It will also contain, in animated form, the cartoons of the Hearst newspaper artists such as Hal Coffman, Tom A. Powers, Winsor McCay and Harry Murphy. It will have behind it the tremendous publicity power of the Hearst newspapers and magazines.

While in the beginning it will only be issued semi-weekly, owing to present market conditions, in the very near future, the officials declare, that it will develop into a daily.

ANOTHER

Don't Want to Miss a Single Issue

The following letter should interest you, for it expresses the opinion of the majority of exhibitors:

"We would like to state that we do not want to miss one copy of your paper, as we think that an up to date exhibitor cannot afford to be without it. It has been the cause of our securing some first class up to date plays that we have made big money out of, and it keeps you in touch with all current and coming releases."

Yours very truly,

THORLEY THEATRE,
(*Signed*) ORSON BRYANT,
Cedar City, Utah."

Affiliated Interests Control Mutual!

Chicago, Ill. *(Special)*.—Messrs. Brink and Clark, who organized and represent the capital interested in Affiliated Distributors Corporation, have announced here that they completed the purchase on Wednesday of the Mutual Film Corporation. The deal carries with it the financial control of the distributing organization and will mean that all Affiliated productions will be distributed to its members through the Mutual offices.

No announcement has been made as yet concerning the policy to be followed on other Mutual productions now being distributed through that organization.

OTHER LAST MINUTE NEWS

Reports current Thursday stated that The Film Clearing House, of which Frank Hall is now the general manager, had taken over the George Kleine offices in all cities where they have been established. George Kleine last week announced that the distribution of his subjects would in future be through General Film, with Kleine representatives in each office.

The Film Clearing House deal apparently takes the discontinued offices from George Kleine's hands.

Another Thursday report declared that Col. William N. Selig had completed the sale to Exclusive Features of the negatives on Tom Mix subjects. The purchase included short subjects and two five-reelers.

War Review One-Sheets for All Post Offices

One million of the new one sheets of the Official War Review, distributed by Pathe, will be given a most thorough posting.

It will carry its message to the remotest hamlet and will be displayed in the 40,000 post offices of the United States and its possessions, in every public building, city, state and federal, and in railroad stations.

Rothapfel Engages Youths

Managing Director Rothapfel of the Rialto and Rivoli theatres in New York, has set a precedent in New York theatres by engaging forty young men without previous experience for positions as ushers. Classes of instruction are held each day, and the boys who make good are raised as their ability warrants it.

Lustig in Bridgeport

David J. Lustig of Bridgeport, Conn., is now manager of the Empire theatre in that city.

In conjunction with his managerial position he also holds the photoplay and dramatic editorship of the Bridgeport *Evening Post,* the leading evening paper in Connecticut.

Another Liberty Theatre

It was announced this week that Fort Benjamin Harrison, near Indianapolis, is to have a Liberty theatre seating 2,000. The building will be similar in construction to Liberty theatres in other large camps.

Turner Also Victim

It was reported by wire from San Francisco on November 5 that Mr. Turner, of Turner and Dahnken, died November 4.

Influenza Takes Toll of Many in Industry

During the past week two World Pictures salesmen passed away with the influenza. They were Arthur Thompson, Chicago, and Dale P. Hill, Kansas City. Under the group insurance plan recently adopted by World Pictures each family will receive a substantial sum of money from the Aetna Life Insurance Company with whom the World insured all of its employees, free of charge to the employees themselves.

Henry Lubben, mailing clerk at the headquarters office of General Film Company in New York City, was doubly bereaved during the height of the influenza epidemic by the loss of his father and mother within six days. Both parents died in the last week of October.

The funeral of Miss Christy Walker, well known in the motion picture profession as an actress of ability and promise, who died from influenza, was held from her home 601 West 137th street.

Besides her husband, Capt. H. N. Walker of the U. S. Chemical Warfare Service, stationed at the American University, Washington, and her two-year-old son, Carter Walker, Miss Walker is survived by her mother, who came on from Birmingham to attend the funeral.

One of the most recent deaths within the industry, although pneumonia is not blamed, is that of Wm. J. Shea on November 6. He was a Vitagraph player and was said to be the oldest actor in films, in point of service.

Darling Expected Home

Joseph R. Darling, representative of the Fox Film Corporation in the Far East, is expected home next month, according to word received from him this week.

Mr. Darling, who has made an extended stay in the Orient, recently left Shanghai on his way to Batavia in the interests of the Fox organization.

Harold Edel Dies of Pneumonia

Harold Edel, managing director of the Strand theatre in New York, died at 7 o'clock Saturday evening, November 2, at his home in Manhattan, a victim of influenza. His death came as a distinct shock to the motion picture industry, as it was not supposed his condition was serious.

Mr. Edel was born in Greenville, S. C., and was twenty-nine years old. He succeeded S. L. Rothapfel at the Strand when the latter left to assume the management of the Rialto theatre.

Mr. Edel is survived by a wife and child, the former of whom was ill of influenza at the time of her husband's death.

Labor Department Boosts Pictures

To encourage and promote the exhibition of motion pictures in an educational way in the schools throughout the country, the U. S. Department of Labor is sending out from its New York office a letter and questionnaire to superintendents of schools.

In regard to the work the department has undertaken, a part of the letter reads as follows: "This attempt to develop the educational possibilities of the motion picture in class-room work is under the supervision of your government. Too long has this valuable aid in the field of Americanization been neglected. The motion picture industry is ready. The next step is up to you."

Simone at Albany

Charles Simone, General Film Company branch manager at New Haven, Conn., has just been transferred to a larger office of the company at Albany, N. Y., which he will manage. Mr. Simone had been in charge of the New Haven branch several months, and is a film man of much experience in and about New York City.

Cleveland Exchanges Form Civic Committee

At a recent meeting of the Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce, a standing committee was appointed called the Civic Committee. This committee will cooperate with any civic body or organization in the territory, whereby any municipal activity may be benefited by reaching the public directly via the screen. Inasmuch as the Board of Exchange Managers is affiliated with the Chamber of Commerce, and is in close touch with all exhibitors, all public matters are certain of receiving careful consideration if properly presented to this committee. W. E. Lusk, secretary of the First National Exhibitors' Company, was appointed chairman of the committee. His associates are H. A. Bandy, Goldwyn manager; George W. Erdmann, Famous Players manager; Jack Conant, General manager; C. E. Thompson, World manager, and Sam E. Morris, who, as president of the board, will act as a member in an ex-officio capacity.

Film Division Names Special Representatives

A number of special representatives of the Division of Films, of the Committee on Public Information, have been named, and have assumed their duties in connection with the Bureau of Domestic Distribution. They are: H. J. Marshall, Atlanta, Ga.; J. L. Roth, Boston; M. F. Lasker, Buffalo; M. J. Sullivan, Chicago; J. G. Conner, Indianapolis; J. P. Taylor, Salt Lake City; Ned Thatcher, New Orleans; Russell Shanihan and Sydney Spedon, New York City; Ellis A. Woolf, Pittsburg; J. F. McLoughlin, St. Louis; Frank Coffenberry, Seattle; Lee Crandall, Washington, D. C.; J. A. Needham, Cleveland.

All the cities named are centers of districts which the special representatives will cover for the picture output of the Division of Films.

Directors Host to Cinema Camera Club

The Motion Picture Directors' Association gave a chicken dinner November 5, in the evening, to the members of the Cinema Camera Club, at Castle Cave, in Seventh avenue, New York. Charles Giblyn was toastmaster. J. Searle Dawley responded for the directors and Lewis Physioc for the cameramen.

The affair was very much of a novelty in the way of decorations and favors, the surprises being many.

Sherry Service on Broadway

Sherry Service is getting to be a frequent and apparently welcome visitor on Broadway.

In one week two Broadway theatres were showing films that came through the Sherry Service. The Broadway theatre had the Keeney picture, "Marriage," and the Strand had a G. M. Anderson drama and the Burlingham travel pictures.

Hodkinson Writes a Letter

EDITOR'S NOTE—W. W. Hodkinson comes forward this week to assert that the industry is not suffering so much from the influenza epidemic as from the so-called uneconomic conditions which have been cited by various persons within the industry from time to time.

Although Mr. Hodkinson does not say anything wholly new, he nevertheless presents it in a new way, and the letter will no doubt be of interest to every producer and distributor in the business.

W. W. Hodkinson Corporation,
527 Fifth Avenue,
New York City, October 25, 1918.

Mr. E. K. Gillett, Treasurer,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Gillett:

OPEN LETTER TO THE ENTIRE MOTION PICTURE INDUSTRY.

I wish to take this opportunity of presenting the following open letter to the trade through the medium of your journal:

"The motion picture industry, particularly the producing and distributing ends, are not suffering so much from the influenza epidemic as they are from the uneconomic basis on which they are operating.

"The epidemic is merely serving to bring about readjustments which the operation of economic laws would automatically bring about at a later date and probably in a less drastic and spectacular manner than any resulting from a continuation of the shutdown.

"It is economically impossible for a dozen producer concerns to give their adequate attention to production, and as a side line to efficiently run a distributing organization that is supplied solely by their own product or such other product as is daring enough to place itself in the hands of a rival producer-distributor.

"This uneconomic condition results from two causes. First, pride of the producers who would prefer to fail trying to be "the whole industry" rather than succeed as part of some really constructive organization; and, second, even when necessity, such as the present conditions, proves the inconsistency of their methods, they do not trust each other enough to enable them to co-operate in any adequate manner.

"It is useless to offer constructive advice and criticism to this class. They want none of it. All they want is quick profits, in many cases at the expense of the other fellow, instead of being willing to co-operate and make a dollar in a constructive manner, to be divided later.

.....

"As a student of conditions in this business over a period of ten or eleven years, it is my opinion that the business only works together under pressure, and unless the present pressure is sufficient to force the distribution of the product of a half dozen or so producers into some responsible hands where there is an absolute control as to methods under which the product is presented to exhibitors, rather than by the peculiar forcing tactics of the producers themselves, it is only a question of time until natural laws and the competition of larger and more powerful interests in the business will cause the disintegration and failure of some dozen and more concerns or will cause a co-ordination of their interests according to some sane plan, so that they may exist."

Yours very truly,
W. W. HODKINSON CORPORATION,
(Signed) Wm. W. Hodkinson,
President.

Seek Extension for Film Cases

National Association Asks Bureau of Explosives to Set Time Ahead Six Months Before New Regulations Go Into Effect

FREDERICK H. ELLIOTT, executive secretary of the National Association of the Motion Picture Industry, has entered into negotiations with the Bureau of Explosives relative to having the period when the motion picture companies must comply with the new regulations of the bureau in regard to film shipping cases extended for a period of six months.

When the new regulations affecting the shipment of motion picture film were put into effect there was a provision that companies which had purchased the old style shipping cases prior to May 15, 1918, could continue to use them until December 1, 1918.

Owing to war conditions and the difficulty in obtaining sheet iron, of which material the new cases must be made, it has been practically impossible for the exchanges throughout the country to obtain the new cases. As the period of grace expires in less than a month's time, an extension has been asked for until July 1, 1919.

Following is the letter requesting the extension addressed to W. S. Topping, chief inspector of the Bureau of Explosives:

"Dear Mr. Topping:

"Referring to revised regulations for the transportation of motion picture films and a note to paragraph 43, effective November 1, 1918, which provides that shipping containers complying with rule 43a, effective October 1, 1914, and purchased prior to May 15, 1918, may be used for shipment of motion picture films until December 1, 1918: I beg to advise that on account of conditions in the metal and labor market created by war requirements, the exchanges have been unable to secure a requisite supply of the new cases to comply with specification No. 32.

"They have, however, a large number of usable cases which they purchased in accordance with rule 43a above mentioned, and they request that the authority granted by the note to rule 43 be extended so as to permit the use of these cases as are securely closed and in good condition will be used for the distribution of motion picture films.

"Trusting that the request for this extension will be promptly granted, I remain, Very truly yours,

"(Signed) FREDERICK H. ELLIOTT.
"Executive Secretary."

Owing to the short time remaining until December 1st, it is expected that the Bureau of Explosives will take prompt action on this request.

THE READER HAS HIS SAY

Submits Trailer to Help Fight Spread of Influenza

LIBERTY FILM RENTING COMPANY,
Pittsburgh, Pa.
October 26, 1918.

MOTION PICTURE NEWS,
New York City, N. Y.

Gentlemen: On October 8 my brother Isaac submitted a suggestion with the approval of General Blue of the Public Health Service to F. H. Elliot, Executive Secretary, N. A. M. P. I. —the making of a trailer to help fight the spread of influenza, as follows:

Owing to the serious aspect of the Spanish influenza at this time it is suggested that since large crowds congregate in Motion Picture Theatres, that the manufacturers co-operate in a campaign to guard the public against the spread of this epidemic.

Serious results may follow that would interfere with collecting of crowds anywhere unless precautions are taken. General Blue, of the United States Public Health Service, has suggested that small trailers of about 50 feet be made by all manufacturers and circulated immediately along the following ideas:

"Cover up each cough and sneeze;
If you don't, you'll spread disease."

And illustrate it as follows: A few feet showing men and women coughing and carelessly allowing the spread of the germs. Preceded with a title, "Don't Do This." A few more feet of film illustrating a man sneezing and spreading germs, to the annoyance and danger of his fellowmen, preceded with a title, "Or This." Then title, "If You Must Cough, Do This," then few feet illustrating man or woman covering cough with a handkerchief, and title, "If You Want to Sneeze—Don't Squeeze—Do This," with a few feet of film illustrating man or woman sneezing but covering with hand or handkerchife.

With variations to cover new ideas as they arise, which ideas would help educate the masses —so this suggestion was ignored for the reason that the theatres in various sections had been closed and the M. P. end of the Loan Advertisement was at a standstill. Nevertheless, you did your patriotic duty—nothing more.

IN THE CAUSE OF HUMANITY (if you do not consider it patriotism) you have the means of educating and benefiting our country, by making and using these trailers to educate our people how to fight the terrible disease. Fifty feet will be sufficient; they can be attached to all films used. It will help to re-open the theatres by showing what you will do, submitting copies of each trailer to General Blue, U. S. Public Health Service, and copies to Isaac Silverman, care Army Medical Museum, Seventh and B streets, S. W., Washington, D. C., both by special delivery. This will probably be the means of recommending that theatres be allowed to open—to educate the people how to avoid influenza and to keep them from worry, and help spread the word—How to Avoid Influenza.

You have the means of doing this with a nominal cost. Weeklies can use it with profit and it will be of great benefit to the industry in general.

WILL YOU DO IT?
MAYER SILVERMAN,
Liberty Film Renting Company
938-40 Penn avenue, Sixth Floor,
Pittsburgh, Pa.

Kleine "Comes Back" at Editorial Carried in Recent Issues of Moving Picture World

George Kleine has addressed a letter to *Moving Picture World*, a trade publication, in reply to that paper's recent editorial in reference to the enforced shutdown of producers and exchanges. Mr. Kleine has mailed a copy of the letter to MOTION PICTURE NEWS, and we publish it below:

Chicago, Ill.,
October 28, 1918.

Editor,
Moving Picture World,
516 Fifth Avenue,
New York City.

Dear Sir:—

A mild attack of the prevalent illness and pressure of other matters have prevented my answering previously the editorial entitled "Conservation—But Not Stagnation," in your issue dated October 12, 1918, which is manifestly prompted by my letter to the Priorities Committee at Washington, and I assume that the reference to "A Chicago Distributor" is aimed at myself. Time is short and your space is valuable; I'll make this brief as possible.

Mr. Hoff says: "We hear charges of waste and lack of economy"—"Looking about the field carefully has brought us to the conclusion that these criticisms are groundless"—"Fortunately, the level-headed business men who are engaged in this industry—are conducting their affairs with a full knowledge of what they are doing, and doing it in a safe and sane manner, as the success of their work proves."

In answer, I will quote from the statement of Walter V. Irwin, general manager of the Vitagraph Company. This quotation is taken verbatim from the official report of hearings before the Committee on Finance, United States Senate, page 594 and following; the italics are mine:

"Senator Jones: 'How much has your inventory increased during the last year?'

"Mr. Irwin: 'Our inventory has not increased, and *our inventory is really fictitious.* It was necessary for us, in order to show any profits at all upon which to borrow money, in some cases to pay our tax, to inventory our negatives upon their former value, the value when we were able to sell those negatives abroad. Our balance sheet shows our negatives put in at their former value.'

"Senator Jones: 'Do you mean to say that you have been making those great expenditures in piling up goods on the shelves, as you call it, when you feel that you are never going to get your money out of them?'

"Mr. Irwin: 'Yes, sir.'

"Senator Jones: "As a business man, do you mean to tell me that you are putting your money into those things when you honestly believe the chances are you will never get your money out?'

"Mr. Irwin: 'Yes, sir. The competition in this business is so keen that the company that does not continue its expenditures, and continue a product that is in advance of the public demand, soon falls to the wayside.'"

I further quote from Mr. Hoff's article, as follows:

"It may be safely said of every going concern in the motion picture business that its affairs are so conservatively administered as the dictates of good business could demand."

In answer, I quote the following from Mr. Patrick A. Powers of the Universal Film Company, taken from his statement before the Committee on Ways and Means at Washington, in June of this year: from the official record, Revenue Bill, No. 10, Hearings before the Committee on Ways and Means, House of Representatives, page 676.

"I venture to say that the production end of the business has lost money in the last year. I don't mean that every one in the business has lost, but the production of pictures has lost money; there has been more money spent on the production of pictures than has been taken back from the public. That is due to overproduction, and money going in which did not come back through the theatres from the public."

And again from your editorial:

"The men who are guiding the affairs of the established and going concerns in this business of ours have conserved their energies and resources, protecting them from loss and injury."

In answer to this I again quote Mr. Irwin, page 599 of the Hearings before the Senate Committee referred to above:

"Our product, in order to hold these patrons, must be in advance of the public demand as to merit, as to artistry, as to acting, as to productions, as to setting, as to stories, and with the cost of everything increasing, the competition among ourselves is so great that no company can let up. One manufacturer was asked in a meeting with the exhibitors, 'If you are losing money, why do you continue in business?' This president of one of the largest manufacturing companies answered, *'We will continue in business just as long as we have 5 cents to take the subway and go down to Wall Street.'*"

Quoting Mr. Hoff:

"Conservation and Efficiency we have."

And again from the record of the Senate Committee:

"Senator Jones (to Mr. Irwin): 'To have it appear in this record that you are contending that you are deliberately investing money in a thing which you deliberately believe you will never get it out of is beyond the comprehension of at least one member of the committee.'

"Mr. Irwin: 'Senator, we must do so or quit. May I point this out to you? If you will look at our balance sheet you will see that in many instances *we have borrowed that money.*'"

Everyone who is at all familiar with conditions, knows that Messrs. Irwin and Powers have accurately analyzed this extraordinary business of production and distribution of moving picture films which invests money without any hope of recovery.

Recognizing this condition which was threatening the industry some time ago, I stopped continuous production. A business is presumably conducted for profit and while every business is subject to occasional losses, how a sane business man can continue pouring torrents of money, whether his own or funds loaned by others, into a bottomless pit, is beyond understanding.

Either the editorial ears are stuffed with cotton and the editorial eyes wear blinders, or the editorial pronouncements are not sincere.

Incidentally, the editorial mind has twice consulted Noah Webster's dictionary in this article. Had the well worn path to Webster been still further trodden, the editorial typewriter would not have mis-spelled "caudle," which means a drink and other things; when one speaks of a tail and calls it a "Caudle appendage," "Caudle" should be spelled "Caudal," not "Caudle."

Yours for the truth, wherever it hits,
(Signed) GEORGE KLEINE.

Another Exhibitor Has Trouble in Getting Any Liberty Loan Films to Show

From all sides come complaints from exhibitors that they were unable, during the Liberty Loan Drive, to secure any of the Liberty Loan films to show at their theatres to help the Loan along. Some of these have found their way into print. Below is another instance, and this exhibitor also expresses disappointment at not being able to get slides.

Piper, Ala.,
October 22, 1918.

MOTION PICTURE NEWS,
New York, N. Y.

Dear Sirs:

Referring to article in your magazine of October 26 from W. D. Martin, of Neilsville, Wis., with regards to being unable to secure Liberty Loan Films for his theatre.

We have had the same experience here. We were asked to make application for these films by the Film Exchanges that serve this territory and were booked to receive these. We were given one date, October 12, but did not receive it; we then took the matter up with the Exchange and were given date of October 19, the closing date of the Loan Campaign. However, we never received the film. It seems the film could not have been in use to any great extent as most of the moving picture theatres were closed during this period on account of the influenza epidemic; however, we were in operation here.

We also have had no success in getting slides on the Government Loans. On the Third Loan we were advised that slides would be mailed us; likewise on the Fourth. However, were never able to show them.

We wish to say, however, that through our local Minute Men we were able to more than double our quota; we also give a good deal of credit to a number of patriotic pictures which we booked and played with the idea of giving as much publicity as possible to the Liberty Loan Trailers which we proposed to attach to these features, but we were not able to show these.

We, like Mr. Martin, feel that the small town theatre is not being given justice in the matter of the above subject.

Yours very truly,
Piper Auditorium.
WILLIAM RUSSELL.

Special Showings of War Pictures

Many religious organizations and clubs, it is announced, are applying to Director Charles Hart of the Division of Films, Committee on Public Information, for special showings of "Pershing's Crusaders" and "America's Answer," the U. S. official war pictures.

One of the recent special showings of "Pershing's Crusaders" was at the second pre-convention rally of the Brooklyn Sunday School Union.

Industry Mobilized for the Big Drive

For the Current United War Work Drive with $170,500,000 as the Goal, the Motion Picture Industry Is Thoroughly Organized to Make An Aggressive Campaign

THE Allied Theatrical, Motion Picture, Music and Entertainments Committee of the United War Work Campaign was thoroughly prepared on November 11 to wage an aggressive campaign to reach the employers and employees in every branch of the motion picture industry for the limit of contributions in the current drive.

With such a phenomenal record established in the last Liberty Loan the industry has established a precedent which is hard to exceed. The slogan is not "Lend" this time. The urgent request is "Give."

This combined fund will be distributed among the several organizations which have played such a prominent and self-sacrificing part in helping to win the war: Y. M. C. A., Y. W. C. A., National Catholic War Council, Jewish Welfare Board, War Camp Community Service, American Library Association and the Salvation Army.

One Day's Pay

It has been urged that every person connected in any capacity either directly or indirectly in the motion picture business, which of course also means the musicians, operators, ushers, etc., in the various theatres throughout Greater New York, should contribute at least one day's pay toward this most excellent cause.

As in the Red Cross Drive in New York, William Fox has been appointed Chairman of the Allied Theatrical and Motion Picture team and George M. Cohan is associate chairman. Mr. Fox has again placed the Chairmanship of the Industrial Division in charge of Frederick H. Elliott, Executive Secretary of the National Association of the Motion Picture Industry.

Mr. Elliott appointed the following divisional directors to act on the committee with him:

Directors Appointed

Adolph Zukor, representing the motion picture producers; Walter W. Irwin, representing the motion picture distributors; Jules Brulatour, representing the supply and equipment dealers; Paul Cromelin, representing the motion picture exporters; J. A. Golden, representing the motion picture laboratories; Emanuel Bernstein, representing the motion picture exchanges.

These divisional directors will appoint a captain for each department in their company. These captains will appoint assistants from their departments. It shall be the duty of the captains to distribute the subscription blanks and obtain subscriptions from every employee in their department. They will make daily reports to their divisional director, who in turn will make daily reports to Mr. Elliott as Chairman of the division. Mr. Elliott will in turn make reports to Wm. Fox, who will in turn report to J. D. Rockefeller, Chairman of the campaign for New York.

Mr. Elliott received his appointment on Friday, and on Saturday letters were sent to all the executive heads of the motion picture distributing concerns requesting them to act as divisional directors for their companies. They were requested to appoint captains of the home office, exchange, studios, laboratories, players, factory, and a captain for each branch office. In this way the entire subscription for each company will be kept intact and will not be divided as in the Red Cross Drive.

William Fox Active

Mr. Fox opened his campaign headquarters at No. 110 West 42d street, where huge floor space has been taken and hundreds of workers installed. Under Mr. Fox's leadership there has been mapped out an elaborate series of entertainments which it is hoped will realize more than one-half the amount to be collected.

On November 10 Mr. E. F. Albee presents a monster all star vaudeville bill at the Hippodrome, the proceeds of which are to be donated to the United War Work Campaign Funds. It is expected that some of the best known stage stars will participate.

A War Relics Exposition is being held at the 1st Field Artillery Armory, 68th street and Broadway, and at the 23d Regiment Armory, Bedford and Atlantic avenues, Brooklyn, under the auspices of the Allied Theatrical and Motion Picture Team, for eight days, starting Monday, November 11. War trophies gathered on the battlefields of Europe by the Allied armies for the U. S. Committee on Public Information, are shown. The entertainments are being staged by W. F. Hamilton, of the U. S. Committee on Public Information.

On Tuesday, November 12, at the Metropolitan Opera House a concert will be held, at which John McCormack, Maggie Teyte and Jacque Thibaud, will appear.

On Saturday afternoon, November 16, is a football game at the Polo Grounds between Princeton and Harvard, the proceeds to be donated to the fund. Saturday night Charles Harvey will present an all star fistic and athletic tournament at Madison Square Garden, the proceeds of this to be donated to the fund. The crowning event of that day will be the great Victory Ball to be held at the Hotel Astor. It is expected that every one who's who in filmdom and the stage will be there.

Sunday night, November 17, the Friar's Club will give a Friar's Frolic at the Metropolitan Opera House under the auspices of George M. Cohan, the proceeds to be given to the Campaign Fund.

Fairbanks Will Help

Waving in his hand a newly-received appointment as Special Publicity Representative for National Activities just bestowed upon him by John D. Rockefeller, Jr., Dr. John R. Mott, Commander Evangeline Booth, of the Salvation Army, and Mortimer Schiff, of the Jewish Welfare Board, Douglas Fairbanks climbed to the top of a giant doughnut erected in camouflage on the roof of the twenty-story headquarters of the United War Work Campaign, and there pledged himself to raise $25,000,000 of the $170,500,000 targeted for the drive which opens November 11.

Famous Players Gets Thanks from Washington

Further appreciation of the work that the Famous Players-Lasky Corporation has been and is still doing for the government in furthering its war activities is contained in two letters which Treasurer Arthur S. Friend recently received. One of these letters is from Col. F. F. Russell of the Surgeon General's Office, U. S. A., who wrote to convey the thanks of the acting surgeon general to the Famous Players-Lasky Corporation for its preparation of the film, "The End of the Road." This film was made at the Fifty-sixth Street studio a few weeks ago for the War Department's Commission on Training Camp Activities and is a companion picture to "Fit to Fight," which has been shown with salutary effect in cantonments all over the country, on board ship and at the training camps in France.

The second letter, from William H. Zinsser, Director of the Special Hygiene Division, Section of Men's Work, of the War Department Commission on Training Camp Activities, expresses thanks for the use of the Famous Players-Lasky projection room to show the film, "Fit to Fight," to Martin Conboy, Director of the Draft in New York City.

Canadians Form New Association

An association composed of the principal officials of film distributing companies in Canada has been organized with J. J. Allen of Toronto as president. The vice-president is L. E. Ouimet, president and general manager of the Specialty Film Import, Limited, Montreal, and the secretary is James Travis of Toronto, Eastern Canadian general manager of the Mutual Film Corporation.

The principal purpose of the new organization, the name of which has not been announced, is to watch legislative developments at Ottawa, the Canadian capital, and to secure a readjustment of the fifteen cents per reel per day tax which all exhibitors must now pay, regardless of size of theatre, location or other factors.

The new association will not interfere in any way with the work of existing exchange manager associations in Toronto, Montreal and other places or with existing exhibitor organizations.

Picture "Doughboys" Voice Protest

THE "DOUGHBOYS" OF THE MOTION PICTURE INDUSTRY

A BRIEF

In Behalf of the Owners of Motion Picture Theatres (Exhibitors) in the United States

Prepared for the FINANCE COMMITTEE of the UNITED STATES SENATE by the Motion Picture Exhibitors' League of the State of New York

The New York State League of Motion Picture Exhibitors, representing approximately fifteen hundred owners of Motion Picture Houses, begs to submit for your serious consideration their solemn protest against the contemplated increase in taxes to be imposed upon the already overburdened owners of these theatres.

That this step is not taken in a spirit of shirking or slacking towards our Country in its hour of need, is evident from what these same men have done in the past, in carrying their share of the increased financial burdens of the Government and in throwing themselves heart and soul and with all their resources into every Win-the-War-Movement, never with a thought of profit—and often with a direct loss to themselves.

Our protest is based on these two main facts:

1. The proposed new tax is oppressive, discriminative and confiscatory.
2. The proposed new tax will fail of its purpose to increase Government Revenue.

The new law against which we protest proposes to double and in some cases more than double the taxes now in force. These three taxes are:

1. The SEATING Tax.
2. The ADMISSION Tax.
3. The FILM Tax.

1. The SEATING tax established under the law of 1914 is a tax for revenue levied from the exhibitors (owners of motion picture houses) and was intended to make up for losses in revenue from import duties and other sources owing to the outbreak of the War. It is a flat tax based upon the seating capacity of each house. It is fair as it now stands representing the contribution on the part of these owners to the demand of the Government for increased revenue. As a matter of fact, we wouldn't think of protesting against the doubling of this tax. To pay it, we deem a privilege and a patriotic duty.

2. The ADMISSION tax of ten per cent under the law of 1917 is a tax laid directly upon the theatregoing public. On the face of it, this tax is borne by the public which is paying it at the Box Office. But, and this is very important, indirectly it has become a burden on the exhibitor (owner of the theatre) because immediately after going into effect the increased admission price reduced the attendance at the smaller houses, by twenty-five to thirty per cent and resulted in the closing of about twenty per cent of the smaller motion picture theatres in the United States.

3. The FILM tax under the law of 1917 placed a tax of one-quarter of a cent per foot on all negative film and of one-half cent per foot on all positive film. The revenue from this tax was estimated at $2,300,000. This tax was of course intended to tap the manufacturers' profits. Instead of doing so it was promptly passed on by the manufacturers and distributors to the exhibitors in an aggravated form, the exhibitors being charged a flat rate of fifteen cents per reel per day. It is a fact, and it has been admitted by some of the manufacturers and distributors that this charge of fifteen cents per reel yielded them a handsome profit over and above the film tax they had to pay. (It is but just to say that a few of the manufacturers and distributors have refrained from following this pernicious practice.) The exhibitor (owner of the picture house) was absolutely helpless against this extortion. He had no redress in law and he had no way of unloading on the public, because the prices for admission, particularly in the small houses, have reached that limit beyond which they may not be raised without running the danger of playing to empty houses. The film tax in its present form, allowing the manufacturer to pass it on to the exhibitor, is therefore a gross miscarriage of the principle of equity in taxation.

HOW THE PROPOSED NEW TAXES WILL AFFECT THE MOTION PICTURE EXHIBITORS

We submit the doubling of these taxes is oppressive, particularly so to the majority of the exhibitors who are men of small means and are, as matters stand now, often struggling for mere existence. The times, when every little Motion Picture House was considered a veritable gold mine are of the past. The ever increasing cost of production and distribution of the pictures—limitless salaries to the stars, riotous extravagance in staging, rapacity of the producers and manufacturers, financial jockeying by the big interests—have driven the prices which the exhibitor must pay for the leasing of film to almost prohibitive figures. Add to this the increase in overhead expenses such as rent, wages, salaries, light and heat, and advertising, and it becomes apparent that the owner of a small house with, let us say, a seating capacity of four hundred to six hundred, is struggling under a burden close to the breaking point. Permit us to quote from the report of the Joint Legislative Committee to investigate the Motion Picture Industry transmitted to the Legislature of the State of New York on March 15, 1917. On page nine, center of second paragraph, we find:

> "The Committee is satisfied from its investigation, that as a rule, the proprietor or owner of the small motion picture theatre, wherever located, is making an exceedingly small profit from his business, and in many cases none whatever, and that it would be an injustice to him to attempt to impose an substantial additional burden. The cost of production of motion pictures in the last two or three years, particularly the so-called special feature pictures, has increased enormously, due to the ridiculously high salaries of the so-called 'star' actors and actresses who are engaged in the production of these pictures; to the exceedingly large salaries of the directors of production of such pictures; of the officers of the various producing corporations, and to the large amounts being paid in the way of royalties to the writers of the plays."

We further submit that the taxes as they now stand are discriminative, and that instead of increasing them, measures should be taken for their distribution on a basis of equity. The seating tax and the film tax fall exclusively and directly on the exhibitor. The admission tax falls indirectly on his shoulders by lowering the attendance at the performances. When looking around for new sources of revenue it was but natural that the Government should turn its eye upon the Motion Picture Industry with its staggering figures of capital invested and profits derived. And at first glance it looks as if the legislative forces, in creating the new existing taxes, had in mind to evenly tax producer, exhibitor and the public. As a matter of fact, developments have shown that the exhibitor has, unintentionally, we admit, been made the goat for the entire amount of all three taxes.

We further submit that if the taxes as they now stand are doubled and trebled, they will become confiscatory, as far as the small exhibitor is concerned. To pay double the amount of a seating tax, to pay a flat ten per cent on rentals which would approximately treble the present tax, and to see, in addition to this, a falling off in attendance which may amount to anywhere from forty to fifty per cent, owing to the doubling of the admission tax, is more than he can possibly stand. The larger houses will survive. They would possibly find a way of passing some of the increased burden on to their public, which is financially in a position to pay higher prices for their amusements. But the small house, depending for its patronage on its immediate neighborhood and catering to the families of wage earners, could, under no circumstances, raise the price of admission over and above what it is now. For the small owner it would be a case of shutting down and losing his all.

THE FUTILITY OF THE NEW TAXES AS REVENUE MAKERS

The proposed new tax carries within itself the germ of defeating its own ends. It will fail of its purpose to increase the Government's revenue, because while raising the amount of the taxes in dollars and cents it is bound to lower the number of tax payers.

Eighty per cent of the sixteen thousand motion picture houses throughout the United States have a seating capacity of only six hundred, or less. These eighty per cent are the backbone of the exhibiting end of the Motion Picture Industry. As demonstrated on the foregoing pages, the owners of the smaller houses can positively not stand any greater burdens than what they are carrying now. The proposed new tax will legislate a majority of them out of existence. It will kill the birds that lay the golden eggs. And the egg basket of the Government will be that much emptier in revenue.

But aside from the question of revenue, there is the broader question of war time policies which should be taken into consideration. If it is true that amusement and relaxation for the masses is essential in these times of war stress and durance—and the Government has so declared—if it is furthermore true that the motion picture screen and the motion picture houses have afforded the Government heretofore unknown means on an unprecedented scale for propaganda in behalf of the strenuous prosecution of the War and in behalf of measures related thereto, such as the saving and conservation of food, appeals for help to the Red Cross, appeals for help to uplift movements—and the Government has so declared—would it then and there be a wise policy to cut the number of these motion picture houses down by fifty per cent and possibly more?

CONCLUSIONS

Drawing our conclusions from the foregoing statements and taking a survey of the entire question of taxing the Motion Picture Industry, we find ourselves confronted by what we would like to call a serious misconception as to the component parts of the Motion Picture Industry in general and as to their taxability in particular.

Being the latest comer among the new industries, and having had a more rapid development and a quicker growth than any of the old industries, it is perhaps natural that the relative values of the different parts of the Industry have as yet not been fully recognized nor correctly appreciated in their true proportions. The investment of fabulous sums of money in the creative and manufacturing end of the Motion Picture Industry, has surrounded this part of the Industry with a glamour and a golden halo, dazzling to the outsider. It has resulted in designating this part of the Industry as the substantial and essential interests and it has given to these in the eye of the general public a preponderance and standing which, to say the least, is exaggerated, if not wholly unwarranted. As a matter of fact, this worship of the golden calf has put into the background the other end of the Industry represented in the person of the exhibitor. It has almost put the stamp of negligible measurement upon the part which the exhibitor plays in the Industry, a part which is as vital to the success of the entire Industry as anything else. Without the exhibitors, who have invested their capital and their efforts in presenting the pictures to the masses of motion picture audiences, the entire Industry would not and could not exist. It should not be forgotten that these men, who build, or rent, and equip a moving picture show house, are the indispensable link between the creator and manufacturer of film and the great public that pays its dimes and quarters to see the film.

In other words, we have called out the brass bands and bedecked our buildings with flags and banners and have strewn flowers upon the path of that great wonderful motion picture industry as represented by the millions and millions of dollars invested in the creating and manufacturing end. But we have not given a thought to the thousands and thousands of little fellows, the exhibitors who with their all invested are bringing up the rear of the Industry.

What would we say if the people would reserve their homage and their reverence for the generals of our glorious army, for the powerful guns and for our fleets of aeroplanes, and would allow the humble doughboy, the regiments of foot soldiers, to pass by in silence? Don't we know that in the last analysis it is this humble doughboy who is carrying our message in the barrel of his rifle and on the point of his bayonet to the enemy.

And just so does the humble exhibitor, the doughboy of the Motion Picture Industry, carry the message of the silent drama on his screen to the great public of the United States. Who, then, will deny that the thousands and thousands of small owners are not just as essential and just

(*Continued on page 2937*)

Fullerton, Noted Ad Writer, Quits Motion Pictures

Motion pictures loses one of its best known figures in the departure of G. F. Fullerton, advertising manager for the Jenkon and von Herberg interests in Seattle. His advertising of the Coliseum, Liberty, Strand and Mission theatres has attracted the attention of the whole industry, and many times we have told you in these pages the sort of campaigns that he conducts in his exploitations, and "Your Idea and Ours" has included scores of specimens of his work.

Mr. Fullerton has left the motion picture game to enter the foreign field. Seattle is one of the principal ports of the country in export business, and Mr. Fullerton believes that after the war there are going to be great things happening, and so he has gone in on the ground floor.

New Independent Concern on West Coast

The Roy Stewart Feature Film Company is a new independent organization of Los Angeles, now at work on its first subject. Cliff Smith, who directed Stewart in a number of Triangle pictures, is serving in his capacity for the new company, which has begun the filming of "A Knight of the Range."

Josie Sedgwick is playing the feminine lead and Harry V. Meter is the heavy. Many of the cowboys who appeared with Stewart in other western subjects are now playing in his support. Space for the production of this first subject has been leased at the Triangle ranch near Santa Monica.

Anti-Yellow Dog Clubs Get Girl Members

Universal Film announces that girls are now joining many of the Anti-Yellow Dog Clubs, organized throughout the country with the avowed purpose of combating disloyalists. Reports received by the national headquarters of the Anti-Yellow Dog Clubs reveal that several clubs exclusively for girls are being formed in various cities.

The Anti-Yellow Dog Clubs are taking an active part in helping to arrange bookings for the Jewel picture "The Yellow Dog," which sets forth the mission of the clubs.

Harry Millarde Titled "Some Busy Director"

The title of "Some Busy Director" has been given Harry Millarde by several of his associates.

Mr. Millarde has been with the Fox Film Corporation for the last eighteen months and directs the productions of William Fox for June Caprice and Peggy Hyland. His latest pictures with June Caprice have been "Blue Eyed Mary" and "Little Miss Innocence."

"Bonnie Annie Laurie" and "Caught in the Act," starring Peggy Hyland, were also late Fox productions directed by Harry Millarde.

MADE EPIDEMIC BOOST HIS THEATRES

Soriero Stayed on the Job and the Result Was That His Two Houses Got High Endorsement

ALTHOUGH Thomas D. Soriero had his Park theatre in Boston and and his Strand in Lowell closed along with the others during the influenza epidemic, he saw to it that the theatres were given the very highest standing in the two cities and the result was that when they did reopen they were jammed to the doors while other houses were complaining of poor business.

In Lowell Mr. Soriero wrote an open letter to the newspapers and then took the matter up with the Board of Health with the result that an examination of the theatres followed and the Strand was given a complete bill of health and praised as a perfect house. Of course, Mr. Soriero let everyone in the city know of this fact through the newspapers and his mailing list.

In Boston he went before the health board, but realizing that his plea would have more weight with the aid of Dr. York, one of the most noted medical experts in all New England, he had him appear to make the fight that eventually resulted in the theatres being allowed to reopen. Dr. York explained to the board the ventilating system and arrangement of the Park theatre and then pointed out that not one employe of the house had suffered in the epidemic. Dr. York's endorsement of the theatre was printed in all the newspapers and sent to the patrons.

Besides this by working at nights and going around the city in his auto Mr. Soriero found that many street cars were idle and got these put into service with the result that overcrowding was stopped. He offered the service of all his employes to the board of health.

In other words while other managers were taking a rest Mr. Soriero was on the job looking after the widest interests of his theatres.

C. Milliken Joins S-L Pictures

Conrad Milliken Has Become Associated with Messrs. Sawyer and Lubin in the Recently Organized S-L Pictures

MESSRS. SAWYER AND LUBIN have announced the completion of arrangements whereby Conrad Milliken has become associated with them in the development of their motion picture enterprises. Mr. Milliken was formerly vice-president of Superpictures, Inc., and the Petrova Picture Company.

From their office in the Longacre building the following statement was obtained from Mr. Milliken: "You may say for me that I am delighted with the new association and have the greatest hope of its future. My association with Messrs. Sawyer and Lubin is the result of various satisfactory business dealings in the past, during the course of which I have come to have the very highest regard for their judgment and abilities.

"I believe that each of them has much to give to the motion picture industry and to the solution of its problems. Their energy and activity have become a byword in the trade during the last year in which it has been my privilege to be in close touch with their work and plans.

"The fine projects they have in mind should commend themselves to the careful attention of every exhibitor in the country. The organization of a producing company around Ralph Ince has long been a cherished project with all of us, and in the first picture which he will direct we expect to show the exhibitors a real surprise.

"I have always entertained an unbounded admiration and respect for Mr. Ince's artistic ability and his intimate knowledge of the needs and wishes of the American exhibitor, and I am very glad of this opportunity to have had some share in the organization of his first independent effort.

"The very least that can be said of the new venture is that it is assured in advance of the personal interest and support of every exhibitor who has ever displayed a production directed by Mr. Ince, and there are few who have not done so.

"Other plans of still wider scope and significance to the exhibitor are now under careful consideration, and we will soon be able to make further announcement of the organization of several enterprises of unusual interest to the motion picture public."

Next Pickford Artcraft "Captain Kidd, Jr."

According to statements emanating from the Artcraft offices, it would be difficult to conceive of a more powerful combination of elements in the making of an exceptional motion picture than that which is responsible for "Captain Kidd, Jr.," the next Artcraft Picture starring Mary Pickford.

Rida Johnson Young is the author; Frances Marion, the scenarist, and William D. Taylor is the director. Charles Rosher is the cameraman.

The cast in support of Miss Pickford is headed by Douglas MacLean and the remaining members are declared to be the best talent obtainable.

"Captain Kidd, Jr.," is described as a delightful, wholesome comedy and is said to contain every element essential to a successful photoplay.

This shows a section of the busy headquarters of the Allied Theatrical and Motion Picture, Music and Entertainments Committee of United War Work Campaign at 110 W. 42d street, New York City

Coast Loan Total Runs High

Colony Referred to in Complimentary Terms by Loan Committee—Studios Raise Large Amounts and Stars Do Very Good Work

AN audit of Liberty Bond subscriptions made by the Central Committee of Los Angeles shows that the people of the producing colony, film exchanges and theatres, purchased a total of $1,209,850, and were responsible for subscriptions totaling $3,644,600. These totals do not include the subscriptions of members of the Comique Film Corporation at Long Beach, or the American studios.

The audit was made by Charles H. Christie, who served as chairman of the motion picture industry committee, and J. C. Jessen, who was manager of the Tanks. The subscriptions from the various studios and organizations were as follows:

Astra, $31,150; Chaplin, $63,950; Brunton, $117,500; Christie, $16,250; Brentwood, $350; Douglas Fairbanks, $46,700; Eltinge Company, $4,100; Famous Players-Lasky, $134,150; Francis Ford, $1,500; Fox, $24,000; Griffith, $89,400; Hampton, $12,050; Hayakawa, $27,850; Ince, $52,600; Laboratories, $18,000; Mary Miles Minter, $20,000; Morosco, $27,800; L-Ko, $14,750; Metro, $36,400; National, $47,050; Mary Pickford, $20,000; Rolin, $11,300; Romayne Super Films, Inc., $1,000; Sunshine, $27,600; Mack Sennett, $38,650; Theatres and Exchanges, $97,000; Lois Weber, $43,750; Universal, $122,600; Vitagraph, $50,950, and Triangle, $12,450.

Added to this sum is approximately a half million, which consists of sales made at Tank "Victory" during the first ten days of the drive, $110,000 of which was purchased there by a Glendale man who desired the souvenir receipt book of autographed photos. Tank "Liberty" sold $1,271,700; Tank "Democracy" $612,550, and members of the motion picture industry aided many of the industrial organizations in the sale of bonds.

The work of people of the film industry has been referred to by Chairman Henry S. McKee, of the Southern California Committee, and Campaign Manager Robert Molten as the most beneficial and influential. The two Tanks used outside of Los Angeles brought about a spirit of co-operation between the city and county committees and the central committee which heretofore did not exist. This in the future will be most beneficial. Players and directors were called on daily to appear at meetings, and it is estimated that more than fifteen hundred speeches were made for the Liberty Loan by film people.

Meetings at Tank "Victory" in Los Angeles were the largest gatherings of any held in connection with any war work in Los Angeles. The attendance at the smallest of the meetings was estimated at 15,000, while the largest, that of the Brunton studios, when Helen Keller, with eight other stars, appeared, is thought to have had an attendance of between 50,000 and 60,000, even though this latter meeting was held on Monday, a lightless night.

Governor Lynch of the Twelfth District Federal Reserve Bank, and Chairman Henry S. McKee are both writing personal letters to all the people of the film colony who participated in the Tank drive, or in any other way took part in the fourth Liberty Loan campaign. As the result of the exceptional work of William Duncan, he has been selected by the manager of the Four Minute Men of Los Angeles as a candidate for this honor, the first member of the film colony to be thus honored. Membership depends upon serving through three consecutive campaigns as a four minute speaker. Bert Lytell, the Metro star, as the result of his talks at Tank "Victory," was made the recipient of invitations for meetings which would have taken up all of his time night and day should he have been in position to accept. Mary Miles Minter did exceptionally good work on Tank "Liberty," being the principal speaker for this during its seventeen days of campaigning, and will, no doubt, be invited to aid the Government in a larger way in future Liberty Loan drives should there be any. Roy Stewart, manager of Tank "Democracy," and Josie Sedgwick, who aided him, have won the admiration of everyone who followed them in this work. This Tank worked through the smaller towns of Southern California, and the sales made constitute a very remarkable record of achievement.

The campaign conducted throughout the film colonly of Los Angeles by Charles H. Christie is one that reflects much credit to him. As chairman of the film industry committee, he succeeded in securing the hearty co-operation of the committees organized at all of the studios, and among the theatres, laboratories, accesory people and exchanges, and secured a maximum subscription when the people of the industry faced the most unsuccesful conditions in recent years.

S-L Pictures Commences Production Work

Arthur H. Sawyer, who with Herbert Lubin, has formed the new S-L Pictures organization, for the making and releasing of special productions, has announced that work is being started on the first Ralph Ince Film Attraction, personally directed by Ralph Ince, which will be the initial offering under the new banner.

Plans for originating the "S-L" brand have been under way for several months, a definite policy having been outlined and carried to completion. According to Mr. Sawyer, the only films which will be made are those which have a theme big enough to assure their success on the largest scale.

"The day of mediocre films has passed," declared Mr. Sawyer, when seen at his office. "Our definite plan is to make the biggest kind of big specials for only by the creation of unusually fine attractions can public interest in the motion picture be kept up.

"'S-L Pictures' will cater to a public ever growing more discriminating, and will never attempt any fixed number of annual releases, or any other plan which would detract from the high quality of production which is vital today to win success.

"Ralph Ince, our director-in-chief, is so well known for his successes that further comment is unnecessary. For his opening picture Mr. Ince is picturizing a stupendous theme, which for the present must remain a secret," continued Mr. Sawyer.

"The star will be E. K. Lincoln, who has made a name for himself by efficient portrayal of many difficult parts, winning an ever-growing following among picture lovers. The combination of Ralph Ince and E. K. Lincoln is particularly fine, and in support there will be an all-star cast, which will be announced shortly."

Exhibitors' Box Office Reports on Page 2950

Quinn's Comment—Picture Doughboys Protest

Quinn Comments on Kleine Stand

(*Continued from page* 2925)

for an existence, should not have to pay more than 50 cents top to see the best of them.

I contend that "Revelation," with Nazimova, was, from an artistic standpoint and from a standpoint of timing and direction, on a par with any picture that has ever been turned out; and Metro and George Baker, the director, are to be congratulated, and I am glad to say that the prices were not raised for it at any time.

NO! By all means we must not stop production of the pictures for a moment, if we can help it, but we *MUST* stop the making of bad and mediocre pictures.

We must stop these wild-cat promotion schemes by would-be producers who are inveigling many good people to throw money away by investing in their air castles, with the result of more worthless film being thrown on the market.

We must stop the shoemaking method and pay more attention to stories, direction, casting, cutting and timing, and we must allow a sufficient time to make each picture a work of art, and if Drama—be sure that it delivers a "message."

We ought, instead of cutting out production, to start the process of elimination, and go down the line investigating the pedigrees of many so-called directors and stars who are drawing fancy salaries and never do deliver the goods.

We ought to investigate the reason that stacks of money has been, and is now being, paid to performers for weeks and months and as much as a year, while they are absolutely idle.

We ought to find out why exhibitors are so often forced to cut thousands of feet of padding and mistakes out of pictures in order to make them fit to show. The writer has, on many occasions, been compelled to cut great quantities of padding, useless close-ups, etc., and recently took 2,000 feet out of 5,000, and the Western representative of the firm, which is one of the most prominent in the business, admitted it was a much better picture for the pruning.

If we would put the right kind of an investigating committee on the job we would soon discover that barrels of money is being thrown away uselessly through the channels that I have mentioned. What the business needs is a "Doctor"—*QUICK*.

NOW as to advertising. Mr. Johnston certainly has the right idea—he is right about our desks being littered with piles of literature that only serves the purpose of helping fill the waste basket. He is right about the stacks of material sent out to the daily papers, and he is right that we should have only two journals and use more economical methods in laying out the advertising copy.

If some of these producing companies would stop trying to conquer the world and stop throwing money away telling us how great they are, and get down to earth and do consistent, conservative and truthful advertising and confine their advertising to two journals; and let the quality of the pictures and the work of the artists do some of the talking when they are released, they and the exhibitor would have a whole lot less headaches than they are having now, because they would eliminate a great amount of unnecessary waste and be able to give the exhibitor the benefit by a lower price on films. For after all it is the poor exhibitor who pays for the waste and mistakes of the producer, when he pays the inflated prices asked for the film.

Mary Pickford is on top of the ladder and draws the people because she has the *ART* and *PERSONALITY* and *ABILITY* to deliver the goods and others in the business who have the real "stuff" in them and are delivering the goods, will always get recognition from the public; but all the money in the world will not make the public patronize so-called stars and pictures that are not up to the standard.

You have started on the right line, Mr. Johnston—keep up the good work—let us continue *this* movement and it will mean not only *CONSERVATION* but the *FINANCIAL LIFE* of worthy producers and exhibitors and the *LIFE* of the popularity of the business.

I, for one, am ready and willing to give my time and earnest efforts to help accomplish this end.

Sincerely yours,
J. A. QUINN.

Picture Doughboys Voice Protest

(*Continued from page* 2934)

as substantial a part of the Motion Picture Industry, as the big interests who have, until now, claimed this position for themselves.

RESUME

We have tried to show and believe we have proven:

1. That the owner of the small Motion Picture Theatre is overburdened by the taxes on the Motion Picture Industry as they now stand.
2. That any increase in these taxes (excepting the seating tax) would spell ruin for thousands of the smaller exhibitors.
3. That in the proposed new legislation, stringent measures should be provided to prevent the manufacturers and distributors from passing any taxes imposed upon them on to the exhibitors.

There is no doubt in the mind of this Committee that the legislative bodies of the Government in their deliberations and decisions affecting the taxation of the Motion Picture Industry, have been guided by the desire and thought of distributing the burden of such taxation equitably and justly among the different interests concerned. But we must repeat and emphasize that the result of this taxation, such as we find it today, is far removed and utterly at variance with the original intent of the law. The big interests engaged in the creative and manufacturing end of the Industry, the self styled substantial parts of the Industry, have so far not paid one single cent, directly or indirectly, of the taxes imposed upon the Industry. On the other hand, the exhibitor, the comparatively poor owner of the small motion picture house, has not only cheerfully carried the burden imposed on him by law, but has, in addition, been forced to carry the rest of the taxation which he was never supposed to carry.

It is with a feeling of absolute confidence in the sense of justice of our law makers that we men of the backbone of this Industry are looking toward you for remedy and relief, and that we ask you to receive this memorandum and the protest it contains in the spirit which prompted us to submit it to you.

It is up to you gentlemen of the Finance Committee to say the word which will mean to thousands of moving picture house owners and their families either the continuation of a modest existence or utter financial ruin.

MOTION PICTURE EXHIBITORS LEAGUE,
State of New York.
Sydney S. Cohen, President.
Charles L. O'Reilly,
Chairman Committee on Taxation.

SAMUEL I. BERMAN,
Executive Secretary.
[SEAL]

NOTE—The words EXHIBITOR, MOTION PICTURE HOUSE OWNER, THEATRE OWNER have been used as synonyms in this brief.

The Honor Roll

Irvin Willat, who has been directing under the supervision of Thomas H. Ince, answered the call to the colors and was summoned to Camp Kearny. It has not yet been announced to what service he will be assigned.

Thomas Bandes, or rather Private Thomas Bandes, formerly assistant manager of Select's Buffalo Exchange, stopped off in New York one day this week en route from Camp Meade, Maryland, to his home town. Private Bandes paid his respects to General Manager Arthur S. Kane and other Select officials, declaring that he would be back in the Select Service as soon as he has killed his quota of Huns.

Manager W. F. Sexton of the Family theatre, Toronto, reports that his former projection machine operator, Gordon Moffatt, has been killed in action while serving with the Canadian Army in France. The soldier was the only son of a widowed mother. Mr. Sexton's own son was recently severely wounded and no further details have been supplied by the Canadian Militia Department.

Word has been received from a well-known exchange man who joined the colors last spring, C. D. Hill, formerly manager of the Indianapolis branch of General Film Company. He is now a private in the 155th Ambulance Company, 114th Sanitary train, American Expeditionary.

Exhibitor Service Bureau

Advertising the Double Bill

Even If You Have to Show Two Features, Make One of Them Stand Out in Your Advertising

LAST week, under the heading of "Your Idea and Ours," we reproduced a newspaper display that attempted to advertise a double bill equally, and remarked that "It can't be done." And that remark has brought from an exhibitor in Providence copies of the local papers with the inquiry as to what we think of that advertising. And since our series of newspaper articles were interfered with during the enforced closing and consequent lack of newspaper advertising, this is a good time to consider the advertising of double bills.

As a matter of fact, we incidentally covered this matter a couple of weeks ago when we printed an article here about advertising the whole bill, and some repetition will be found. But in the former article we spoke more particularly of advertising the lesser pictures along with the feature. We are now considering advertising two things of apparently equal worth and interest.

Now when we made the remark "It can't be done," we did not mean that a double bill cannot be advertised, but that it was practically impossible to give equal display to both pictures and expect to get over the same punch that you would have landed if you had used but one idea for your main smash. It is unfortunate that the habit of double features has grown up in some cities, but it remains that it has and therefore it is one of those evils that will have to be overcome the best way possible with advertising.

Of course the thing that induces double bills is to make the appeal for quality. In most cities this has been the way they started: There were three or four houses bidding for the same patronage and one of the theatres was getting the worst of it. The manager probably wasn't showman enough to remedy the evil so he hit upon the plan of giving the public just twice as much motion pictures as the other fellow. The result was, the others followed suit and double bills became the rule in that community. And let us say, that as a general thing, we know of nothing worse for the motion picture interests than to "feed up" the public on entertainment. The result is pretty sure to be that they will tire of motion pictures.

Now all of you are familiar with the "bargain" style of advertising. It is almost as bad as the old fake "Free" ads that used to appear in the cheaper publications, with the "Free" appearing in heavy Gothic type and then a lot of small type showing that the offer is not free at all, but that there is a string tied to it. And so the sort of motion picture advertising that is built on such lines as "Bargain Bill Today" or "Double Feature Program" is bad advertising, the sort that will not build for the prosperity of your house though it may get you in a few extra dimes over night. Remember that the only sort of advertising that really pays you in the long run is that which builds up your theatre along with drawing the public to see your current offering.

If you try to merely make this bargain appeal you can naturally get over any selling argument in your advertising, for you, in your spirit, are not trying to sell any quality of any picture, but merely quantity.

Now even if you think that you have to show two features for one admission you might as well make up your mind that you have got to pick out a selling point and use it each time you advertise if you want to get the most possible business. We know that this statement will be met with: "How can we do this when one of the pictures is as good as the other and probably if we advertised one picture the strongest we might lose the followers of the other star by not calling enough attention to him."

After all, selling motion pictures and selling newspapers are not so very different, and so let us repeat an incident we told you of a few weeks ago and in a little more detail. We were in charge of certain editions of a very sensational paper that strove for large circulation—to sell as many copies of the paper and as many copies of the different editions of the same day's paper to the same people as possible. There were two big stories and we thought that we saw a chance to get a very beautiful make-up. And so we arranged it and when the paper came from the press it was a mighty good looking sheet for that style of paper, but here were two stories played exactly the same with the same sort of headlines and the same style of cuts. It was a "splendidly balanced" affair and we felt rather proud of it until the big boss, one of the most celebrated of newspaper men came around and gave us fits.

Our excuse was that we regarded the two stories of equal importance and wanted to give them equal play. "Forget that," he replied, "and remember that so far as selling this paper is concerned there is only one big story at the time. Pick out one story and smash it! You may pick the wrong story, but go to it just the same and you will sell the paper. You have to make the people think that here is some news so big that they cannot afford to miss it. You have to give the newsboys one story to cry. When you play two stories the impression that you give the public is that you really haven't any one big story, but that you are trying to force up two so that you can make a type showing."

After long experience in newspaper circulation we have found that is true, and we believe it to be equally true of motion picture advertising.

Now on the page opposite we have reproduced the motion picture advertising and the amusement page of the Providence Sunday *Journal*. The motion picture situation in Providence, is, from the straight photoplay point of view, far from ideal. Not only does the double bill idea prevail, but at least two of the theatres follow the plan of giving you a feature and then a lot of vaudeville—certainly the worst form of bargain store stuff.

But let's look at the advertising. Strand theatre, probably the leading motion picture house, advertises Lina Cavalieri and Enid Bennet and gives the two pictures almost equal prominence. It's a pretty sort of an advertisement because it has the pictures of two pretty women, but it gets nowhere. It is good as an announcement to those who are probably coming to the Strand anyway and merely want to find out what they will see, but that is just about all. In the smallest type there are some selling arguments on the picture, but one has to hunt for them when they ought to be brought out prominently—that is, we mean one of them. *The writer should have picked the picture and then have picked the selling appeal and made that stand.*

Empire theatre has followed this idea to a considerable extent because it has devoted the whole of the design to the Hart picture. Naturally this helps sell the picture, but the display should have gone further and have played the selling argument of the production. But we can see the writer getting cold feet, for to make up for this drawing on the Hart picture he gives more type space to the other.

Modern theatre goes much further along to playing up one picture, giving bulk of the space to "Private Peat," but the use of the cuts is confusing and the one on the Marion Davies picture is meaningless and might just as well be taken to apply to the Peat picture unless the reader is familiar with the features of the fair Marion. That is the fault of the arrangement of the display, but at that the advertisement is the best of any of the double picture bill displays.

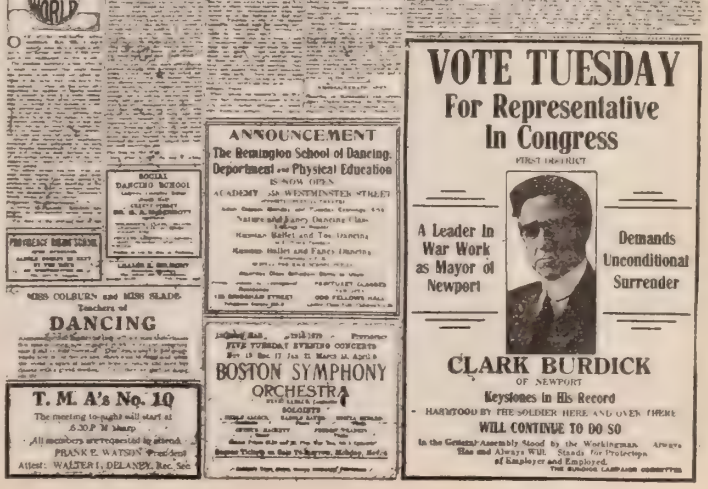
While Fay's is a combination house it always plays the pictures as the main thing and then lists the vaudeville acts to carry out the bargain idea. That is a splendid plan to follow if you feel that you have to also feed the public vaudeville along with the

(*Continued on page* 2948)

"Bargain Day" Style of Advertising Prevails in Providence

Here are four pages from the Providence Sunday Journal. Three of these are reproduced to show the character of advertising there and the other to show that the policies of the advertiser also has its effect on the newspaper. See story opposite

MODERN THEATRE
THIS WEEK — NOON TO 10.30 P.M.
PRIVATE HAROLD PEAT
TWO YEARS IN HELL AND BACK WITH A SMILE
IN
PRIVATE PEAT
PRIVATE PEAT'S STORY HAS ALREADY BEEN MADE WORLD FAMOUS BY THE NEWSPAPERS BY THE BOOK HE WROTE AND BY THE TALKS HE HAS GIVEN BUT THE SCREEN VERSION OF IT IS AS VIVID AS LIFE
THE DELIGHTFUL YOUNG STAR
MARION DAVIES
IN THE BURDEN OF PROOF
A THRILLING STORY OF LOVE AND INTRIGUE WITH SCENES IN WASHINGTON AND NEWPORT
BEWARE OF BOARDERS
COMING BILLY BURKE in THE MAKE BELIEVE WIFE NORMA TALMADGE in HER ONLY WAY NOV. 11
BIJOU
MON-TUE
WALLACE REID
IN
THE FIREFLY OF FRANCE
AND 7TH EPISODE OF
THE BRASS BULLET
WED - THU
D. W. GRIFFITH'S
WONDER PRODUCTION
THE GREAT LOVE
FRI - SAT
ENID BENNETT
IN THE MARRIAGE RING
AND 10TH EPISODE OF
A FIGHT FOR MILLIONS
10:30 A.M. to 10:30 P.M.


ALM WORLD
SOCIAL DANCING SCHOOL
MISS COLBURN and MISS SLADE
Teachers of
DANCING
ANNOUNCEMENT
The Remington School of Dancing
Department of Physical Education
IS NOW OPEN
BOSTON SYMPHONY ORCHESTRA
T. M. A.'s No. 10
The meeting to-night will start at 8.30 P.M. Sharp
All members are requested to attend
FRANK E. WATSON Pres't-Sec't
Attest: WALTER I. DELANEY, Rec. Sec't
VOTE TUESDAY
For Representative
In Congress
FIRST DISTRICT
A Leader in War Work as Mayor of Newport
Demands Unconditional Surrender
CLARK BURDICK
OF NEWPORT
Keystones in His Record
HARNESSED BY THE SOLDIER HERE AND OVER THERE
WILL CONTINUE TO DO SO
In the General Assembly Stood by the Workingman. Always Has and Always Will. Stands for Protection of Employer and Employed.
THE BURDICK CAMPAIGN COMMITTEE

Newman Reviews "Best Things" He Does

By Frank L. Newman

Manager, Royal and Regent Theatres, Kansas City, Mo.

I THINK the question, WHAT IS THE BEST THING I HAVE DONE FOR MY THEATRE? covers a great many things.

First and above all, to establish a theatre in your community so that when the people mention, "picture shows" they will immediately connect the name of your theatre with photo plays. For an illustration, if a man came up to me and asked me what was the best brand of shirts, I would say "Manhattan" or collars, I would think of "Arrow," garters, I would mention "Boston." Now I am not interested in any of these brands but what I want to point out is this: that these concerns had to build up their business and gain the confidence of the people that their merchandise is the best and that is what the exhibitors should do.

Of course in a case where there is only one show in a town and if a person mentions "picture shows" it would be only natural for the people in that particular town to mention the name of this one theatre and then it is up to that one exhibitor as to whether his theatre is a success or failure.

It takes a combination of many things to bring this about and I believe that while we are closed, it is good food for thought for exhibitors to try and figure out in their own minds WHAT IS THE BEST THING I HAVE DONE FOR MY THEATRE?

Don't "Bunk" the Public

The first thought is to have absolutely the best pictures that money can buy. At times the exhibitor thinks he may slip something over on his patrons when he shows a poor picture, that is buying a cheap picture. He does to a certain extent, but there is an after effect.

The picture is what you really have to sell. We give nothing. The patrons must pay before they enter. They take nothing away with them, and if you can establish in the minds of the people of your community that at least 90 per cent of the times they come into your show that you have on a good picture. Personally I run only first-run pictures and ofttimes I have had a picture bought to run at one of my shows and after I have reviewed it, I found that it was inferior, but I did not try to show it and rely on the reputation that the theatre has enjoyed the past four and a half years. I immediately paid for this picture and laid it aside and bought another picture.

Even if I did not make the money I expected to or should do, WHAT HAVE I DONE FOR MY THEATRE? I have kept faith with the public, and I want to tell you that the public is fickle and you can give them the best shows possible and then try to slip something over on them and they will soon leave and seek other places, but if you will try at all times to give them the best, I am sure they will stay by you.

Frank L. Newman

For an example in this particular case, just recently I had to show a picture that I really did not care to show, but it was the best I could get and any number of people came out and said to me: "This is not as good a show as you usually have, but you can't always have good ones." That shows you that the patrons are excusing me themselves, knowing that I have always done my best to give them the best show possible. Ofttimes I hear with this remark, "The music was good," and I also want to say something about the music.

Pioneering with Orchestra

Eleven years ago last April when I ventured into the picture business, at that time I did not know anyone who had an orchestra in their theatre. Of course the admission price was only five cents and they couldn't hardly afford an orchestra, but still I could see that I had to have something else besides the little film I was running, to keep the public's interest. So I immediately put in a four-piece orchestra, and there were only at that time three or four theatres in that city, and of course the exhibitors gave me the laugh and said that this couldn't last. My theatre only seated ninety-nine and they said that it was impossible for me to keep up a four-piece orchestra, but they often say, "He who laughs last laughs best," and I had my last laugh.

We not only kept our business, but we increased it, and right then and there we established our theatre, because everyone loves music, and ever since that time I have always had the best orchestra I could possibly get.

Just to hire an orchestra because it is twelve men or fifteen men does not mean a thing; I have always hired the best musicians I could get, and if it means ten or fifteen dollars higher than the scale, I had them in my orchestra pit, and I believe the exhibitor who thinks he can get away without good music is making a grave mistake.

It has absolutely been proven that music can make you feel either sad or happy, in fact, it can almost control your feelings. Now in case you have on a picture and have the right kind of music played, not just simply anything, but music that will color the picture, you have made your picture sweeter, and the patrons go out of the show not knowing exactly why but your show and your picture is the best.

It is because your music has helped it so; even if your picture is not as good as you would like to have it, the patrons have not noticed it and have enjoyed the picture, where if it had not been for the orchestra possibly they would have said that the picture was rotten.

How "Little Things" Count

The exhibitor should always keep in mind that he is serving the public, and every little thing that he can do to assist them is what keeps the theatre in their minds.

You take such a small thing as giving the people the weather forecast on the screen. It is something that everyone should know, yet many people do not trouble themselves to find out, and then again, for instance, if it starts to rain and you run a slide on the screen saying that it is raining and if the patrons have a car outside with the top down, they will greatly appreciate you informing them that it is raining.

(*Continued on page* 2949)

BUT DO YOU ?

You May Have Read of Them, But Are These Your Policies?

MR. NEWMAN might be said to review his career as a motion picture exhibitor in this article. In its conclusion he says that many of the items he covers have been discussed in the trade papers often, but that a majority of the exhibitors are not doing these things. And he is eminently right.

Too many of you have been content to merely read what some other exhibitor has done, say it is a good thing and then pass it by. Right now is the time for you to cast up with yourself what more you can do for your house in the future.

Read what Mr. Newman has to say about his experiences with an orchestra. If you are unconvinced that music will pay you, you will get some striking facts here.

Making Your Theatre Appeal To Women

By Harold B. Franklin
Manager Shea's Hippodrome, Buffalo

AT SHEA'S Hippodrome, we strive to make our women patrons feel that the Hippodrome is particularly operated for them. We feel that without the fair sex Shea's Hippodrome would not be possible. When you succeed in getting the women to come to your theatre with full confidence, the rest of your audience is assured. Women are the biggest boosters a theatre can have and it behooves every exhibitor to cater particularly to them. It must be remembered that the motion picture theatre appeals principally to the family—and women are naturally the predominating factor in the family.

No mother would hesitate to send her children to Shea's Hippodrome because she knows, first, that the entertainment is of the right kind, and second that nothing objectionable is ever shown. She also has confidence in the way the theatre is run. She knows that the patrons are of the best class. Shea's Hippodrome assumes the responsibility of guaranteeing a service that protects women from anything objectionable. Exhibitors should endeavor to maintain an inviting atmosphere suggesting refinement and courtesy. The employes should be carefully drilled so that their conduct may reflect the atmosphere of the theatre.

Appeal to Whole Family

The family patronage of Shea's Hippodrome is a big factor. A visit at any time to this playhouse will find a happy, interesting and enthusiastic circle. It makes mother and father feel good to see how their children enjoy the pictures and it cements the family ties. And right here we have the basis on which the motion picture bases its popularity and success. Young America, encouraged by the parents, is the keystone that supports this great industry and producers and exhibitors will do well to study the taste of this audience.

The movie is a tremendous educational factor. It is well to familiarize oneself with the women's point of view. Theatrical men who have been successful have always maintained that if a show appeals to the women folks, the rest of the audience will take care of itself. This is

Harold B. Franklin

true particularly of the motion picture theatre—a distinctly family theatre. No motion picture theatre can exist without the support of the women. It is therefore important to cater particularly to the wants of the fair sex. More so now than ever before because of the important part women will play in the future public life of the nation.

Getting Woman Interest

The great responsibility assumed by women since the war makes them a factor indeed. Instinctively every woman is a housekeeper. It is important that the theatre be kept spotlessly clean.

We always take pains in appealing to the feminine eye. The ladies' rest room is really a "rest room," and it is tastefully furnished. Fresh cut flowers in a vase in the lobby are an inexpensive nicety that is of big appeal. Know everything that goes on in your theatre and see that your ushers properly police the house so as to prevent obnoxious flirtations.

At Shea's Hippodrome we instruct our ushers never to seat a man near a girl when other seats are available. Children and elderly people are given particular attention. Those who have the space and can easily and at a little expense furnish a nursery where mothers can leave their small children in charge of a young woman garbed as a nurse. It is these little things that make your theatre more popular than the other fellow's.

The big department stores have the right idea. You will note how the department stores cater to the taste of the women—with advertising, its merchandise and in its service. Make your women patrons comfortable in every respect. Study their likes and dislikes and benefit by that knowledge by giving them. The greater part of the matinee business of almost every theatre, principally consists of women.

The Pace for Fashion

Set the pace for fashion in motion pictures if you would appeal to the best women in your locality. Don't let your show or music get stale. Keep it bright and sparkling with plenty of novelty.

Every mother knows that children must have some diversion. "Movies" is a magic word to every child. Children enjoy the action of this fairy heaven. Mothers will not hesitate to send their children to your theatre if your pictures are right and if you run your theatre properly. It is natural that women want their children to watch pictures that depict high ideals, the good in life and stories that appeal to the highest emotions. Pictures should amuse and instruct. Make the woman feel that your theatre is "Her Theatre" and she will fight jealously for you and will prove one of your greatest assets.

Goldwyn Suggests Stunt for "A Perfect 36"

Goldwyn has issued two novelties for the exploitation of Mabel Normand in "A Perfect 36." One of these consists of a herald in the shape of a corset with a circle cut out at the top so that it may be hung on the doorknobs of homes. The other is a tape measure, which is, of course, only thirty-six inches long, and which bears the legend: "Are you a perfect 36? See Mabel Normand in 'A Perfect 36.'" Goldwyn suggests that the exhibitor offer to admit free to the theatre the "perfect thirty-sixes" at a special matinee performance.

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A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

AS a general rule we are opposed to the "block" effect in advertising. This is the practice of using bevel edged border on two sides of a display to make the whole thing stand out as if it were lifted above the general body of the newspaper type. In the bunch of advertising that comes from the Madera Opera House, Ma-

TO HELL WITH THE KAISER!
AND THE PRO-GERMANS TOO!
[Two of a Kind]
Greatest of All Kaiser Pictures
. . SEE . .
How the Germans determined to make war on the world
The Kaiser in post the place you'd like to see him
How American Aviators could capture the Kaiser
Forty Aeroplanes Battle for supremacy of the air—the largest fleet ever shown in a picture
How an American Girl puts an end to the Crown Prince
"TO HELL WITH THE KAISER"
TO HELL WITH THE KAISER
Note—Mr Lawrence Grant, who plays the Kaiser, is the one man in the world who is the born image of the Kaiser
ALSO "PATTY" AND MABEL AND A NEWS
Will be the attraction Extra ordinary at the
OPERA HOUSE, TOMORROW AND THURSDAY NIGHTS
SPECIAL ADMISSION PRICES—Adults 39c, Children under 12 16c

dera, Cal., this plan seems to have been generally followed.

In most cases anything of the freak nature in advertising of motion pictures is bad because it serves merely to get the eye and there is rarely anything of the convincing left to actually sell the picture. There is no use to merely attract attention if you do not then have the goods. In this case the block effect has been well employed, because the writer has followed out the teaser style through the advertisement. The repetition of "To Hell With the Kaiser," first as an exclamation and then as the title of the picture, insures that everyone will read the whole display—because it is different.

WE have seen a lot of announcements of theatres, but there is none better than that of the Colonial theatre, Toledo, O., which has obtained the first run of William Fox pictures in that city. In fact

two other theatres make announcements in the same issue of the newspaper from which we clip this half-page display, but they do not stand out anything like this one.

It's the simplicity, for one thing, that makes it so striking. But we want to call your attention to the fact that the name of the theatre is impressed upon you good and strong. You cannot look at any portion of the advertisement without your attention being brought back to the Colonial.

By using the largest possible faces of the various players the theatre has gotten splendid illustrative effect. The typing of the little reading matter is good and there is plenty of white space to make it easily read.

Make your house the theatre that IS.

STANDARD theatre, Cleveland, O., used a quarter of a page in advertising "The Kingdom of Youth," and it gets a mighty good effect except for the gray background that is used. But it interferes with making the figure of Madge Kennedy stand out as it should do, especially since the face of the star runs into the Ben Day matter. It

is a mighty difficult matter to bring out half-tones against either a black or a Ben Day background.

But these are minor faults. The main thing that all of the advertising of the Standard shows is that it is willing to use liberal space and keep the theatre itself prominently before the public. You will find no two of the displays exactly alike, but week after week there is evidence that the theatre is trying to get artistry into its exploitation in different ways. There is nothing that tends to put a motion picture theatre in the leadership of public opinion as this. When you come to make the advertising itself worth while the general impression is left with the public that everything about your house it worth while.

Nine times out of ten there is great pulling power in the advertising of the Standard, but there is always quality there.

HERE is a case of the greatest simplicity in advertising and coupling up the picture with the news of the law. It is the work of the Strand theatre, Minneapolis and serves to stand out among unusual displays.

"Crashing Through to Berlin" was booked at the Strand just at the time that "our boys" were starting to get there with both feet and when the eyes of every American were glued to the front page news about them.

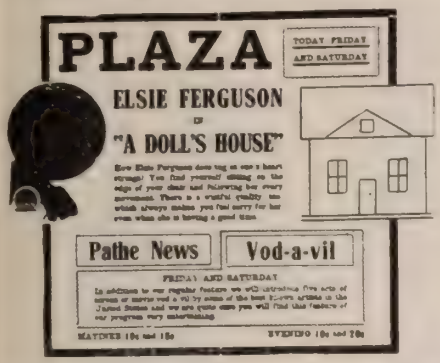
As the illustration, one of the clever drawing supplied by Universal exchanges was used, but the selling argument of the picture was dropped entirely—that is the selling "talk" was dropped. There was none needed in this case in the mind of the man who wrote the advertisement. It was a mighty good display to attract immediate attention.

But there is one failing that it has and that is: What is the picture about? That is a question that a lot of people will ask. It would have been a great deal better to have added a few lines saying that this was a complete history of the war. It's pretty clear as it is, but there are a lot of people for whom you have to literally diagram things.

The fellow who doesn't believe in advertising is the same one who calls for "Central" with the receiver down.

PLAZA theatre, Waterloo, Iowa, has evolved a most unusual advertisement on Elsie Ferguson in "A Doll's House," and certainly one that will attract the attention of every reader of the paper. There is too much black type here though the black border is permissible because it runs into the house, which is made of bits of rules. The cut of Miss Ferguson is bad because the black circle behind the face prevents the features from standing out. The advertisement would have been very much improved had the theatre used a

What Live Wires are Doing



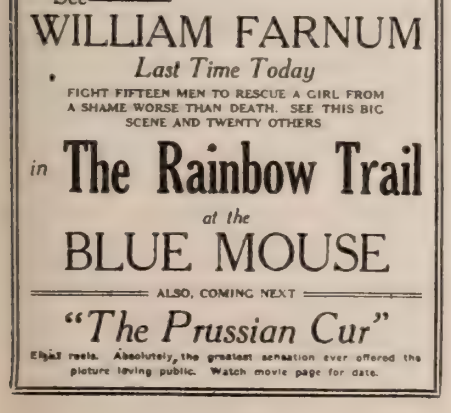
name plate instead of the black letters, and had the border run into this name plate. It would have then connected up the name of the theatre, that of the star and the title of the picture well nigh perfectly.

There's one line of the selling talk that we distinctly do not like—the one that says of Miss Ferguson: "This is a wistful quality, too, which always makes you feel sorry for her, even when she is having a good time." A lot of people don't want to come to the theatre to feel sorry, and of course while that is really not what the sentence is meant to convey, it's likely to keep away a good many more than it brings into the theatre.

Don't play "policy" too much, or you'll find it a bad gamble.

THERE are times when an advertisement can be improved by leaving out the illustrations and this one, from the Blue Mouse theatre, Detroit, is an excellent example of it. This appeared on the last day of the showing of the picture and presumably pictures of William Farnum and scene cuts had been used in the earlier advertising.

So this final display has been devoted entirely to a selling talk on the picture, with the idea of taking advantage of the word-of-mouth advertising that it has obtained. It could have been improved considerably by making the line "He invaded the city of sealed wives," the striking thing in the whole display. As we have said, we take for granted that the name of the star and the title of the picture had already been advertised. Certainly, then, the name of the picture should not be featured as the main thing. Assuredly it should not have been featured above that of the star. There is also a jarring note in the placing of the line "Last time today." It breaks into a sentence and spoils the meaning of the entire sales argument.


He Invaded the City of Sealed Wives!
MEET THESE MYSTERIOUS WOMEN IN THEIR OWN ADAMLESS EDEN. THAT MYSTERIOUS, BROODING COMMUNITY OF BROKEN HEARTS
See
WILLIAM FARNUM
Last Time Today
FIGHT FIFTEEN MEN TO RESCUE A GIRL FROM A SHAME WORSE THAN DEATH. SEE THIS BIG SCENE AND TWENTY OTHERS
in The Rainbow Trail
at the
BLUE MOUSE
ALSO, COMING NEXT
"The Prussian Cur"
Eight reels. Absolutely the greatest sensation ever offered the picture loving public. Watch movie page for date.

Advertising was one of the biggest agencies in putting over the Liberty Loan; it will keep you from borrowing to pay losses.

USING a space of ten inches across three columns Liberty theatre, Hartford, Conn., adopted the proper in its opening announcement—it made the theatre the dominant thing and played down the attraction only so far as the use of type was concerned. Then after this had been done the manager sat down and sold to the public the various strong points of "A Romance of the Underworld."

You will note attention was called to the fact that this picture was made from Paul Armstrongs great stage success, what a strong appeal was made to the admirers of Eugene O'Brien and attention called to

LIBERTY
NORTH MAIN ST.
Grand Opening!
Oct. 31, Nov. 1 and 2—Thurs, Fri., Sat.
HARTFORD'S NEW HIGH CLASS PHOTOPLAY THEATER
ATTRACTION EXTRAORDINARY!!
CATHERINE CALVERT
and
EUGENE O'BRIEN
in
"A Romance of the Underworld"
A Screen Adaptation of Paul Armstrong's Great Drama of New York Life
SEE EUGENE O'BRIEN in the Part of The Young Lawyer Reformer. Never Were His Talents So Displayed.
Catherine Calvert in A Romance of the Underworld
SEE The MOST VIVID COURT ROOM SCENE EVER ENACTED ON THE SCREEN.
A Great Expose of New York Life—But as the Backbone of the Story But as its Background
REALISTIC! ROMANTIC! VIVID!
DO NOT FAIL TO SEE THIS OPENING BILL AT THIS NEW PHOTOPLAY THEATER
MATINEES, 11c. ALL SEATS, 11c.
NIGHT—Balcony, 11c. Orchestra, 17c.

the courtroom scene. Some adjectives are used, but we are mighty glad to find that there are no superlatives.

Seeing is believing is an old adage, but remember that you are in motion picture business to make them believe first and see later.

"LAUGHING BILL HYDE" has been responsible for some of the very best motion picture advertising that we have seen and this display of the Kinema, Los

Angeles, which occupied four full columns is a striking example of them. It is also one of the best specimens of combining the cut appeal with the selling argument and the title of the picture and the author.

"When in Danger He Always Smiled" is one of the best selling lines that has ever been offered with a production. It at once conveys the idea that here is a character out of the ordinary and that one will not be called upon to look at merely brute force stuff. Then the selling argument is carried right along into the atmosphere of the present war where the Kinema tells its patrons: "Sure Bill Hyde is an American—there are millions like him—challenging danger with a smile, eagerly inviting the great adventure and meeting it like a man." It would have been an obvious thing to refer to the present conflict in that sales argument, but we don't believe that there was a person who read this display that failed to get the point. And in these days you only need to tell people that a picture breathes the real American spirit, and then they'll pack your theatre for you.

One thing that we like about all the advertising of the Kinema is that the theatre does not let you forget the theatre itself. Note the way that attention is called to the engagement of the orchestra. After one is attracted to the display on the Bill Hyde picture one is taken right into this orchestra announcement. It's good work, for no matter how big the picture may be there's no picture bigger than your theatre.

Seeing Rialto and Rivoli with Rothapfel

USE of patriotic and popular music in motion picture presentation has never been better shown that it is at the Rivoli theatre this week, where the feature is "Safe for Democracy." In fact, Mr. Rothapfel has given this picture one of his very best settings and the result is a storm of appreciation.

There are fifty-one changes of music during the feature and these range all the way from light and catchy fox-trots to "Battle Hymn of the Republic" and "Stars and Stripes Forever." The result is that every point of this patriotic and convincing picture is brought out all the stronger. It makes the presentation infinitely more impressive than it would be where you simply "play the picture."

There is a distinct surprise sprung right at the start of the performance, for everyone is expecting the usual overture. All of the lights go out and the house is in complete darkness except for the red over the exits and a few bars of "Auld Lang Syne" are played and then the curtains part revealing one of the striking John Wenger settings. There is a circular window in the back of the stage with just a little red light at the bottom suggesting the rising sun with the Rialto quartet seated on the stage. Then they begin to sing "Love's old Sweet Song," and you immediately get the reason for the bars of "Auld Lang Syne" that were employed as the introduction. The curtains close just as the last bars of the song are heard. There is no music with the quartet selection.

Then comes the overture, Suppe's "Beautiful Galatea," played with the lights all gold and then comes the double scenic number. First we have "Nature's Mischief Makers," released by Educational Films, a short bit of a picture that is full of laughs. We have the Crede that eats the eggs of the duck, then King Charles spaniels, cat and dog chums and then the monkey who is bent on overturning everything. "Whispering Flowers" and "Woodland Whispers," played without the introduction, are used for this. The second half of this scenic number is applied by "Outdoors With Beauty," one of the clever Van Scoy scenics and here "Poesia Pastorale" is used.

Then comes another one of the fanciful settings. With the lights all in soft blue the curtains part revealing another of the circular openings with a huge rock at the right and on the top of this four red lights and a big green tree at the left. Miss Gladys Rice then sings "Oh, Dry Those Tears," accompanied by harp, 'cello and organ. There is a red spot on the singer from the right of the stage and at the end of the song the stage lights come up in red.

Official War Review No. 20 comprises the Animated this week. The general title is "Along the Crimson Gash of the Western Front." First we are shown scenes in the Italian fighting with the Austrians cringing before the Italians, the big guns in action and then close-up views of the battle with the final result of a drove of Austrian prisoners. "La Forza del Destino" is used during the first of these and then a tympani rumble for the battle scenes. With pictures of the French soldiers after four years of battle come "March Heroic" with "Marseillaise" counterpointed for a few bars. "My Dough Boy" is used with pictures of feeding the American soldiers in the field and in the trenches. Then come pictures of drills with the tanks and here "Frozen Bill" is used.

Then comes the smashing finish, pictures of the British cavalry going into action. First there are three trumpet calls and then battle music and a drum roll and we see the horsemen plunge forward. This is probably the most convincing picture that has come out of the whole war for as the cavalry gallop into the battle a shell bursts in their midst and one may see three horses and their riders the victims. Then with the title, "Britain collects heavy damages" and pictures of some of the 57 000 prisoners they took we have "Rule Britannia" to the end of the picture, almost drowned in the storm of cheering.

There is a special musical prelude for the feature. The curtains part as the lights in the dome become blue and the proscenium arch red. With the fanciful setting there is an outline map of the United States with the stars and stripes radiating from it as the background. The quartet, seated in the orchestra, then sings "My Own United States" and as the end bars the title of the picture, "Safe for Democracy" is flashed on the center of the map and the feature begins.

Three choruses of "My Own United States" are used through the opening of the feature and then with the first views of the shipyard comes "Master Builder" march. With the introduction of the two tramps "Pals" is used, then the trip from "Master Builder" and the last eight bars of "Pals" again. "Love's Contentment," the theme is first employed for the first time then.

One may give here only a bare suggestion of the appropriate character of the music. For instance, in the scenes where the second son, the idler, is shown in bed we have "I Hate to Get Up in the Morning," and with the flash of the picture of the soldier son we get the last sixteen bars of the chorus of "Yankee Doodle." Then a little later when the father is the only one to congratulate the son who has married his stenographer there is a laugh added with "What's the Matter With Father?" Where the little tramp swipes the bottle of milk there are the last eight bars of "Jimmy Valentine." There is another clever arrangement of music during the time that we see the police rounding up the loafers under the work or fight order. "It's Time for Every Boy to Be a Soldier" is first used, followed by "What Kind of An American Are You?" and then four bars of "Hail, Hail, the Gang's All Here," and then with the title "I Hear You Calling Me," there are a few bars played on the bassoon.

Then when the soldier son comes home wounded we have "When You Come Back," and then "Battle Hymn of the Republic" and "When You Come Back" repeated. With the pictures of the shipyards workers calling on "gasless Sunday" we have "Keep the Home Fires Burning." There is another big laugh when the little tramp offers his arm to the servant maid and "Gee, I Wish I Had a Girl" helps it along. For the smashing finish we have "Columbia, the Gem of the Ocean" and then "Stars and Stripes Forever." The scenes themselves are patriotically appealing, but the music adds to their punch and increases the great volume of applause that the picture gets.

This ends the bill, one of the very best that the Rivoli has ever had, and certainly there is none that has been more appreciated. There is a lot of comedy in the feature and therefore no more is needed on the bill. But there are probably a lot of people that would tell you that because

THEY KNOW

Trained Forces Add Dignity to Your Theatre

ON election night we dropped into the Rialto theatre with an exhibitor who has never visited one of the Rothapfel houses. There was a throng on the sidewalk waiting to get in and the house was crowded on the inside.

As we entered the loge section there were several people in the aisle. One of the ushers asked the people to step back. One man questioned his authority, but he merely had to say that it was a rule of the house and there was prompt compliance. And it was all so quietly done that no one who was not elbow to elbow with them could have heard. Compliance was immediate.

"If that had happened in my theatre," said the exhibitor, "there would have been a fierce argument. Once I admitted them they would have demanded to stand there and not go back where they could not see. How do they do it?"

The answer is simply that the people who attend the Rialto get the Rialto spirit. They see the order that is maintained, the courtesy that is practised and they who come to the theatre day after day enter into the spirit of it. Yes, your audiences get the atmosphere of the house. And it means a lot to have everyone in the spirit with not only your presentation but with the theatre itself.

Stage setting at Circle theatre for "Old Black Joe" and plantation melodies

New Meaning Is Given Old Songs with Settings at Circle Theatre

By Davis Hampton

I NEVER knew before just how beautiful the old folk songs and melodies of bygone days were until I saw how S. Barrett McCormick of the Indianapolis Circle theatre gave them a new meaning and put heart throbs and understanding into them.

To hear the plaintive strains of "Old Black Joe" and "Massa's in the Cold, Cold Ground" emerging from the throat of a white-shirted, evening-dress singer, has always seemed to me an atrocity and I'm afraid I gave vent to a shudder when the program at the Circle announced Gerol Gardner in Plantation Melodies, but my fears were soon dispelled when the orchestra began thoughtfully with "Dixie," and the draperies parted to disclose an old plantation scene with its tiny log cabin and tree lined river and several little pickaninnies playing in the cotton fields.

Then as the music changed to "Old Black Joe" the pickaninnies scampered away and the audience and myself were given a surprise for here entered the famous grand opera basso bending over a twisted cane. His costume, the tattered garments of the old plantation negro complete, down to the typical bandanna handkerchief and in blackface with kinky grey wig and beard with the true feeling that the old southern darky would put into this plaintive song.

Gardner sang while lights dimmed and bathed the stage in moonlight while the full red moon climbed slowly behind the different hills and through the shadowy forms of trees, "I'se comin', I'se comin'," and the last lines of the songs were sung as Ole Black Joe plodded through the cotton field and disappeared into his cabin only to be recalled by tremendous applause, and seating himself on an old stump, sang numerous refrains from other plantation melodies so arranged that they carried out the story of Black Joe's life, his sorrows and happiness.

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there are some war scenes in the feature and because the theme of it is the "Work or Fight" order there should be no war pictures in the Animated. And that is where the arm chair critics would make a mistake *for the Animated coming just before the feature with its musical prelude makes the feature stand out all the more.*

With the lights all in gold, "Merry Wives of Windsor" is the brilliant overture used at the Rialto this week. Then come Ford pictures showing the manufacture of Eagle boats at the Ford plant and the music for these is "Life on the Ocean." Before the red stage curtains Miss Annie Rosner then sings "Peace, Peace," from "La Forza del Destino," an appropriate number coming in between the picture of America's preparation for war and the Animated.

Hearst-Pathe first shows "With the Stars and Stripes Over There," and we have a series of war pictures arranged by Mr. Rothapfel through the use of several weeklies. These first pictures show the boys of the Eightieth division and town and prisoners they took, and then we have pictures of Congressman LaGuardia back from the fighting front, Screen Telegram pictures of Lieutenant Saxew, who got four decorations, and of Y. M. C. A. work at the front. Then Hearst-Pathe shows issuing gas masks and their use and Screen Telegram adds a lighter element with candy for the soldier boys. Through all of these pictures "Crusader March" is played.

Hearst-Pathe shows pictures of the boys of England being prepared for the navy and then boys of France in the rigging of ships and with these the music is "Admirals All." A special composition is used for Hearst-Pathe pictures of "the human fly" and then we have Screen Telegram pictures of the boys at Camp Scott learning to run ambulances over territory like they will find on the battlefields and here "Shimmy Shewabble" is employed. "Trolley Gallop" is played with Gaumont pictures of the military aeroplane carnival at Belmont Park.

Then comes the beginning of the final wallop for the Animated. Hearst-Pathe presents a moving sight with the mothers of boys who have made the supreme sacrifice decorating the arch to them at Chicago. There are two bars of "Auld Lang Syne" played and then the trumpet sounds "Taps" and a silent prayer is improvised on the organ. Screen Telegram follows with pictures of the dedication of the new Liberty Bell and "Liberty Bell" march is used there with the final punch coming with "The light that will never fail," the Statue of Liberty and the last eight bars of "Hail Columbia" are used with splendid effect.

Then Martin Brefel sings "Celeste Aida" and the feature follows, Mae Marsh in "Hidden Fires." A considerable portion of the music for this is carried on the organ and the orchestral selections that are used are of the higher class. Such selections as "Tulips," "Heloise," Radman's "Melody," "Evening" and "Camin" are used.

With the lights all gold the orchestra plays selections from "The Duchess of Dantzig," and to send them all away laughing there is another one of the screamingly funny Sunshine comedies, "The High Diver's Last Kiss."

The orchestra makes the most out of the situations and during the picture there are nine selections used.

So the programs at the two houses this week are just about as different as they could be. The Rialto may be said to follow the Rothapfel style of arranging the program, but the Rivoli bill breaks almost entirely away from the routine. It is full of surprises, but surprises that keep harmony with them.

This leads to a thought, caused by the fact that the programs were wrong this week. That happens because there were changes made at the last moment and because with this in view they are always just enough programs first printed to cover the Sunday crowds so that the ones for the rest of the week will be corrected according to the changes. Almost every week at the Rothapfel houses there is something changed around and this is generally done at the last moment, at the rehearsal on Sunday just before the show starts. So the remark that we are led to: Do you even do as much as rehearse one of your presentations before you put it on, or do you just let it go along and take the chances with it?

Even if you have only a three-piece orchestra or an organ it will pay you to give a couple of hours extra work to what might be called the "full dress" performance. There are lots of little things that will occur to you as you see the picture with the music and in the setting that the audience will see then.

"Kid Matiness My Best," Says Carpenter

By George E. Carpenter
Manager Paramount-Empress Theatre, Salt Lake City

Q. WHAT is the best thing I have done for my theatre?

Ans. Children's Matinees.

Chorus of Wise Old Readers, Veteran Exhibitors, et al:

For the luvamike give us a rest! We have tried Kids' Mats and they are all to the bunk. The urchins won't come, and if they do they muss up the place, throw chewing gum at the screen and generally raise Ned. There's no money in Kids' Matinees—nothing but grief and a call for the mop and bucket brigade after the performance.

The writer acknowledges that Boys' and Girls' Matinees have been tried by various exhibitors the country over. The writer agrees that there is no money in them, and we all know that generally they have been abandoned in disgust. Still, he maintains that the best thing he has done for this theatre was started over two years ago and were it not for the "Flu" embargo they would be going bigger, stronger and better than ever.

Every Saturday morning, the past two weeks excepted, Boys' and Girls' Matinees have been in order at the Paramount-Empress, Salt Lake, during those months schools have been in session. What is more to the point, they have been an unqualified success. We haven't made big money with them, but we certainly have built up a reputation. Every kid is a booster for the theatre and unconciously suggests across the dining-table at home that the place for Dad and Mother to go tonight is situated on Upper Main Street in the old home town.

Heads Off Legislation

Aside from the advertising values the writer modestly yet honestly asserts that these self-same despised Kids' Matinees were one of the chief factors in heading off legislation that would have cost the industry in Utah many cold, hard dollars, to say nothing of oodles of grief.

It is a long yarn, but here is the story of Kids' Matinees in Salt Lake:

Others had tried the scheme and allowed it to die a natural death. Then we took a hand and went about it in our own fashion.

The Home and School League of this city at this time was making things mighty interesting for the exhibitor. No need to go into detail, but there was going to be a reformation all along the line! We all know what to expect when the ministers, women's clubs and uplift societies generally go over the top.

Knowing a number of members of the Home and School League personally we had several informal chats and finally entered into an agreement to rent the organization the theatre every Saturday morning at a nominal rental—an absurd rental any business man would call it. Then we gave them our time—oh, lots of it—and helped them pick the programs. The committee in charge was very enthusiastic. Eventually they turned over to us the selection of the programs, the writing of the ads and the rest of the pick and shovel work.

George E. Carpenter

The committee went to the board of education and insisted that half-sheet hangers be placed on the bulletin boards in every school, and put it over despite the protests of other exhibitors.

Schools in Charge

Each week a different school has charge of the matinee, teachers being on hand to act as ushers, see that the tots get on the right cars and generally take a hand in affairs.

Rivalry has been worked up among the various schools on the question of which school has the biggest attendance, while little between-reel stunts are pulled in the form of selections by school orchestras, etc.

The big feature is that parents know that they can send their youngsters to the Kids' Matinees and know that they will be safe.

A flat admission of five cents is charged and a show consisting of second run features, a Paramount Pictograph and a weekly is presented.

Came the time when the State Legislature introduced three bills aimed at motion picture theatres and censorship. Our side of the question was placed before the Home and School League with the result that those clergymen and women listened and then went out and killed the bills in one, two, three order.

Yes, Children's Matinees are worth while.

The writer maintains that no exhibitor should be content to look at immediate returns in the box-office. Too many of us are prone to look after today with no thought of tomorrow. "Cast your bread upon the waters and it will return to you after many days—buttered" is a pretty good maxim for any line of business, not excepting motion pictures.

The Home and School League and ourselves have learned a lot about entertainment for children.

The Way to Advertise

In the first place don't advertise Children's Matinees, call them Boys' and Girls' Matinees.

Don't imagine that you are going to get by with "educational" stuff. Give them good clean virtue-triumphant-and-villainy-confounded stories and then listen to them yell their little heads off.

Kids are strong for action and the regulation fade-out hug in the last fifty feet.

Youngsters are the best boosters going and when it comes right down to it will fight for their favorite theatre.

Briefly, if any one should contemplate reviving the Boys' and Girls' Matinee our suggestion is that he follow along similar lines as outlined. Be prepared to do all the work and give some local organization the credit. Don't get impatient at all the fool questions and absurd moves these people make but stick. Don't think you can put Kids' Matinees over yourself and make them stay put.

BOYS' AND GIRL'S MATINEE
Under the Auspices of the Home and School League
PARAMOUNT-EMPRESS
Tickets On Sale All Week 5 Cents
Saturday, Sept. 21st, 10.30 a. m.
Mary Pickford
"REBECCA OF SUNNYBROOK FARM"
Saturday, Sept. 28th, 10.30 a. m.
Douglas Fairbanks
"The Man from Painted Post"
PARAMOUNT PICTOGRAPHS
Saturday, Oct. 5th, at 10.30 a. m.
Dainty Little
Vivian Martin
IN
"LITTLE MISS OPTIMIST"
Paramount Pictographs The Magazine of the Screen
Saturday, Oct. 12th, at 10.30 a.m.
CHARLES RAY
"The Hired Man"
Paramount Pictographs The Magazine of the Screen

Carpenter uses big heralds to advertise matinees in schools

"Check up Now, Everybody," Urges Roth

By Eugene H. Roth
Manager, California and Portola Theatres, San Francisco

THE Spanish influenza epidemic which has spread from the Atlantic to the Pacific has temporarily paralyzed, in localities, the amusement field.

Never before in the history of this country have we experienced a similar condition.

The wisdom of the officials in handling the situation in such a drastic manner is manifest to everyone, and this speedy action will curb the spread of the "flu," resulting in an early re-establishment of a sanitary condition, and then the public confidence will again be restored to its normal state.

We of the motion picture industry have never had such an opportunity to so fully realize or understand the important part the "movies" have played in the amusement field until this epidemic came along and closed down completely all theatres in nearly every district in the United States. THEN it dawned upon the masses that the "movies" were really a part of their very lives, or at least offered such a delightful as well as educational form of entertainment, and at such a nominal cost, that the masses actually set aside a part of the day or night for this enjoyment. And it is true that in communities where they have good, clean and economical entertainment we will find a happier lot of people.

Accepting the above for its face value, we of the industry should profit by this awakening and understanding, and aim to improve ourselves in all branches.

Producers "Taking Stock"

The producers have closed down the manufacture of films for thirty days. This will help their condition materially, and undoubtedly all progressive producers are availing themselves of the opportunity offered and will take stock of "Themselves" to analyze more carefully the wants of the exhibitors, who in turn are catering to the film educated masses as well as to the public generally.

I wish I were able to advise the producers, but that is a branch in itself, and suggestions only can be made by exhibitors which may guide producers, whom I am sure would welcome any and all suggestions that are sincerely offered with a view of improving their product. It is only natural that they should, since a successfully made picture creates a greater demand and a better financial result is attained by them when the exhibitor *has what the public wants.*

NOW, *what does the public want?* Therein lies the great problem, which we must bend every energy to solve. I, for one, believe the public is always anxious to see good, wholesome stories, with a heart interest and an appeal.

It may be said that good stories are hard to secure, and I'll grant in a measure this may be true, but have the *producers* encouraged writers sufficiently to excite their desire to bring out the best in them? I understand not. Is it not true that an exceedingly trifling amount has been paid for good stories, and thereby greatly discouraging the *brains who are* able to give us good, wholesome stories? Some of the producers have and are paying consistent prices for good stories, and they are getting them. The results are shown in their productions. On the other hand, I know of many a good story that has been ruined by incompetent direction, and, then, invariably a good story with a good star is surrounded with a weak cast and poor environments. These, of course, are problems for the producers to work out, but they are anxious to be guided by us (the exhibitors) and will follow our ideas and suggestions. The exhibitor must be more considerate in his support to the producers; we must encourage them to put more money in their efforts so that they will be able to produce a one hundred per cent picture. In other words, we should say to producers:

We do not want fairy tale pictures.
We do not want biblical pictures.
We do not want costume pictures.
We do not want underworld or licentious pictures.

Eugene H. Roth

What Exhibitors Want

BUT we do want good stories with a good star, supported by a good cast, and with good direction, and surround the story with the best environment obtainable. And when we ask them to do all of the above we must take into consideration that our suggestions and aims cost them more money to produce such a high standard picture, and therefore we must be prepared to pay more for such standards. The producer is willing, all first-class exhibitors are willing, and the public will be willing, by giving the exhibitor who offers such features more of their patronage, and so the wheels of progress go on, and **we**, each in turn, will be getting ours.

NOW the exhibitor, too, must show signs of progression. He also must take stock of himself and find his shortcomings and immediately set about to correct them. His first duty is to classify himself and build his standard accordingly. If he aims to be a class A exhibitor, then he should first surround himself with a class A environment. His theatre should be given every consideration in the interest of his patrons.

Proper ventilation and comfortable appointments is twenty-five per cent of his battle.

A careful selection of his feature picture and assembling good fillers such as an interesting weekly (cutting out the cream and most interesting parts of two weeklies), a good scenic and cartoon and a good comedy (when a good, clean comedy is available) is another twenty-five per cent.

Music a Fourth

The third twenty-five per cent should be a most careful consideration of the musical feature of his program, and in this feature lies the sincerity of purpose of a careful, painstaking manager. He can bring out the best in him, and the result of his good judgment meets with instant reward in the approval and satisfaction manifested by his patrons. Of course, the manager must be governed by his own conditions in this particular. If he can afford an orchestra, go to the extreme of securing the best musi-

(*Continued on page 2948*)

AN ILL WIND

It's Such a One That Blows No Good, But Read What Roth Says

NEVER has the industry had such a chance to realize the part that the motion picture plays in the part of the nation as has been given during the shut down on account of influenza, declares Mr. Roth. He declares that it has proved that this popular amusement is a part of the life of the country, an essential part.

Mr. Roth believes that the producers are making an effort to "take stock" and incidentally he himself adds some advice as to what sort of pictures the public of these days wants. And, on the other hand Mr. Roth urged the exhibitors to themselves "take stock" and find their own shortcomings.

One of the strong points that he makes is one that we have been constantly making — to make your **theatre** THE theatre.

A DRAMATIC BROADSIDE
Aimed at
Poodle Patriots
Back-Biters
Pessimist Pups
LET US HAVE PEACE
"THE YELLOW DOG"
SILLY PACIFIST
Help Stamp Out
Whining Whelps
Cowardly Curs
and War Liars
Patriotic Americans
COME
YOUR THEATRE NAME, DATE, ETC., HERE
Ad Cut Y. D. No. 9. Price, 85c. Mat, 25c.
"The YELLOW DOG"
A Patriotic Play With a Punch!
Help America Get Rid Of The Beast
YOUR THEATRE NAME, DATE, ETC., HERE
The Incendiary
Ad Cut Y. D. No. 11. Price, 60c. Mat, 25c.
CONDITIONS IN THE CAMPS ARE SIMPLY RIDICULOUS!
MALICIOUS GOSSIPERS
"THE YELLOW DOG"
How Many Lives—
A Picture for Every Patriotic American
YOUR THEATRE NAME, DATE, ETC., HERE
Ad Cut Y. D. No. 10. Price, 85c. Mat, 25c.

Two of the clever double and one single column advertisements on "The Yellow Dog"

Strong Advertising Campaign Given Exhibitor for "Yellow Dog"

SOME very striking advertising has been prepared by Universal on "The Yellow Dog." The home office has prepared an unusually extensive advertising campaign which ranges from full pages down to single columns. There are sixteen pages of this advertising folder, full newspaper size and including the most complete plans for the exploitation of the picture by showing just what is available.

This picture which has been made from Henry Irving Dodge's story which appeared in the *Saturday Evening Post* might be called a "home" war picture. It is not aimed so much at winning the war abroad as it is at winning it at home. The advertising has all been prepared with that in view and it has been so designed that it will have great pulling power even after the armistice has been signed.

For instance, one of the three-column displays takes a whack at the food hoarder. A single-column display goes after the "lounge lizard." Others attack the villifier of America, the slacker, the fellow who fails to buy Liberty Bonds, and, in fact, all of the elements that interfered in any degree with winning the war get theirs, so to speak. All of the displays are illustrated by striking line drawings that will get the attention.

"Check Up Now, Everybody," Roth Tells Motion Picturedom

(*Continued from page* 2947)

cians and give them the best conductor. If he can only supply an organ or any other form of music, endeavor to make that selection *the best,* and constantly have it in mind so that it is properly tuned and properly and sincerely played to interpret the pictures. Be honest with yourself in this particular, for music has a charm for everyone, so reach them all through this splendid channel. The fourth twenty-five per cent lies in the following:

The public make us "possible." Without it we cannot exist, much less succeed, and since the people are such an important part of our very existence they are surely entitled to our every consideration. *Always have them in mind first, last and all the time.* Instruct your employes to be especially considerate of the public. Endeavor to educate the public to your standards. Create that "standard" by being on the square with them. Never over-advertise your offerings; tell the public the truth and tell it to them often and they'll believe you when you've proven to them that *that's your "standard."*

Endeavor to assemble the very best program you can secure, and when you pay more you get better programs, and when you offer them better programs you certainly get better results, financially and otherwise.

Maintain Your Standard

But above all be consistent, *maintain always* your standards and always keep your shows up to that mark. Gradually and surely you will win. The public is fickle *only* when you are fickle. As Shakespeare has said, "To thyself be true."

Advertise as much as you possibly can in newspapers, billboards and other consistent forms of advertising. Do not prostitute your screen with cheap advertising slides. Only use the screen for your program and to announce your coming attractions. Of course, also for the United States Government for any propaganda demands. But always remember your patrons pay you to amuse them, *not to abuse them.*

Our industry is big, wonderful, and we can make it more so by each branch cooperating and by being fair and sincere with each other. Our grand Government has seen the wonderful educational advantages of the motion picture industry and has used and is using same, promoting educational campaigns during our present war, and as a result of this test many possibilities are open to use, and we already have the assurances of our Government's support for future progress.

The world today looks to America for everything. Let us be prepared to serve the world with the *HIGHEST STANDARDS.*

Advertising the Double Bill with a Punch

(*Continued from page* 2938)

big feature in order to get their dimes. But this theatre has, as a general thing, done good work in advertising "The Prussian Cur." You will note that the whole illustration matter is based on this picture, the drawing as well as the halftones, and that the picture is actually sold by this display.

Quite the opposite in the case of the Emery. Here the space is carefully divided. half of it going to the feature picture and the rest to the vaudeville announcements. This is certainly a case of appealing to the quantity argument, and the display is further cheapened by the line "A big bill of surprises."

This was not intended as a discussion of newspaper co-operation in Providence, but so long as we have reproduced the pages, let us observe that the bargain bill policy seems to have also affected the newspapers, for the only sort of motion picture "news" that the Sunday *Journal* prints consists of the ordinary reading notices, and the cuts are made separate and without any special purpose except to give the theatres representation. Most of the Providence theatres go to the trouble of having their own advertising cuts made and it seems that the newspapers might co-operate in the matter of a layout.

The other Sunday paper, the *Tribune,* prints smaller advertisements from most of the theatres and devotes the first page of one of the sections to motion pictures and the stage, but here the same policy has been followed.

But to return to the subject: So long as you feel that you have to follow the double bill policy, pick out one of the productions and play it strong and then let the other get more or less incidental mention. Of course we would advise you to pick the picture that gives you the best selling argument to feature in your display. Study the points of each of the pictures strongly and then take your pick. You may make some mistakes, but you will get a whole lot more people into your theatre in the long run.

How A. J. Laurie used the front of Regent theatre, Guelph, Ontario, to boost Victory Bonds while his theatre was closed

Newman Reviews "Best Things" That He Has Done in His Two Theatres

(*Continued from page* 2940)

There has been a number of times that I have used my own car to take people home when they did not feel well in the theatre and to take them to the depot when it was impossible to get a taxi, so that they will not miss the train.

Then when a lady comes in during the day and may be carrying a grip, to have it checked at the door is a great help, and then again it may be set in the aisle and someone fall over it.

Another good idea is to have a place for the little ones, say, from three to ten years of age, to play in case the picture does not appeal to them. In my theatre I have a room that is thirty by fifty feet and have a maid attendant. We have had as many as fifty children in that play-room at a time. Right off that room we have three or four little cribs for infants when they fall asleep, so that the mother can lay the baby in one of these beds and tell the maid where she is sitting in the show, in case the baby cries, and then go and enjoy the picture.

For instance, a drink of water is very important in a show. Ofttimes in the evening, or any time you may be sitting in the picture show very thirsty, you don't like to leave and go out and get a drink, but to have someone bring you a drink. It is such a small cost to have filtered water cooled by ice coils and have a maid to carry the water in sanitary cups. You can imagine yourself in a show very thirsty, you can hardly enjoy the picture, but if someone brings you a drink it would really make you enjoy the show, where if you did not get the water you would possibly not have enjoyed yourself at all. There are many more small things that bring about just what I have mentioned, to establish your theatre in your community.

I want to tell you that I believe that is the biggest asset I have, that whenever anyone mentions "picture shows" for them to mention the name of my theatre. The exhibitor must realize that he must do everything in his power for the comfort of his patrons.

A great asset to the theatre also is to have a good looking, clean, neat girl in the box office, and one who can have a Douglas Fairbanks smile and know the worth of "yes mam," "no mam," "yes sir" and "no sir," instead of like some girls I have seen in the box office who looked like their hair had been combed the week before and chewing gum, their hands dirty, and someone comes up and asks them a question and they either say "YES" or "NO."

Then to have a doorman to greet them with a smile of welcome on his face and open the door and have a neat maid inside ask them "How far down would you like to sit, please?" it makes the patron feel at home because he is being catered to and it shows that they think something of his patronage.

The exhibitor should always watch the air in his house and not wait until a patron comes out and says, "My, how stifling the air is in there!" Beat them to it and have your exhaust fans on and keep your theatre sanitary, clean and fresh. In my theatre I keep, the year round, white linen covers on the seats. It answers two purposes; first, it is sanitary, and, second, if a lady comes in with a fine waist of some kind on or a silk dress, she feels that she can lay back against the seat without soiling her dress from the dirt on the seat. In other words, COMFORT is above all, and it takes all this to bring about the establishing of your theatre in your community and gaining the confidence of the people that your theatre is THE theatre of the town. One of the big things that has made my theatre a success is the co-operation of all my employes. I have thirty-five people working for me in my little theatre, and every one of them is working for the interest of the theatre. They are all taking an interest, as though the theatre belonged to them. It is because I have made them believe that they are part of the theatre and that it will take all of their help to make the theatre a success. Many exhibitors overlook this essential policy.

Canadian Manager Sets New Mark in Co-operation with His Town

IT is not necessary to repeat here the advice that we have given you many times that it pays to co-operate with your city in anything that it is doing, but certainly a splendid example of this has been shown by A. J. Laurie, manager of the Regent theatre, Guelph, Ontario. He showed how a theatre is able to meet every situation and we haven't the slightest doubt that as the result there is going to be greatly increased business at the Regent.

In the first place, he anticipated the influenza closing order by several days and voluntarily discontinued performances, but just at this moment the Canadian Victory Bond drive was on and he wanted to do everything possible in the way of co-operation. The first thing that he did was to devote the whole of the front of the house to advertising the loan. The various frames that usually carried the announcements of the current pictures were given over to bond posters and two huge signs were painted and placed in front of the house.

But then he went one better by placing a screen on a building opposite the Regent and at night he gave free motion picture shows to the general public. They being in the open air there was little danger of infection, and the people wanted pictures. But these pictures were shown to aid the Victory Bond drive, being practically the same ones, with a few changes that were made for the Liberty Loan drive. And still further than this Mr. Laurie advertised these showings just as if he was collecting admission.

No wonder the newspapers gave him front page space. And he, and other managers who show an equal amount of public spirit, will find that it puts them in first place in the hearts of the fans.

It is not merely a case of being loyal to your country but of making every resource work for it and at the same time for you.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"America's Answer" (Government Official-World)—"Big business seven days."

"A Nine O'Clock Town" (Ray-Paramount)—"Average business."

"'Till I Come Back to You" (De Mille-Artcraft)—"Extra big in three days' run."

"Why America Will Win" (Fox)—"Big business first day, average second, and big business third day."

"For Husbands Only" (Jewel)—"Business average for three days."

"He Comes Up Smiling" (Fairbanks-Artcraft)—"Extra big during Spanish influenza. Great cast. Good story. Will stand a return."

"On the Jump" (Walsh-Fox)—"Extra big. A crackerjack to open up with after epidemic."

"The Road to France" (Blackwell-World)—"An ordinary melodrama with some extra good shipbuilding scenes. In seven reels. Would have been better in five. Business so-so."

"Peck's Bad Girl" (Normand-Goldwyn)—"This is Mabel's type of picture but she needs a couple more good ones to live down some of the others. 'Flu' hurts business."

"A Japanese Nightingale" (Fannie Ward-Pathe)—"Beautiful settings, good story, epidemic kills business."

"Riddle Gawne" (Hart-Artcraft)—"Great picture. Hart in a little comedy. Hart's best picture. Pleased all."

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MAN (Morey—Vitagraph)....Aug.	Average	"Fair." "Seemed to please. Good story, directing and acting."
APPEARANCE OF EVIL, THE (Elvidge-Mayo—World)....Oct.	Average	"Average picture four days."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians."
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, The (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that Mexican stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama." "Star good. For love of Mike, get Gladys out of Mexico. Too much is enough."
BOUND IN MOROCCO (Fairbanks—Artcraft).....Aug.	Average	"Big drawing card but not altogether pleasing on account of weakness of plot. Only Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory." "Better than average program picture, but epidemic has made accurate estimate of business impossible. Best work star has done yet."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, digestion poor, star well liked." "Big." "Excellent business, story not much, Lytell popular here." "Average." "Very pleasing."
BREAD (MacLaren—Universal) .....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird).....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CAILLAUX CASE, THE (Fox).....Oct.	Average	"Exceptionally good picture. Had no pulling power."
CACTUS CRANDALL (Marvin-Stewart—Triangle)..Aug.	Average	"Fair picture, average business."
CLEOPATRA (Bara—Fox)	Big	"Opened after being closed four weeks by epidemic. Business light until Saturday. Strong feature but people still nervous."
CLUTCH OF CIRCUMSTANCES (Griffith—Vitagraph) Aug.	Average	"Star absolutely unknown; has not much action to story, although not a bad program picture." "Good program picture, average business."
COME ON IN (Shirley Mason—Paramount).....Sept.	Average	"Very good picture, but poor business."
CRASHING THROUGH TO BERLIN (Jewel)....Sept.	Big	"Extra big business."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount) .....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Lila Lee made a good impression." "Very good picture. Great star." "Poor business three days."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good." "Pleased." "Fairly good picture. Well staged. Not Alice Brady's best. Liberty Loan and Spanish Influenza killed business."
DIPLOMATIC MISSION, A (Williams—Vitagraph)... Sept.	Poor	"A big piece of cheese. No plot, but no business puller."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FEDORA (Fredericks—Paramount) .....Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRES OF YOUTH (Clifford—Bluebird).....Aug.	Average	"Average business."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they put her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three-day run." "Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair." "Very good." "Pleased. All star. Screens well. Many women patrons refused to come in on account of title. Good business." "First run downtown opened extra big and continued good business during week, closing extra big."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, pictude liked." "Average." "Star not popular."
GHOST FLOWER, THE (Rubens—Triangle).....Aug.	Poor	"Poor business in downtown transient house."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good." "Fair picture, but poor business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
GIRL FROM BOHEMIA, THE (Castle—Pathe)...Aug.	Average	"Good program picture."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Poor	"Pleasing; a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star."
GOAT, THE (Stone—Paramount.).....Sept.	Poor	"Booked for a week, ran it three days. Rotten. He may on Broadway, but every place is not Broadway." "Bad picture, very poor business."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREEN GOD, THE (Morey-Blythe-Vitagraph).....Sept.	Average	"Very Ordinary Picture."
GREAT LOVE, The (Griffith—Paramount).....Aug.	Extra Big	"Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount) Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average." "Great picture, great work."
HEARTS OF THE WORLD (D. W. Griffith Special)...	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week." "Can't beat D. W., packed both nights."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days." "Average business four days." "Influenza scare hurt business."
HER COUNTRY FIRST (Vivian Martin—Paramount) Sept.	Average	"A very good picture."
HEREDITY (Castleton—World) .....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big." "Very good picture. Franklin knows how to direct Norma. Business poor on account of 'Flu'. Picture did well under circumstances."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big." "Fair."
HOBBS IN A HURRY (Russell—American-Pathe)..Oct.	Average	"Average business two days."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average." "All star cast."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production." "Big money getter. Do not feature title." "Good, but too many German pictures now being offered."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this." "Big business average second day." "Good picture." "Good program picture; did not please at advanced prices."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was." "Average business." "Average to poor business."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture." "An excellent production; well liked." "Fair picture." "Good." "A very good picture; holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average." "Didn't draw." "Average business." "Fair picture."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser; some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one." "Characteristic. Pickford at her best. Went over big." "Big business for seven days." "This picture better than the average Pickford and well liked, but not big as to receipts."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big." "Second run, fell flat."
KILDARE OF STORM (Stevens—Metro).....Sept.	Average	"Average business four days." "Very good in a three-day run at high class downtown house."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LAW OF THE NORTH, THE (Ray—Ince-Paramount) Sept.	Average	"Picture good; star all right, but would do better in Hoosier parts." "Average business three days."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help star; business fair." "Average." "Ran old Chaplin, which helped out."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day." "Average business for two days."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe .....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept.	Big	"Very good picture, extra big business." "Very good Western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children, but were not interested. Good picture." "Some picture, boys."
MY FOUR YEARS IN GERMANY (First National)...	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." "Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased every one." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big." "Turned people away at night showing." "Average."
ON THE QUIET (John Barrymore—Paramount)...Sept.	Average	"Good cast, fair story, good business." "A corking comedy that does not appeal to women very strong." "Great picture." "One of the best pictures ever shown on feature picture programs."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run." "Best picture with Barrymore we have ever had." "Good program picture." "Picture fine, star good, patrons more than pleased in three day run at high class downtown house." "A good comedy drama; poor business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OUT OF A CLEAR SKY (Clark—Paramount)....Sept.	Average	"Good." "Went good, average business for three days." "Big business to average in four day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and ditto star wasted in this production. Fatty saved the day for us." "Good picture."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business." "Picture a counterfeit."
PECK'S BAD GIRL (Normand—Goldwyn).....Sept.	Big	"Pleased, drew better than her previous picture; type of picture for her." "Star good, support poor." "Well liked." "Average business for three days."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this." "Extra big, and big through week's run." "Big to average to poor business in three days' run."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing." "Very good."
PRICE OF APPLAUSE, THE (Triangle).....Aug.	Average	"Average." "Big to average."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
QUEEN OF THE SEA (Kellerman—Fox).....Sept.	Average	"Usual Kellermann stuff same as her other two pictures. Fine photography, etc., that lets it out. Only average business."
RETURN OF MARY, THE (Allison—Metro).....Sept.	Average	"Average business three days."
RIDERS OF THE PURPLE SAGE (Farnum—Fox) Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful." "Well liked." "Opened average and closed extra big in four days' run. Appeals to young and old."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe." "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked." "Very good picture." "First good picture Hart made since 'Narrow Trail.' More like it, Mr. Hart."
ROAD TO FRANCE, THE (Blackwell-World).....Sept.	Average	"Other than patriotic sentiment this picture has not much to recommend."
SALOME (Bara—Fox)	Average	"Average business four days. Bara not drawing any more."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good, big business."
SOUL WITHOUT WINDOWS, A (Clayton—World)Sept.	Big	"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
SOURCE, THE (Reid—Paramount).....Sept.	Big	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage." "Big business for four days with Arbuckle comedy." "Extra good." "Good picture."
SWAT THE SPY (Lees—Fox).....Sept.	Average	"Very good. Big to average business in four day run."
TALK OF THE TOWN, THE (Phillips—Universal)Sept.	Big	"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."
THAT DEVIL BATEESE (Salisbury—Universal)...Sept.	Big	"Big business." "One of Salisbury's best."
TILL I COME BACK TO YOU (De Mille—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great." "Here is a dandy; grab it." "Big picture." "Very fine production."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TREASON (Goodrich—Mutual) .....Sept.	Average	"Average business."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high class downtown house." "A piece of cheese." "Good picture, didn't draw."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner." "One of the best war films." "Fair."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked." "A war picture that would have gone big a year ago." "Good picture."
WAIFS (Astra—Pathe) .....Aug.	Average	"Clean, comedy drama."
WHY AMERICA WILL WIN (Fox).....Sept.	Average	"Poor business four days. People are tired of war stuff."
WHITE LIE, THE (Barriscale—Paralta).....Sept.	Big	"Dandy picture, classy, holds suspense until the last. Barriscale fine."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Big	"Picture went big; good picture." "Average." "Big business two days. Gladys a comer."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action." "Big picture to average business."
WOMAN OF IMPULSE, A (Cavalieri—Paramount) Sept.	Poor	"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Sandy" (Jack Pickford-Paramount)—"Average business."

"The Lie" (Famous Players-Lasky)—"Just about average business for seven days."

"Blindfolded" (Hodkinson-Paralta)—"Average business."

"Old Wives for New" (De Mille-Artcraft)—"Extra big and big business for seven days."

"Western Blood" (Mix-Fox)—"Good lively Western."

"The City of Dim Faces" (Hayakawa-Paramount)—"Average business four days."

"A Doll's House" (Ferguson-Artcraft)—"Poor business."

"Back to the Woods" (Normand-Goldwyn)—"Very good picture."

"Believe Me, Xantippe" (Artcraft)—"Big business two out of three days."

"Blue Jeans" (Dana-Metro)—"Epidemic fear still holds them away. Poor print hurt, too."

"Fire-fly of France" (Famous Players-Lasky)—"Starting average and finished last two days big."

"An Alien Enemy" (Hodkinson-Paralta)—"Good picture."

"The Kaiser's Shadow" (Dorothy Dalton-Paramount)—"Average to poor business."

"The Mortgaged Wife" (Jewel)—"Very good, but they are still afraid of the 'Flu' here."

Live News from the Producers

Four American Films Active During Embargo

It is declared by one of the American Film Company's officials that the influenza period had proved quite active for their sales force despite the general close-down of business in the large Metropolitan centers. In the communities where the theatres still kept open, they continued to book the four pictures, "The Eyes of Julia Deep," "Money Isn't Everything," "Hobbs in a Hurry" and the latest Mary Miles Minter subject, "Rosemary Climbs the Heights."

In addition to this, many contracts for the entire three series of eight pictures each, featuring the three stars, Mary Miles Minter, Margarita Fisher and William Russell, are said to have been signed during the period which has been looked forward to as a completely dead term.

"Fair Enough" will be preceeded by "The Mantle of Charity," featuring Miss Fisher, and by Russell's "All the World to Nothing," as well as Miss Minter's "Wives and Other Wives," a "situation-perplexity" farce.

Three "Big V" Comedies Listed for November

The Vitagraph list of Big V Special Comedy releases for the last three weeks in November are announced respectively as follows:

"Frauds and Frenzies," featuring Lawrence Semon.

"Submarines and Simps," featuring Earle Montgomery and Joe Rock.

"Husbands and Humbugs," featuring Lawrence Semon.

The two-reel feature comedies, it is announced, are now being shown throughout the country and are said by Vitagraph to be the most popular comedy feature the company has ever put forth.

With one Big V Special being released weekly Vitagraph is said to be the only company issuing two-reel comedies each week in the year.

General Announces Two New O. Henry Films

When Broadway Star Features offer their new releases of O. Henry Stories it will be found that the subjects ready for the exhibitor are well ahead of schedule, as the directors had been gaining at the time production was temporarily suspended at all studios.

Two of the stories that may be expected are "The Ghost of a Chance" and "Buried Treasure," with Agnes Ayres and Edward Earle in the leading roles, direction by Kenneth Webb.

Fox Emphasizes Service Value

William Fox Declares That Success Lies in Giving Exhibitors More Than You Have Promised Them

Father Is Giving Peggy Hyland Some Good Advice in the New William Fox Production, "Caught in the Act"

DECLARING that "Service" in the motion picture industry too often means merely the distribution of press books, slides, lithographs and other accessories, or possibly the prompt arrival of film in a more or less usable condition, William Fox asserts that far-seeing producers are interpreting the word "Service" in its broadest sense, and appreciate that the soundest foundation for the building up of a permanent success lies in the policy of not only giving the exhibitors their money's worth, but even more than has been promised.

It is pointed out that what was perhaps a striking example of this development in the motion picture industry was the addition of Evelyn Nesbit as a star of the William Fox Standard Pictures and the securing of Madlaine Traverse as one of the stars of the Fox Excel Pictures.

As one of the Fox officials said: "The contracts for Standard Pictures, as signed by exhibitors, did not call for productions by Evelyn Nesbit. Her name was not on the list of stars who, the exhibitors were told, would make Standard Pictures. But when the opportunity came to sign this star for Standard Pictures William Fox availed himself of it—because he saw in Miss Nesbit a chance to do something for the exhibitors who had faith in him and his pictures.

"Therefore the pictures which Miss Nesbit is making are practically an out-and-out gift to exhibitors; the men who booked Standard Pictures are getting an extra star on their program.

"The same holds true of the Excel Pictures group, in which the Madlaine Traverse pictures will be released. The stars in this group, when the contracts were presented to exhibitors, were Peggy Hyland, Jane and Katherine Lee and Virginia Pearson. Now exhibitors will be able to show also pictures by Miss Traverse, thus obtaining a greater variety for their program and the benefit of any personal following that Miss Traverse may bring with her to William Fox pictures.

"In giving to exhibitors two stars more than they had bargained for William Fox is exemplifying the rule—long established in our business—that when you give the exhibitors just a little more than what you have promised them you are building up a permanent success based on real service."

Carl Laemmle Returns From Universal City

WHEN Carl Laemmle returned to New York City from the West Coast trip he told of the fire that had threatened to destroy Universal City. He declared that, except for the Spanish influenza, Universal City was in the finest condition he had ever known it to be in.

Mr. Laemmle was particularly enthused over a production that has just been completed with Dorothy Phillips as star.

"There was one film that surpassed anything I have seen in months," said Mr. Laemmle. He was referring to the latest production featuring Dorothy Phillips. The title has not been definitely decided, but at present it is identified as either "Carry On" or "Until We Meet Again."

"I sat through fifteen reels of the film," declared Mr. Laemmle, "and I could have sat through fifteen more with the keenest pleasure. Our people are due to have a terrible time cutting that film down to eight or nine reels. It is positively the greatest war film, to my mind, that has ever been produced, bar none."

Mr. Laemmle's general survey of conditions was optimistic in the extreme. He was delighted over the showing of loyalty exhibited by the working force of the company.

Director, Star and Producer Photographed Together. Marshall Neilan Is the Director, Blanche Sweet the Star and Harry Garson the Producer, and All Are Interested in Blanche Sweet Productions

"Unpardonable Sin" Completed

Messrs. Garson and Neilan Coming East with Blanche Sweet to Give "The Unpardonable Sin" a Broadway Run

A LONG Broadway run is planned for Harry Garson and Marshall Neilan's production of "The Unpardonable Sin," starring Blanche Sweet.

Word has just arrived from the West Coast that the trio will leave Los Angeles immediately and that the much heralded production is completed. According to announced schedule, it is planned to give a special performance of the production before the Government officials at Washington, D. C.

After the Washington showing it is believed that a private showing will be promoted in New York City, where the newspaper men and other critics will be invited. From the enthusiasm already recorded as displayed by Messrs. Garson and Neilan, nothing will be overlooked to give this production the promoting and exploitation which they believe it deserves.

It is declared that several of the finest New York theatres have already been offered for the first run, and the sponsors expect the first run to be a long run and a successful run in the metropolis.

Distributing arrangements are not announced as yet, but upon the arrival of the trio from the West Coast it is expected that something definite will be made known as regards the distributing arrangements of "The Unpardonable Sin."

This is the first Blanche Sweet production that has been completed in a long time, and she plays two parts in the picture. Walter Beery portrays the part of Colonel Klem, a German officer, who imposes "Kultur" upon Belgium. Miss Sweet is "Dimmy," who left Los Angeles for Belgium upon hearing that her sister was in trouble.

After receiving help in England, Dimmy arrives at the Dutch border, but discovers that her passport is useless. While attempting to slip over the line at night, she attracts the attention of a German officer named Klem, who is one of the men who mistreated Dimmy's sister, Alice, at the convent, and mistakes her for her sister, although he cannot recall where he has seen her.

Dimmy meets Noll Winsor, who has been searching for her and who promises to help her. On his next trip into Belgium he succeeds in getting her across the line, but Klem discovers them, and, still unable to recall where he has seen Dimmy, decides that she is a spy, and has her subjected to the German method of searching suspects.

From here on the many tense situations develop, until Dimmy finally foils the machinations of the German Government and is re-united with her sweetheart and sister.

Former Senator Praises "Wolves of Kultur"

L. A. Sheridan, manager of the Des Moines branch of Pathe, arranged a special private showing of the early chapters of "Wolves of Kultur" for Governor W. L. Harding, who is the honorary head of the Council of Defense; Senator Young, who is the chairman; G. H. Messenger, superintendent of banking; Thomas Fairweather, Mayor of Des Moines, and other influential men of the city and state.

Senator Young was declared to be unqualified in his praise of the feature and furnished a list of all of the members of the Council of Defense in Iowa that they might be informed of the propaganda value of the serial.

Metro Gives Ida Darling an Important Part

Ida Darling, well-known stage and screen player, has been engaged by Metro for the part of the German spy in their screen version of "The Man Who Stayed at Home," in which King Baggot is seen in the leading role.

Miss Darling has played with Irene Fenwick, Bert Lytell, George Cohan, Billie Burke and Marguerite Clarke and supports Norma Talmadge in her two latest productions.

R. C. Bruce Is Back with Twenty Pictures

Robert C. Bruce arrived at the offices of Vice-President Hammons of the Educational Films Corporation Nov. 4 on his annual visit from the Pacific Coast to the distributing headquarters of his northwestern scenics. Mr. Bruce carried with him twenty new one-reelers and a tale of a recent trying experience in the Cascade Mountains, which had delayed his coming about a fortnight.

He will devote the next month in the East to titling and editing the new material. A taste of its quality has already been seen in "Tales of the Tall Timber" and "A Wee Bit Odd." Some of the most interesting "takes" were in the Yellowstone and Jackson's Hole regions of the Rockies, the remainder being principally in California, Oregon and Washington.

Another daily worker in the Educational's film room is Director George D. Wright, of the New Mexican Topicals, which he is rapidly getting ready for early exhibition.

President George A. Skinner has taken the first print of the Coal Picture to the Educational's laboratory in Wilkes Barre, where he is engaged on the final revision of Director William Parke's multiple-reeler.

Artcraft Announces Next Griffith Picture

"The Greatest Thing in Life" is the title of D. W. Griffith's newest Artcraft production which the master of screencraft has just completed at his California studios and which will be the next Griffith release on the Artcraft schedule.

The cast is made up of regular Griffith players, for the most part identical with those who have been featured in all the recent Griffith productions. Lillian Gish has the leading feminine role, with Robert Harron opposite as the young American. Elmo Lincoln appears in the role of an American soldier hero, while the remaining parts are in the hands of Adolphe Lestina, David Butler, Edward Peil, Kate Bruce and "Peaches" Jackson.

"Coal" Picture Will Be Shown to Officials

William Parke finished the Educational's "Coal" picture October 28, and the production will be exhibited for the approval of the Federal Fuel Administrator and the heads of the fuel industry throughout the country.

It will subsequently be seen at a trade showing and will then be pre-released at one of the Broadway theatres prior to its general distribution to the motion picture houses. The definite title will shortly be announced.

O. F. Spahr Reports Sale of Many Motiographs

According to General Manager Spahr of the Enterprise Optical Company of Chicago, the closing of theatres all over the country on account of the influenza epidemic has proved a benefit instead of a detriment to his business.

During the shut-down two Motiograph De Luxe machines have been installed in each of the following places: Akron, Ohio; Stigler, Okla.; Saranac, Mich.; Chelsea, Okla.; Danville, Ill., and Famour theatre at Chicago. One machine was installed also at the Noyes School at Evanston, Ill.

In addition to this it is reported that the H. K. Barnett Supply Company of Dallas, Texas, has sold and installed in Y. M. C. A. huts in the State of Texas fifty Motiograph machines and received an additional order from the Y. M. C. A. for thirty.

While Mr. O. F. Spahr, general manager of the Enterprise Optical Co., was attending the recent New York Convention of the motion picture industry, he received personally from the New York headquarters of the Y. M. C. A. an order for one hundred additional Motiograph machines.

The Enterprise Co. had previously furnished the Y. M. C. A. army huts of the United States cantonments between five and six hundred machines. The Y. M. C. A. are now arranging to ship Mazda equipment of Motiograph type to Philippines.

O. F. Spahr, General Manager of the Enterprise Optical Company, Chicago

"The Wildcat of Paris" Is Being Heralded in Advance As One of the Most Clever Priscilla Dean Features Made by Bluebird. It is Expected to Make Good Without a Struggle

Goldwyn Special Gets Big List

Marcus Loew Gives "For the Freedom of the East" Seventy Days' Blanket Booking on His Metropolitan Circuit

IRA M. LOWRY'S patriotic production, "For the Freedom of the East," a drama of the defeat and rout of the Hun in Siberia, featuring the screen's only Chinese star, Lady Tsen Mei, has been given seventy days' booking on the Marcus Loew circuit, comprising New York City and nearby communities.

Officials of Goldwyn Pictures Corporation, distributors of "For the Freedom of the East," regard this is a striking testimonial to the wide appeal of this subject.

A contract for immediate playing dates was signed because, to quote the Loew bookers, "'For the Freedom of the East' is one of the best pictures ever made for the average American."

The production was booked at sight for a full-time showing on the Loew metropolitan circuit after the Spanish influenza shutdown had interrupted a pre-release showing at the Stanley theatre, Philadelphia, where it is declared thousands were turned away in the four days "For the Freedom of the East" was shown.

During the month of no releases twenty Goldwyn offices throughout the United States are said to have proved by bookings that this offering is to be one of the big productions of the winter and spring seasons. Goldwyn believes it is not too much to predict for it a success equal to that of "For the Freedom of the World," another Lowry production.

Goldwyn is advising exhibitors to book "For the Freedom of the East" at once, thereby assuring themselves of playing dates, before all prints of the production are again in use. This will, they say, avoid the situation which arose with "For the Freedom of the World," which was asserted to be so popular that, though the production is months old, some theatres have as yet been unable to get requested repeat dates, according to reports emanating from the Goldwyn offices.

Metro Engages Real War Heroes for Film

TWELVE wounded British and Canadian soldiers, who came to New York to boost the Fourth Liberty Loan drive—all men said to have participated in some of the severest fighting of the war—took part in the hospital scene for the forthcoming Screen Classics, Inc., production, "Wilson or the Kaiser?" by Maxwell Karger, which is now in course of production under the direction of Charles Miller.

The scene was made to represent one of the numerous Red Cross convalescent hospitals in England and many realistic touches were said to have been suggested by the interested "Tommies" themselves, such as the pinning of chevrons or decorations and other honors over the cots of the men who had won them. It was the first time that they had ever taken part in the making of a motion picture, except when filmed by the photographers who make the battlefront pictures.

Many of these men possessed, besides the numerous stripes which denote the number of wounds they have sustained, decorations of various kinds for valor and bravery shown on the field.

Altogether it was described as a scene both stirring and original, and Director Miller says that whenever the opportunity presents itself he is going to corral this young band of war heroes for his productions.

Serial Drive by Pathe Forces

Huge and Well Organized Campaign for Business on "Wolves of Kultur" Serial Planned by Pathe

PATHE believes in drives, in other words, in concentration. When the entire sales force concentrates superhuman efforts on one particular subject, and steadily hammers away at that subject for several weeks, they feel that there can be only one result.

For four complete weeks commencing November 3, every Pathe district manager, every Pathe branch manager, every Pathe salesman, every Pathe booker, every Pathe home office executive concerned with sales, has been instructed to "drive" on the Western Photoplay Company's patriotic serial "Wolves of Kultur," featuring Leah Baird, Sheldon Lewis and Charles Hutchison.

Pathe officials assert that former drives have been tremendously successful, and that the drive on "Hands Up," the Western serial featuring Ruth Roland and George Chesebro, resulted in booking records eclipsing every Pathe serial record to date.

Pathe in its sales drives is emulating many worthy examples set by the Liberty Loan Committee, the Y. M. C. A., the Knights of Columbus, the American Red Cross, etc. Drives are intended to be decidedly American in character and spirit and to typify the keen sense of "Yankee Hustle," and when carried out by Sales Manager Quimby it is declared that they cannot fail to go over the top.

During the Spanish influenza epidemic the Pathe sales force has had time to generate quite a lot of superfluous sales energy, it is said, and now that the ban is being lifted in various territories these men are going out with a will and a vim almost equal to the intensive spirit which carries the boys in France and Belgium over all obstacles, according to the Pathe publicity department.

Frank Keenan, Star of Pathe's "The Bells," Visited the Photographer to See How He Looks in "Everyday Life"

While it was unfortunate for "Wolves of Kultur" that the release date of episode No. 1 fell the very week when the influenza epidemic was at its worst, and when at least 90 per cent of the motion picture theatres in America had closed their doors, this sales drive from November 3 to 30 is expected to make up for all time lost during the quarantine.

"Just imagine," said one Pathe official, "somewhere near 250 keen, alert, aggressive, hustling American film salesmen all concentrating for four complete weeks on one specific subject! When the subject is such a serial as this patriotic fifteen episode continued photoplay 'Wolves of Kultur,' there cannot be any doubt as to the result of this sales drive."

Film Clearing House Prepares to Distribute

FRANK G. HALL, newly appointed supervising director of the recently organized Film Clearing House, Inc., announces that the company will immediately start the opening of exchanges in the various territories.

"Our exchanges will only supply the actual service connected with the physical distribution of pictures," declared Mr. Hall.

"No sales force will be maintained by the exchanges, the producers or groups of producers putting their bookings in charge of their own salesmen. Film Clearing House, Inc., will have no producing companies of its own, neither will it have any interest in, nor affiliation with them.

"It will maintain efficient business organizations in every territory for the handling of film, advertising matter, etc., and for the recording of bookings and making of collections for rentals, and it will supply offices and equipment for the sales organizations representing the different companies whose film it handles.

"But the pictures will at all times be under the actual control of their owners and a strict accounting of all bookings and all moneys will be made to the owners every week."

Among the other men prominent in the new organization is Ashbel P. Fitch, well-known New York lawyer and director of many large corporations. Mr. Fitch is president of Film Clearing House, Inc.

Colonel Jacob Ruppert, whose name has become prominent in sporting circles through the ownership of the Yankees of baseball fame, is one of the Board of Directors, while another familiar name on the board is that of William M. Seabury, one of the organizers and general counsel of the old Motion Picture Board of Trade, and, until recently, general counsel of the National Association of the Motion Picture Industry.

Walter N. Seligsberg, who has represented many leading film executives is one of the company's attorneys.

Film Story Credited with Wide Circulation

It is estimated by Louis B. Mayer that Owen Johnson's story of "Virtuous Wives," produced in motion pictures for distribution by the First National Exhibitors' Circuit as the first of the Anita Stewart special productions, has had a greater circulation in magazine and book form than any other screen adaptation of the year.

In addition to its box-office value on this point, Mr. Mayer stated that the combined advertising and publicity given to the story by the magazine and book publishers constitutes one of the greatest campaigns in the annals of merchandising popular fiction.

The story first appeared in *Cosmopolitan Magazine*. It was heralded by a national advertising campaign, which embraced newspapers, competing magazines, billboards, and countless special window displays in the stores of hundreds of book and magazine dealers throughout the country. It then ran serially, for ten months, occupying the major space and treated as the featured story in each of those issues.

"Successful advertising is the result of repetition, according to the generally accepted theory which practice has pretty well proven to be correct and a fact," said Mr. Mayer. "On the estimated basis of approximately five readers to a copy of a magazine, *Cosmoplitan* gave the story of "Virtuous Wives" each month, a total reading circulation of 7,500,000.

"Repeating this every month for almost a year gave an approximate total equivalent to three-quarters of the entire population of the United States."

"The Bells," Next Pathe, After Embargo

"The Bells," starring Frank Keenan, an Extra Selected Star Photoplay, which was pre-released at the Rialto, New York, and held from regular issue by the cessation, will be the first Pathe feature released after the period of discontinuance.

Margarita Fisher, Who Helps Make American Productions a Success. Her Latest Is "Fair Enough"

Educational Films Is Releasing a Most Interesting and Well Paying Series in the George D. Wright Films of Mexico. On the Left Is the National Theatre in Mexico City, Never Completed. In the Center Is President Carranza, and at the Right Is a Part of the Mexican Army on Parade

Sol Lesser Gets Official Film for California

Sol L. Lesser, chairman Division of United States Official War Films of the California State Council for Defense, will handle the distribution of "Under Four Flage," the third war feature picture of the Division of Films, Committee on Public Information. Mr. Lesser has also handled the California distribution for "Pershing's Crusaders" and "America's Answer," the first two war pictures in the Government's "Following the Flag to France" series. The World Film Corporation, which handles the general distribution of "America's Answer" and "Under Four Flags," exempts California, Michigan, outside of Detroit, which is under the direction of the Michigan War Preparedness Board at Lansing, and North Dakota, which is handled by the North Dakota Council for Defense, at Bismark.

Goldwyn Concentrates on Service Department

During the period of no new releases Goldwyn's service men took advantage of the lull in activities, and it is announced that many new and novel promotion campaigns were conceived and prepared for forthcoming Star Series releases.

Previously issued advertising material was hauled from the filing cabinets and stock rooms and an analysis made of the merits and value of the literature issued. Reports from exhibitors also were carefully reviewed, and now, when every exhibitor in the country is determined to make up for lost time and forge ahead stronger than ever, it is declared that Goldwyn's Service Department is in a position now to offer even a better and more intensified service than heretofore.

Export and Import Co. Has Metro Rights

Sidney Garrett, president of J. Frank Brockliss, Inc., announces that the Export & Import Company controls the Metro subjects for the whole of the continental Europe, Brazil and Argentine, and all communications for those territories should be addressed to them.

World Announces "Just Sylvia" November 18

The resumption of releases by World Pictures will be made on November 18, on which day this company will present "Just Sylvia," with Barbara Castleton starring and Johnnie Hines featured. Others prominent in the cast are Jack Drumier, Gertrude Berkley, Anthony Merlo and Theresa Maxwell Conover. The story was written by Harry O. Hoyt and scenarioized by Hamilton Smith. It was directed by Travers Vale.

On November 25, Montagu Love will be the star in "The Grouch," which was written by Forrest Halsey. Dorothy Green is the heroine of this picture play dealing with the mystery of the Great Dismal Swamps. Oscar Apfel directed the picture. Prominent in the cast are Albert Hart and Margaret Lindon.

A Modern "September Morn." Alla Nazimova, Metro Star, Ready for a Shower in "Eye for Eye," Directed by Albert Capellani

Adolphe Osso Secures Larger Offices

Adolphe Osso has taken larger offices in the Brokaw Building, 1457 Broadway, New York, and has added a new department for publicity and personal representative.

Mr. Osso is only twenty-five years old and came from France a few years ago to become manager of the agency of Oscar Osso for the Society of Dramatic Authors, Playwrights, Composers and Publishers of Music of France.

M. Leonce Perret, Albert Capellani, and Mme. Alice Blache are among those who have placed the handling of their affairs in Mr. Osso's hands. Dolores Cassinelli, star of "Lafayette, We Come," has also selected Mr. Osso as her personal representative.

Perret's next production starring Miss Cassinelli and E. K. Lincoln, and entitled "Stars of Glory," will be handled by Adolphe Osso. Among the picture rights he has already sold are: Maurice Maeterlinck's "Bluebird," Anatole France's "Thais," "The Marionette" by P. Pierre Wolff—in which Clara Kimball Young starred—"The Savage Woman" by Francis de Curel, in which Clara Kimball Young starred; "Elevation" by Henry Bernstein, sold to William A. Brady; "The Torches" by Henry Bataille, sold to Lester Lonengua and Messrs. Shubert.

Two Releases This Week by W. H. Productions

W. H. Productions Company announces the release this week of two subjects, one of the series of twenty-six single-reel Charlie Chaplin comedies entitled, "A Busted Johnny," former title, "Making a Living"; also another one of the series of two-reel Shorty Hamilton western comedy-dramas, entitled "Shorty's Clever Ruse," former title, "Shorty's Strategy."

Several territories are still open on the Hamilton series.

"A Busted Johnny" marks Charlie Chaplin's first appearance on the screen, and is declared to be one of the most distinctive and interesting Chaplin pictures.

"Shorty's Clever Ruse" is a two-reel western, with Shorty Hamilton as a cowboy.

Why Dixon Wrote "One Woman"

By Warren W. Lewis

WHAT are the views of Thomas Dixon, the man who wrote the internatonally known story from which Select Pictures adapted its great special attraction, "The One Woman"?

They are the views of a master mind; of a mind that gave to the world such products as "The Birth of a Nation," "The Leopard's Spots," and many other thrilling stories of human life. It took twenty years for Thomas Dixon to give the world "The One Woman."

A few days ago Thomas Dixon leaned back in a chair at his New York office and told why he wrote "The One Woman." The story treats with the situations of home life, and that is why he wrote it. He wanted to discuss home life from every angle.

Surprising as it may seem, "The One Woman" is not fiction; neither is it a story of Mr. Dixon's own life. When the book was first circulated there was a storm of criticism from every section of the country. Hundreds of Mr. Dixon's acquaintances immediately recognized what they thought was a faithful portrayal of his own career.

Mr. Dixon, like Frank Gordon in the story, was once a clergyman, an ordained minister of God. During the childhood of Mr. Dixon his father brought him up with the idea of making him a minister. Mr. Dixon was born in North Carolina and attended the schools in that state.

He studied everything from botany to politics, and was so successful in the latter estate that before he reached his twenty-first birthday he was elected to the legislature of North Carolina. Before that time, however, he attended Wake Forest College. Later he was a student at Johns Hopkins University, where he was a classmate of President Wilson.

Even while he was studying for the ministry Mr. Dixon was making a close study of Socialism. It was because of his close interest in this subject, and because of the fact that in 1898 he left the ministry, that people declared "The One Woman" to be a story of his own life.

But nothing could be further from the truth. "The One Woman" is merely a story of life as Mr. Dixon has seen it and studied it. That there is more truth than fiction in this masterful theme is evidenced by the fact that "The One Woman" is based on the actual experience of the late Rev. George D. Herron, a Socialistic preacher who married a beautiful woman and later fell in love with a wealthy member of his congregation. He left his wife and contracted a marriage with the new woman.

This man's marriage with the new woman was a marriage by proclamation—Free Love. It is the theme that furnishes the plot for "The One Woman."

As "The Birth of a Nation" dealt with the situation between the North and South at the close of the Civil War, so does "The One Woman" deal with Mr. Dixon's conception of Socialism. He has lectured on the subject, and has written short numbers for magazines and newspapers. All his life

Thomas Dixon, the Writer

Mr Dixon intended to become a writer, but he believed that the time for a man to write was after he had lived the part of his life that furnishes the romance for a story. Before he even wrote his first novel, he wrote and published six volumes on religious topics. Shortly after that he took up fictional writing.

Mr. Dixon doesn't wait for inspiration before writing a novel. His themes are bigger than themes that writers obtain through mere inspiration. All of his books are written the way he wrote "The One Woman" and "The Birth of a Nation." He takes from fifteen to twenty years to study his subject. It takes about a year to gather actual material. The writing is simple. It took Mr. Dixon a little longer than six weeks to type the pages for "The One Woman."

There are few writers who have the courage or ambition to work twenty years on a subject that they can put on paper in six weeks!

Mr. Dixon doesn't always work. He has his hours for play as well as any other man. His family occupies part of his time. The author of "The One Woman" is a family loving man. He has two sons and a daughter. One of his sons is now in the aviation corps. His daughter is married, while his other son is in charge of Mr. Dixon's winter home, a beautiful island of three thousand acres in North Carolina. Three months of every year Mr. Dixon and his family live on this island.

The other nine months Mr. Dixon lives in New York. He has a home on Riverside Drive at 160th street.

Mr. Dixon does his writing in New York. It is two years since he has published a book, but his latest, "The Way of a Man," will make its appearance about next January. The first copy went to his publisher the day the writer interviewed Mr. Dixon at his New York office. It is a story of modern feminism and the feminist movement. It discusses the changes that modern economics will bring to a woman's life. In a way "The Way of a Man" will be a sequel to "The One Woman."

In writing "The Birth of a Nation," as in writing "The One Woman," Mr. Dixon knew and studied his characters. He knew his subjects in "The Birth of a Nation" because he lived the life that he wrote about. His own father—a Baptist minister—was a leader of the Ku Klux Klan.

His personal friend, the Rev. Herron, was the man whose deeds furnished the material for the plot of "The One Woman."

Metro Discontinues Its Albany Exchange

Metro Pictures Corporation announces that in the future all of its business that has been handled from Albany will be taken care of by the New York and Buffalo offices of the company, the Albany branch having been discontinued October 22.

Mr. E. M. Saunders, special representative of Metro and Screen Classics, Inc., who has recently been on an extended tour of different cities in upper New York State in the interest of his companies, concluded the arrangements.

The change, Mr. Saunders declares, will work to the advantage of not only Metro and Screen Classics, Inc., but to the exhibitor as well, as the division of territory between these two big offices will bring the buyer in closer touch with the producing companies.

Peggy Hyland Films Next in Los Angeles

With five William Fox stars already in Los Angeles, it is probable that this number soon will be increased to six, as Peggy Hyland is expected to stage her next Excel Picture at Hollywood. It was written by Evelyn Campbell.

Harry Millarde, who directed Miss Hyland in her latest picture, "Caught in the Act," is expected to leave in the near future for Los Angeles.

William Fox stars already in Hollywood are Gladys Brockwell, Tom Mix, Madlaine Traverse and Jane and Katherine Lee. Miss Brockwell is engaged in filming "Shadows of Her Past" and Miss Traverse is at work on "The Danger Zone," her first Excel Picture, which will probably be released in December.

"Our Bridge of Ships" Shows Notables

An Illinois exhibitor, according to the General Film Company, said: "The marked local interest in 'Our Bridge of Ships,' the official war picture which drew big houses here, could be ascribed to two causes. One was the fact that the picture showed the tremendous scale upon which ships are being turned out, and the other the fact that our people were able to get a close-up view of the men who have been responsible for the success of the shipbuilding program, President Wilson, E. N. Hurley and Chas. M. Schwab."

Street Parade Heralds "Gerard" Feature

A street parade, headed by the local band and with members of the Liberty Loan Committee, prominent citizens and city officials as marchers was the overture given by A. W. Baker, manager of the Empress theatre, Chewelah, Wash., to his showing of "My Four Years in Germany."

Ambassador Gerard's picturization of his experiences with German militarism and disdain of the nation he represented in Berlin was obtained by Mr. Baker for Chewelah as the chief feature of a local gala day during the Fourth Loan drive.

The Chewelah Liberty Loan Committee arranged for a special afternoon matinee for children, so that the evening performances could be attended exclusively by adults, and the result was that Chewelah citizens purchased comparatively big quantities of bonds, and the Empress was said to be packed at every showing.

Clara Kimball Young in "Cheating Cheaters"

As soon as the print for "The Road Through the Dark" left the studio Miss Young commenced work on her next picture for Select. This is "Cheating Cheaters," a film adaptation of Max Marcin's stage play of the same name.

It is said that several changes will be made in the personnel of Miss Young's company, and the name of a new leading man may be announced next week.

"Virtuous Wives" Story Appeals, Says Mayer

"A story that will have a direct, intimate appeal for every girl and woman in the United States" is the description given by the producers to "Virtuous Wives," first of the special Anita Stewart productions made by Mr. Louis B. Mayer for distribution by exchanges of the First National Exhibitors' Circuit.

A Tense Moment In "Virtuous Wives," In Which Anita Stewart Stars. First National Distributes It

Salvation Army Story in Film

Famous Players Lasky Corporation to Make Salvation Army Production Featuring Evangeline Booth and Activities

Barbara Castleton, Leading Woman for William Faversham in "The Silver King," Paramount-Artcraft Special

NEGOTIATIONS were closed last week between Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of production, and Evangeline Booth, representing the Salvation Army, for the filming of a motion picture telling the story of the Salvation Army both in war and peace.

The story of the motion picture finds its basis in historical and in recently developed activities which reveal the Salvation Army as one of the most popular war work organizations of which the American troops have knowledge and declared to be a body of men and women who actually serve without considerations to the end that life may be made happier for those upon this earth and that a firm hope in life hereafter may be cherished by all.

In the production of this film the Famous Players-Lasky organizaiton will have the full co-operation of the Salvation Army. Commander Booth herself will appear in the picture as she discharges her regular daily duties and the story will be filmed with due reverence and respect the subject calls for.

Work on the film will be commenced in the near future, upon the termination of the present period of inactivity agreed upon by practically all of the film producers as a result of the influenza epidemic. The picture will be started in New York and finished at the Hollywood, California, studios of the producers.

Edward Jose, who directed many recent Paramount and Artcraft pictures, including "Private Peat" and the Enrico Caruso film "My Cousin" and "The Splendid Romance," will stage the Salvation Army production. The scenario is already written and every word of the script has been read and passed upon by Miss Booth.

Charles Edwin Whittaker, author of the scripts for "Love's Conquest," Lina Cavaliera's recent picture; "La Tosca," starring Pauline Frederick, and "Woman," wrote the story.

In connection with the production of this film, Mr. Lasky said: "The story of the Salvation Army in peace is scarcely less thrilling and inspiring than the story of the Salvation Army in war, and both of these phases will be covered by our production. Although the title of the film has not yet been decided upon, the story, apart from being a subject of intensely interesting theme, will teach a lesson without appearing to do so and at the same time prove of particular appeal to all persons in the service as well as the parents and friends of the boys 'over there.'"

Commander Booth, in speaking of the filming of this subject, said: "We have been besieged with requests from motion picture producers in connection with the staging of a photoplay based on the work of the Salvation Army. The Famous Players-Lasky organization, we felt, was best equipped to do such a motion picture full justice."

Zane Grey's Books Said to Be in Demand

The popularity of the books of Zane Grey, which is shown by the success of the two latest William Farnum pictures, "Riders of the Purple Sage" and "The Rainbow Trail," was emphasized recently in a letter written by Carl H. Milam, assistant to the director of the American Library Association.

"We simply cannot get enough of Zane Grey's books. The demand comes not only from the hospital libraries, but also from the forty-one large U. S. camps where there are American Library Association books in service in main library buildings and in nearly 1,500 branches and stations in Y. M. C. A. and K. of C. huts, barracks and messhalls; from 600 smaller army and navy camps, posts and stations; from the battleships and other vessels, on 120 of which we have placed books, and from the men overseas, where A. L. A. books are in service at over 200 distributing points."

Arrow Film Corporation to Re-issue Serial

After a quiet canvass among state rights exchanges as to the likely demand among exhibitors for a re-issuance in revised form of "The Twenty Million Dollar Mystery," the Arrow Film Corporation has determined to re-issue in ten two-reel episodes this serial, which was first issued in twenty episodes of two reels each.

The re-cutting and re-editing of the production is in the hands of Mr. Jesse J. Goldburg of the Arrow Film Corporation forces and it is expected that the work will be completed and the advertising matter ready to commence the delivery of the first episode about December 1 for the state rights market.

Admirers of Bessie Love Will Not Be Disappointed, It Is Said, When They See Her in Vitagraph's Production, "The Dawn of Understanding," a Current Release

Jack Cohn Foresaw Jewel Special

Editor of Universal Weekly Saved Historic Scenes Used Eventually in the Jewel Special "Crashing Through to Berlin"

UNIVERSAL officials are giving Jack Cohn great credit for his foresightedness in providing the essential scenes responsible for making the special Jewel Feature, "Crashing Through to Berlin," a success. They call attention to what they term the clever editing which is so important a factor in a picture where so many elements enter.

It is stated that Jack Cohn, editor, is dean of camera news men, and has, since the war started more than four years ago, been saving "shots" that he thought would be profitably employed for a composite picture of this character later on. With prophetic vision, it is stated, he foresaw America's entry into the world war and was said to be the first editor of a news weekly to feature scenes destined to become historic; therefore when the success of the Allies, largely attributable to America's support, made certain our ultimate victory, he planned "Crashing Through to Berlin," and knew just where to lay his finger on the scenes.

There is declared to be no more widely acknowledged expert at cutting a picture than Mr. Cohn, who has literally grown up in the business. The manner in which the interest of the audience is sustained by showing the boys at the front and how they are being supported by their brothers at home in the industrial trenches is said to be attracting widespread comment.

"We have pandered too much in our attempts to capture the volatile public of today without bending our efforts towards a complete enfiladation of the solid public of tomorrow," said Mr. Cohn. "It is the primary duty of the editor to see that a subject 'gets over' at all costs, but the value of a picture as a whole can be immeasurably enhanced by a nice adjustment of the two elements of vivid and human appeal.

"It is possible, as I did in 'Crashing Through to Berlin,' to relate a subject up with some vital idea and give it a breadth and a depth which in addition to its vivid pictorial appeal will make it something which will not only impress for the moment but make it living in the minds of those who view it after months and even years."

Jack Cohn, Producer and Editor of Jewel's "Crashing Through to Berlin"

First "Ralph Ince Film" Nearly Finished

Arthur H. Sawyer announces that the first "Ralph Ince Film Attraction" is rapidly nearing completion. The scenario is by Roy L. McCardell.

"We have a big story on a powerful theme with a real star and excellent cast."

Latest William Russell "Different" Western

Wiliiam Russell's latest picture is entitled "When a Man Rides Alone," and although this is a Western story, the American Film Company heralds it as a "decidedly different Western."

Mr. Russell carries the part of "Captain Bonfire," Chief of the Forest Rangers, while Olga Grey plays the part of a bandit's daughter, and Carl Stockdole appears as the half-breed bandit.

This production was made by the William Russell Productions for the American Film Company, and will be distributed through the Pathe exchanges, the same as the Margarita Fisher and Mary Miles Minter subjects.

From a brief synopsis the American describes the production of "When a Man Rides Alone" as centering around a shipment of gold which is waylaid and captured Indian fashion by the bandits. The deadly ring of circling horses, one of the favorite tactics of the red-skins is said to be used to great spectacular advantage in this picture and forms a fascinating opening scene.

Priscilla Dean Another Year with Universal

Announcement has just been issued by the Universal that a contract has been made with Priscilla Dean, by which this young star is re-engaged for a year, dating from January 1, 1919.

This news is simultaneous with a report that the story, "Raggedy Ann," by Charles W. Tyler, which appeared recently in the *Detective Story Magazine*, has been purchased as a forthcoming vehicle for Miss Dean.

Miss Dean's latest picture is "The Wildcat of Paris." She takes the role of an underworld queen in Paris, who leads the Apaches against the Hun invaders.

Other recent subjects featuring Miss Dean, are "The Velvet Hand," "The Brazen Beauty" and "Miss Doris, Safe Cracker," the latter of which will soon be released.

"Over the Rhine" Plans Ambitious Scenes

Fred J. Balshofer, producer of "Over the Rhine," which presents Julian Eltinge in a double role, has provided for two different endings.

Should the present German peace offensive be more than mere propaganda, Mr. Balshofer has an ending that is consistent, and should war continue, the production goes along stride for stride with the victorious American troops, right "Over the Rhine" and into Berlin.

For the big scenes showing the entry of the victorious troops into Berlin permission has been secured from the Government to make use of all the troops and equipment at Camp Kearney, near San Diego, California. A technical force is said to be already at work on a plot of ground adjoining Camp Kearney building an exact replica of Berlin's principal thoroughfare.

Dustin Farnum, In Scenes From His First United Feature, "Light of Western Stars," Adapted From the Novel by Zane Grey. Mr. Farnum's Next Picture For This Company Will Be Entitled "A Man in the Open"

World Film Predicts Era of Prosperity

Immediately on receipt of the glorious news that Turkey had collapsed and that Austria was pleading for a cessation of hostilities, World Pictures took steps to observe the attitude of the public towards the theatres in New York City. The officials of the company said that they felt that here would be found an indication of how soon the motion picture producers as well as the exhibitors, might expect the full tide of prosperity for amusement enterprises that it was felt would come with the termination of this world-wide struggle.

World Pictures learned that, notwithstanding the deterrent influence of the influenza epidemic, the theatres in New York recorded an increase in box office takings of an average of four hundred per cent over the week previous. One ticket agency said their business reached on Friday $3,000 on the day, whereas a week ago they did less than $200 on the day.

Some of the theatres, in fact, seventy per cent of the theatres, on Saturday night had their standing room only signs out for the first time in many months.

"If this is the experience of theatres with the elimination of Turkey and Austria from the war, what will be the effect when Germany will be compelled to surrender unconditionally?" said one official.

Experienced showmen who have been connected with the theatre for many years are unanimous in the belief that we will have for the next three or four years the greatest era of prosperity for amusements ever known in the history of the world.

Universal Films Declared Popular at Manilla

Aguedo De Jesus, former poster manager of Universal at Manilla and now a sailor in the United States Navy, visited Universal headquarters and told the officials how their pictures were taking in the Philippines.

"The Filipinos love the movies," he said. "You ought to have been in Manila when 'The Kaiser, the Beast of Berlin,' came to town. The picture stayed a week and the people just packed the theatre to see it. The box office receipts were over 1,500 pesos every night."

Advertising Drive for United

J. A. Berst Announces Plans of a Proposed Campaign of National Publicity for the Three United Stars

J. A. BERST, president of United Picture Theatres of America, has not allowed the enforced and unfortunate period of temporary quiescence to which the motion picture industry has fallen heir to check the energy and determination which has characterized and brought to success more than one of his enterprises in the past.

This is declared to be evidenced by the announcement that United has completed arrangements for a national publicity campaign which is expected to embrace every channel of exploitation calculated to promote the vogue and popularity of United stars and attractions with the public.

As an evidence of the sincerity of United's president's efforts, it is declared that United's nation-wide campaign has as its salient feature not, as might be expected, the direct exploitation of the United co-operative plan but, instead, the exciting of general public interest in its stars, a subject calculated both to be of universal appeal to the picture theatre patron and thus directly advantageous to the exhibitor.

To this end the campaign embraces both outdoor and newspaper and magazine as well as other fields of special publicity.

Arrangements are said to have been concluded by United for a remarkable billboard display in the following cities and their approaches, in all of which prominent locations have been secured: New York, Chicago, Boston, Pittsburgh, St. Louis, San Francisco, Los Angeles, Seattle, Cleveland, Detroit, Kansas City, Cincinnati, Denver, Washington, Philadelphia, Baltimore, Dallas, Buffalo, and Minneapolis among the principal cities, and ultimately will embrace all cities of prominence.

Strikingly attractive portraits of United Stars, Kitty Gordon and Florence Reed, with Dustin Farnum in characteristic cowboy costume, form the outstanding feature of what the United described as one of the finest and most remarkable attention-compelling twenty-four-sheets the lithographers have ever produced.

Fails to Exploit Authenticity of the Film

M. M. PROCHET, of the Italo-North American Commercial Union, has written a letter of protest to the First National Exhibitors' Circuit complaining about the text of the advertising copy used to exploit "Italy's Flaming Front."

His complaint is based on his opinion, formed by official knowledge, that exhibitors who are showing the production are not paying sufficient tribute to its authenticity in their local campaigns.

He quotes from the text of an ad used by the Parkview theatre of Johnstown, Pa., which in part reads: "Six reels of Italian scenes taken by a photographer incorporated in the army. The films are official inasmuch as they were taken with the consent of the Italian Government." This text was published in Italian and is Mr. Prochet's translation.

Commenting upon it, he wrote: "It seems to me that outside of misrepresenting the facts, this does so at a detriment to the value of the film. The scenes referred to were all taken by a military photographer (not by a photographer who was incorporated in the army), and the pictures are not "official insofar as taken with the consent of the Italian Government, but are a direct emanation of the Italian Government. They were taken by an official, recognized branch of the Italian army and handled and sent abroad by the Government itself."

Mr. Prochet makes the recommendation to First National that it suggest to all of its exhibitor-members the value of featuring strongly the fact that it is a genuine official pictorial document from the Italian Government and not merely "authorized by the Supreme Command."

This he defines as meaning only that individuals unattached in any capacity to the Italian army had been permitted to invade back areas with motion picture cameras and obtained negative to which the Supreme Command found no objections from a military standpoint.

B. A. Rolfe, President of the B. A. Rolfe Productions

Health Service Announced in Short Reels

The K. W. S. Distributing Company, Inc., of New York City, announces that it is producing a series of films under the title of "Healthograms," each one giving some hygienic advice calculated to benefit humanity.

It is stated that these health hints will be based on information supplied by prominent physicians, but that the health aids are portrayed in pictures which are given rather a humorous turn so that they may amuse as well as give valuable advice.

These Healthograms are to be released as "four-minute reels" in the very near future, according to the K. W. S. Company.

Gift Book Illustrated from Film Feature

For what is declared to be the first time, scenes from a motion picture production are being used to illustrate a de luxe Christmas gift book.

While movie stills have been utilized in getting out popular editions of novels, it is said that Dodd, Mead and Company's forthcoming edition of Maurice Maeterlinck's "The Blue Bird" marks the first instance of photoplay scenes being given an artistic position of honor.

Twenty-four scenes from Maurice Tourneur's production of "The Blue Bird" are utilized in the exquisite holiday edition of the fantasy.

Thomas Bedding Handling "Hearts of Love"

"Hearts of Love," starring Edna Mayo, is handled by Thomas Bedding, formerly identified with "Civilization," "Cabiria" and "My Four Years in Germany."

H. A. Tansil is president of the American Feature Film Corporation which produced "Hearts of Love." The New York offices of the corporation are in the Candler Building.

Pioneer Film Announces State Rights Sales

According to the Pioneer Film Corporation the territories for "Wives of Men" are selling fast and they declare that it looks as if this attraction with Florence Reed starring in one of her greatest roles, will prove a big success from the box-office standpoint.

Herman Rifkin of the Eastern Feature Film Company of Boston have not only purchased the New England rights for "Wives of Men" but for "The Still Alarm" as well.

Maurice Less, general manager and president of The Lyric Film and Supply Co., bought the Indiana rights on "Wives of Men"; Arthur S. Hyman Attractions of Detroit, has just closed a deal for "Wives of Men" for the Michigan territory and the Strand Features of Detroit has purchased the rights to the same territory for "The Still Alarm."

Harry Millarde, director for William Fox

Florence Reed Cast for First United

Tribune Productions, Inc., declares that the cast for Florence Reed's first picture for United is one of the strongest ever engaged for the support of any screen star.

It includes William Desmond, himself a star with releases current on Broadway; Alec Francis, well known on both the speaking and the screen stage; Robert Fraser, of Ben-Hur fame; Marcelle Roussillon, recently seen in Ethel Barrymore's support, and other capable artists to interpret the parts under John M. Stahl's direction.

The scenes of Miss Reed's latest picture are laid in Paris. Some exquisitely remarkable settings are promised, and for the exteriors access was obtained to an exclusive estate.

COMPLETE PLAN BOOK ON PAGE 2981

Tourneur Will Produce in California

Maurice Tourneur has just announced his intention of going to California for the winter, making his next three or four productions on the Coast. Mr. Tourneur will leave with his staff immediately after completing "My Lady's Garter," the adaptation of the late Jacques Futrelles' detective mystery romance now in course of filming.

It will be this director's first visit to the Coast. Mr. Tourneur has been producing in America for four years, all of his activities having been confined to the East.

"I am not making the trip particularly on account of unfavorable conditions, such as may be due to a possible coal shortage and so on," says Mr. Tourneur. "I want to work on bigger subjects in a bigger way and I believe that California offers the right opportunity."

The distribution arrangements for "Woman," "My Lady's Garter" and forthcoming Tourneur productions are in the hands of Hiller & Wilk, Inc.

Taylor Secures Studio at Los Angeles

Charles A. Taylor Studios, Inc., is the name given a new firm organized by this well-known man of theatrical circles, who is author of a number of stage productions and has been identified with the film industry for the past two years or more.

He has leased a studio at 1745 Allesandro street, Los Angeles, and here is producing a film at present titled "The Girl and the Horses." Considerable mystery surrounds the filming of this picture, as the name of the star is being closely guarded.

Frank Mayo has been brought out from New York to play the opposite lead, and others in the cast are George Gebheart, Dell Boone and Claire McDowell. Charles A. Taylor is author of the story and is personally directing the production.

B. L. James and William E. Fildew are in charge of the photography. James Tynan has been engaged to direct the publicity and advertising.

Gloria Joy Is the First Star of Mission Productions, Recently Formed on the West Coast

Katterjohn Films Pledge Consistent Productions

In the production of Katterjohn Films for the coming year, it is asserted that special attention is to be given to the development and treatment of the stories produced, to the providing of exactly the locations or sets called for by the script, and to the selection of the players who will interpret the various roles.

These three points are said to have long been a particular hobby of Monte M. Katterjohn, the active head of the new producing organization, and in the special productions which he is about to undertake he announces the fullest exploitation of his ideas along these lines.

Pre-Leases Announced for Stewart Film

First National announces that on the first Anita Stewart production the advance reports from the exchanges indicate that the pre-release contracts for "Virtuous Wives" will be extremely great in number and that the majority of them will be for extended runs, with an almost unprecedently small number of one-day bookings for the first ninety days.

"Virtuous Wives" is proving to be one of the best commercial titles of the year, according to reports received from a number of exchanges as a comment on their early contracts for the first special Anita Stewart production made by Mr. Louis B. Mayer.

General Makes Changes in Several Cities

James B. Kelly of the Dallas branch, General Film, has two "posterettes," who are Blanche Corley and Catherine Rogers. Manager Foland of Kansas City has also a poster girl, Miss Rose Probasco.

As the work behind the counter, handling lithographs, etc., entails considerable activity, the girls wear overalls. They are enthusiastic over their duties and are said to be proving very efficient.

Sol Davis, who has been with General Film Company five years, has just been appointed assistant manager of the Dallas office.

Metro Boasts of No More Attractive Star Than May Allison. She Is to Appear Next in "Thirty Days"

Mabel Julienne Scott, Wm. Davidson and Paula Shay in "Ashes of Love," Graphic Production

Goldwyn Announces New Release Schedule

GOLDWYN announces that the fact of its releasing a Rex Beach and Geraldine Farrar production only two weeks apart immediately after the embargo is lifted will greatly stimulate business for the theatres.

"Two productions of such powerful box office calibre are certain to prove effective in again restoring theatre patronage to high-tide proportions in all localities," says a Goldwyn official.

The new release dates and the productions and stars scheduled are:

November 17: Tom Moore in "Thirty a Week," by Thompson Buchanan; directed by Harry Beaumont.

November 24: Mabel Normand in "A Perfect 36," by Tex Charwate; directed by Charles Giblyn.

December 1: Geraldine Farrar in "The Hell Cat," by Willard Mack; directed by Reginald Barker.

December 8: Madge Kennedy in "A Perfect Lady," by Channing Pollock and Rennold Wolf; directed by Clarence G. Badger.

December 15: Rex Beach's great international comedy-drama, "Too Fat To Fight"; directed by Hobart Henley.

Tom Moore in "Thirty a Week" had its only American pre-release showing at S. L. Rothapfel's Rialto theatre before the recent ban on new releases and is declared to have scored a big success.

Government Activities in "Over the Rhine"

Government sanction has been gained by Fred Balshofer to take many scenes at March Field, Riverside, California, for his forthcoming production, "Over the Rhine," starring Julian Eltinge.

So at sunrise one morning Mr. Eltinge, his two cameramen and Fred Balshofer, the director of the picture, arrived on the field just as 102 superb specimens of American aeroplanes, fresh from the Wright-Martin and other equally famed factories, piloted by their respective commanders, were marshalled into battle array.

Next Joyce-Vitagraph Is "Everybody's Girl"

"Everybody's Girl" will be the first Vitagraph release after the embargo. This is a Blue Ribbon feature starring Alice Joyce and is an adaptation from O. Henry's story entitled "Brick Dust Row."

It is directed by Tom Terries and is the first of eight productions in which Miss Joyce will be presented by Vitagraph during the current year.

Other Blue Ribbon features in which she will be seen are "The Cambric Mask," "The Lion and the Mouse" and "The Captain's Captain."

Caruso's Screen Debut After Embargo

With the lifting of the embargo on releasing, Famous Players-Lasky offers Enrico Caruso in his screen debut, "My Cousin."

Edward Jose directed the production and the story is by Margaret Turnbull.

Other productions scheduled for release the same day are Billie Burke's newest Paramount picture, "The Make-Believe Wife," and Bryant Washburn's first Paramount offering, "The Gypsy Trail." Miss Burke's vehicle is an adaptation by Adrian Gil-Spear of Edward Childs Carpenter's story.

Ralph Ince Attraction in Work

The First Ralph Ince Film Attraction to Be Released Under the S-L Banner Is Now Being Produced

AFTER many months of careful preparation the first Ralph Ince Film Attraction to be released by Messrs. Sawyer and Lubin of the recently organized S-L Pictures, is in work.

Mr. Ince, in talking over the new organization with some friends, said recently: "I have now come to the point toward which I have aimed consistently through years of hard endeavor. Such success as I have had is crowned with new hope of bigger things to come. No conditions could be better than those under which I go on with my new work.

"Heartened by the enthusiasm of my friends and the confidence of my financial backers, every ounce of effort I can command will be brought to bear on the new productions.

"The exhibitors may feel assured that everything I have to give of intelligence, imagination and hard work will be in their new productions. And particularly I wish now to invite the severest criticism of my friends, the exhibitors.

"He who criticizes my work with the fiercest honesty and severity will be my best friends, for it is only from the exhibitor who has his ear constantly to the ground that I can hope to gather criticism of constructive value for future work.

"I am peculiarly pleased by the addition to our circle of Mr. Conrad Milliken, formerly vice-president of the Petrova Picture Company. I have worked under Mr. Milliken's management when he was associated with McClure's and have come to rely greatly on his friendship and judgment.

"We have complete sympathy in our ideas in regard to the purely creative side of the work, and I have the greatest respect for his vision of the broader aspects of the industry. I am glad that he is to have so much to do with the forging of our picture plans.

"In E. K. Lincoln we have captured a star of the first magnitude. His first appearance in motion pictures was under my direction and I have always entertained a very high opinion of his abilities and purposes. I have watched his work for a long time with keen interest and feel that he has few, if any, rivals in sustained interpretation of all that is fine and virile in American young manhood.

"The powerful theme of the story selected for the first picture in which Mr. Lincoln is to play the leading part, gives us both one of the unusual opportunities in which director and actor rejoice and it remains now only to deliver our best wares to the exhibitor whose confidence and approval is our single aim. The exhibitor is our judge."

"Keep the Home Fires Burning" Universal

AFTER months of preparation, the American Defense Society and Universal Film Mfg. Company announces the completion of a super film presenting a narrative of America's war and peace power.

The film shows, in effect, how the nation accomplished the military and industrial salvation of humanity in its struggle against Hundom, and how it is equipped now to achieve infinite good for the world.

"Keep the Home Fires Burning" is the title of the production. It is declared to be a great spectacle, and the very first of what may be called victory films. It is, in effect, the screen story of America's conquest.

The picture will be issued as an official message of the American Defense Society, with the heartiest support of that organization and all its executive leaders.

Several nationally prominent men are said to have originated the basic ideas of the production. They collaborated for weeks during their vacation in devising the general plan of what they hoped would be an epical review of the nation's rise to world leadership, and then enlisted the film experts and Defense Society into the undertaking. The work of production started immediately.

It is said that cameramen and film scientists were dispatched to many parts of the country to collect scenes and spectacles for the film, and that more than a hundred cameras were employed.

"Keep the Home Fires Burning" was made at the Universal studios by Harry Levey, manager of the Industrial Department of the Universal Film Manufacturing Company, under the direction of the American Defense Society.

Parsons Returns to Coast

"Smiling" Billy Parsons, general manager and treasurer of the National Film Corporation of America, has started back to the West Coast to resume the production of his Capitol comedies and supervise other production activities at the National studios.

While in New York Mr. Parsons closed his metropolitan offices. The Robertson-Cole Company is now handling all National interests, as well as controlling the world releasing of the National's forthcoming Billie Rhodes and Henry B. Walthall series.

"Far Flung Battle Line" Shows Many Airmen

"The Far Flung Battle Line," No. 12, released by Pathe the week of Nov. 17, shows the armored dreadnaughts that speed over the water and rise like great birds into the sky.

This collection of official pictures is called "British Flying Ships," and indicates how the training of naval air men, as shown in previous pictures, reaches perfection for the perilous and hazardous work.

Bedding Handles New Organization

It was announced this week that Thomas Bedding has assumed charge of the New York offices and business of the American Feature Film Corporation, Inc., of Greenville, S. C. As general sales manager of that company he will be found in Suite 616, Candler building, 220 West Forty-second street, New York, handling the foreign rights of a new production, "Hearts of Love," starring Edna Mayo.

"I am staking my twenty-five years' reputation and experience in the motion picture business," said Mr. Bedding, "on the future of this picture. As you know, I have been identified with some big offerings—'Cabiera,' 'Civilization,' and 'My Four Years in Germany' among them. 'Hearts of Love' is in their class. Edna Mayo, Gladden James, Frederick Truesdell and Fred Hearn are in the cast.

"For the United States and Canada 'Hearts of Love' will be released on the General Film program. My present business is to dispose of the foreign rights.

"I have already had several bids and offers for rights in various parts of the world and this before the picture has been publicly shown.

"'Hearts of Love' is entirely an American picture; American in theme and sentiment; made with American money; directed and acted by Americans.

"H. A. Tansill is president of the American Feature Film Corporation. The main offices are at Greenville, S. C., and the company is financially strong.

"'Hearts of Love' will be followed by other big productions."

Pantages Praises Serial, Pathe's "Hands Up"

Pathe is proud, so it is stated, of the record made by the Ruth Roland serial, "Hands Up," and declares that it has not only broken the records made by other Pathe serials in bookings, but that Alexander Pantages, head of the big circuit bearing his name, writes under date of October 25 as follows:

"The Pathe serial, 'Hands Up,' is a very elaborate and well staged production, containing many exciting episodes. Your star, Ruth Roland, makes a big appeal. I like her in this picture very much. 'Hands Up' is playing first run in all my theatres and until the influenza epidemic had broken our serial records everywhere."

Brady's "Little Women" at Strand Theatre

At the Strand theatre in New York City the William A. Brady production of Louisa M. Olcott's story, "Little Women," is shown. Harley Knoles directed the picture and the cast shows that Jo will be portrayed by Dorothy Bernard, Meg by Isabel Lamon, Beth by Lillian Hall, and Amy by Florence Flinn. Henry Hull of "The Man Who Came Back," will play John Brooke, and Conrad Nagel of "Experience" and "The Man Who Came Back," will play Laurie.

Paramount-Artcraft Will Have Twelve Specials

Paramount-Artcraft specials will number twelve instead of nine because of the success the Famous Players-Lasky Company considers those already issued have enjoyed.

"The Hun Within" and "Private Peat" are pointed out as two exceptionally successful productions and Maurice Tourneur's "Sporting Life," the third Paramount-Artcraft special will be released November 24.

Two other specials have already been completed. They are "The False Faces," a picturization by Thomas H. Ince of the thrilling story by Louis Joseph Vance, and "The Silver King," a screen version of the most successful melodrama in the history of the stage.

In "The False Faces" Henry B. Walthall has the leading role of "The Lone Wolf," while in "The Silver King" William Faversham is starred, with Barbara Castleton as his leading support.

The sixth Paramount-Artcraft special will be a John Emerson-Anita Loos production titled "When the Boys Come Home."

"Huns" Object to Anti-Yellow Dog Clubs

Emphasis was given to the Anti-Yellow Dog Club movement and indirectly to the Jewel Productions film, "The Yellow Dog," last week by a report said to have been received from some one on the Western front.

Germany is declared to have made this campaign in America the subject of special notice.

It is said that many of the Huns take notice of the movement with editorial statements published in the paper, *America in Europe*, which is printed in English and left behind by the Germans in their retreat from Northern France.

The remarks appear under the title, "The Boy Detective to the Rescue." They ridicule the organization of American boys into Anti-Yellow Dog Clubs to combat German propaganda and disloyalty in this country.

Alice Joyce Recovers and Returns to Studio

Alice Joyce has recovered from her recent illness and has returned to the Vitagraph studio.

Her next release will be "Everybody's Girl," and this will be followed by "The Captain's Captain." In addition to these, she has also recently completed work in a Robert W. Chambers story, "The Cambric Mask," and is now in the midst of work on the early scenes of "The Lion and the Mouse."

During the height of the influenza and pneumonia epidemic in New York Miss Joyce was taken ill, and it was feared she might be a victom of one or both of the dread afflictions. She was only ill a few days, however, and soon was well enough to take a trip to Virginia, where she has fully recovered her strength.

Henry Walthall Could Not Escape the Camera Man When He Signed a Contract Recently with Robertson-Cole. The Contented Looking Man at the Right Is Walter Hoff Seely, and the "Witnesses" Are W. W. Aronson and "Smiling Bill" Parsons

Walthall Signs with National

National Film Corporation Contracts for Exclusive Services of Henry B. Walthall—Released Through Robertson-Cole Company

THE National Film Corporation of America has signed a contract with Henry B. Walthall for the exclusive services of the star for an extended period. The definite signing of Mr. Walthall follows close upon the deal by which the Robertson-Cole Company takes over the National Film Corporation interests, handling for the entire world the eight Billie Rhodes pictures, as well as the forthcoming series of Walthall dramas.

According to present plans Walthall will make four or five dramatic pictures during the next twelve months. William Parsons, general manager and treasurer of the National Film Corporation, declares that Mr. Walthall will receive one of the highest salaries of any individual male star in the motion picture world. Several stars may receive greater remuneration through the fact that they own their own producing organizations, but Mr. Walthall will take first place among salaried stars, declares Mr. Parsons.

The film star has just scored a personal hit in the spoken drama, "The Awakening," at the Criterion theatre in New York, and Mr. Parsons declares that every metropolitan critic commented enthusiastically upon his remarkable performance.

Mr. Walthall will return immediately to the National coast studios to begin work on his first feature of the series.

Walthall scored one of his first big hits in Griffith's "Judith of Bethulia," the first American feature production, and he followed it with his famous depiction of the little colonel in that screen classic, "The Birth of a Nation."

Musical Score Completed for "Common Cause"

The music score for "The Common Cause," the production of J. Stuart Blackton, which is soon to be released through the Vitagraph distributing organization, has been completed and was played for the first time last week.

Commodore Blackton and a party of invited guests, which included a number of prominent musicians, heard the music played by its composer, Manuel Klein, in the home office projection room of the Vitagraph distributing organization at 1600 Broadway.

Mr. Klein, who is said to be one of the best known musicians and composers, was director at the New York Hippodrome for ten years, and he was selected by Commodore Blackton as the man to give "The Common Cause" a musical setting commensurate with what he considered the importance of the production.

From the offices of the Vitagraph distributing organization comes the announcement that plans are maturing.

Billie Rhodes to Have World Exploitation

The Robertson-Cole Company, which lately has acquired a number of important features for world-wide distribution, is planning an exploitation campaign covering two hemispheres for Billie Rhodes, the new star of the National Film Corporation.

Last week announcement was made that the Robertson-Cole Company had concluded a deal whereby it will handle for the entire world, including the United States, the National's series of eight Billy Rhodes pictures, along with the Henry B. Walthall pictures to be produced by the same concern.

Robertson-Cole have immediately started outlining a big campaign across country and through other lands. One of the first steps will be a special New York presentation for the trade.

The first Billie Rhodes picture is "The Girl of My Dreams," to be followed by a circus girl story. Miss Rhodes has completed the second production.

E. K. Lincoln Will Star in S-L Pictures

Arthur H. Sawyer and Herbert Lubin have announced that E. K. Lincoln will be starred in a series of big specials under their S-L Pictures trademark, production starting this week on the first, which will be a Ralph Ince Film Attraction, personally directed by that creator of film spectacles.

"The combination of E. K. Lincoln and Ralph Ince is a formidable one, which should bring forth money-getting productions," declared Mr. Sawyer.

"Mr. Lincoln has now a place of esteem in the eyes of the public, who remember him as the star of 'For Freedom of the World,' 'Lafayette We Come,' and many other successes."

Mr. Lincoln stated that he felt particularly gratified at being associated with S-L Pictures, and under the direction of Mr. Ince.

"Big films are the only thing today," declared Mr. Lincoln. "I have always wanted to be associated with an independent producing organization which had the courage to break away from any certain scheduled number of releases, and whose aim was solely to put out films of stupendous importance. Mr. Sawyer and Mr. Lubin both have the right idea—not to make many, but to make good pictures.

"The part which I play in the first special, which we are just starting, offers me the biggest opportunity I have ever had to portray American manhood in its ideal form. We are all bound to secrecy as to the topic of the picture. I can only say that its theme is far-reaching and of international importance, and I think it is the greatest scenario I have ever read.

"Years ago I was under Mr. Ince's direction in the Vitagraph studios. I have always been an ardent admirer of his artistry and I consider him one of the greatest directors of the day. He has a fine perception for the dramatic, a keen insight into human nature, and the most perfect sense of the fine points of detail that I have ever observed in a director."

Ince Will Soon Occupy His New Studios

According to report from the Pacific Coast, the new studios being erected for Thomas H. Ince at the former home of the producer, Culver City, will soon be ready for occupancy, and it is possible that Thanksgiving will see the companies and the executives installed there safely.

The present quarters of the Ince people at the old Biograph studio, near Pico street, Los Angeles, have been outgrown and it was essential to secure more commodious quarters. The Culver City plant will be easily accessible, it is said, and afford all the room needed for any purpose.

Blackton Will Announce Distribution Shortly

In response to many requests received by J. Stuart Blackton concerning his new feature, "Safe for Democracy," which was the principal attraction at S. L. Rothapfel's Rivoli theatre, Commodore Blackton states that details of his distribution plan for this production will be completed and announced shortly. The run of the picture at the Rivoli was a pre-release showing, and no release date has yet been set.

"Safe for Democracy," which is founded on the "work-or-fight" law, was just completed by Commodore Blackton, and its first screening was immediately booked by Mr. Rothapfel. Mitchell Lewis is starred, and the supporting cast includes Ruby de Remer, Ida Darling, Helen Ferguson, John C. Wade, John H. Goldsworthy, Sidney D'Albrook, Gus Alexander, Eugene Strong and Aubrey Beattie.

Big House for "Belgium, Kingdom of Grief"

"Belgium, the Kingdom of Grief," was shown to a full house at the Institute of Art and Science in Brooklyn, according to report.

They engaged the picture for their members for two shows, the next one to be on November 30. It is said that several thousand members had to be turned away for lack of seats for the first showing.

Everybody is declared to have expressed themselves as very highly pleased with the film. For about two weeks in advance all seats were sold and those who wished to buy seats for the showing had to be turned away as there were no more seats to be procured, it is said.

Mary Boland, in "A Woman's Experience," Bacon-Backer Production Booked at the Rialto

A Man's Experience Getting "A Woman's Experience" Into the Rialto

During the coming week the Bacon-Backer production, "A Woman's Experience," will hold stellar position on the screen of New York's Rialto. This announcement is interesting in more ways than one. In the first place the Bacon-Backer pictures are independent and, as Gerald F. Bacon of that producing company rightfully opines, if S. L. Rothapfel sees fit to go out of his way and secure a picture produced by such a company, then indeed is it worthy of consideration from other big men of the country. And in the second place this little announcement leads to a statement of the manner in which "A Woman's Experience" was booked.

Mr. Bacon knew very well that he had a good picture and he felt more certain of it when the trade press came out and told him the same thing. So one day Mr. Bacon called up Mr. Rothapfel and told him that he had a picture to show him and Mr. Rothapfel dared him to come around with it.

So Mr. Bacon did. Mr. Rothapfel had a bad cold. Mr. Bacon felt uneasy. "Mind you," he said to the NEWS, "when a man's feeling good, I'll stake my product at odds but you know, when you see a man red eyed and sniffling with the influenza at its height, you sort of have the feeling that you are going in to attend your own funeral. That's how I felt."

And Mr. Rothapfel sat back in his chair and the picture was run. At the end of the first reel the manager straightened up. It had gone five hundred feet or more and he was quite chipper. When the second reel was done he turned to Mr. Bacon and said, "Jerry, you have a great picture!" Mr. Bacon knew he had, but he didn't expect this from a man with a cold at the end of the second reel. But Mr. Rothapfel isn't the kind to say a thing's great when it isn't. So Mr. Bacon brightened up. The funeral was turning into a celebration after all.

When "A Woman's Experience" had run its length Mr. Bacon was given the choice of either the Rialto or the Rivoli for either one of two weeks. He picked the Rialto for the week of November 10. And he went out feeling unusually warm around the heart.

Why shouldn't he? A booking in one of Rothapfel's theatres for an independent company is worth much and, while Mr. Bacon isn't saying much, he knows full well that there are men of Mr. Rothapfel's judgment and ability in other cities, men who won't allow a good thing to pass by without an effort.

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Hollywood Hookum

NOV. 16, 1918 NEWS MORE NEWS

Mae Marsh is here.

Unusually warm for October.

Elegant sunshine for filming.

Doug. Fairbanks was seen with a full-grown beard.

Julian Eltinge is contemplating a trip to New York.

Clif. Robertson, Goldwyn casting director, is in town.

Charley Chaplin threatens to make another picture, beginning next week.

Bill Hart's expected home next week from the gay and festive East.

Tip to press agents: Why not have the stars pose in some of their new style Flu masks.

Bill Russell is not in town this week for the very good reason he is motoring in Yosemite Valley.

Roy Stewart Feature Film Company has become a member of the big family of film makers out here.

When we all began kidding about the wheatless days and meatless days, and all the other 'less days, we never dreamed it would come to the showless days, but here we are, so why worry about it?

Fears were entertained this week that Bert Lennon was ill, for he had not invented a "sensation" for nigh on to ten days—and just then the 'phone rang, and Bert's raspy voice began disheveling the delicate mechanism.

Inasmuch as Miss Gordon completed a production on Monday, and was not to return to the studio until Friday, it is presumed the publicity department will say something about "Kitty's back." We have just emptied the waste-basket.

If an order is ever issued providing that all employes at the Griffith plant shall wear masks, Bill Keefe claims he'll be the handsomest man of the organization, providing, of course, the mask is large enough, and every one of HOOKUM'S staff concur with him in this statement.

In the Lasky Studio publicity department it was said this week the quality of Hollywood HOOKUM had been materially lowered for the publication had not in many weeks contained the names of K. McGaffey and A. Hull Shirk. The supposition is that HOOKUM is now as good as it ever was.

The secret is out. A HOOKUM sleuth this week discovered how Jack Cunningham can turn out five reel continuities hourly, daily, weekly, as he sees fit. (Inside stuff to scenearioists—Jack has two mills, both Underwoods. When the bearings of one get hot, he shifts the yellow sheet into the other, and but a second's time is lost. Try this on your next continuity.)

J. "Pep" McGowan couldn't find a man who would make a high dive for him, as all candidates said they would rather be affected by the tail end of the work or fight order in preference to doing such stunts, so J. "Pep" did it himself, and had it not been for the water being shallow and he wearing a large amount of hair off the top of his head on the nice soft sand, he would have performed the dive perfectly. As it was, he secured another good excuse for having his head shaved.

NOTICE TO READERS

HOOKUM did not cease publication, and this is therefore fair warning that it shall continue in its duties of enlightening the world. One edition slipped a cog, owing to a number of Flu germs congregating in the sanctum and making publication impossible. The entire staff, including the devil, having regained usual health by the aid of the sunshine of California (Chamber of Commerce, please note the boost). But HOOKUM hereby goes on record with a definite statement. When one has the Flu, ones knows that he has had the Flu. The man who says he thinks he has had the Flu, can therefore be put down as a poor guesser. The office cat will swear to any of the above statements.

GRIFFITH EXPLAINS

In the hope that a definite statement from the greatest authority on matters of filmdom might be secured to forever settle the momentous question confronting screen fans and film workers, Mr. David Wark Griffith was this week asked by HOOKUM to tell why the wheels of vehicles appear to turn backward. The noted producer condescended to investigate and make an exhaustive report, said report coming to HOOKUM office this week.

"The best way to retreat," Mr. David Wark Griffith said, "is to go forward. This I believe applies to the question you gave me to solve, and also to conditions 'Over There.'"

This answer by Mr. Griffith indicates he has given the subject deep consideration, and we refer all future inquiries to his reply. The question is settled.

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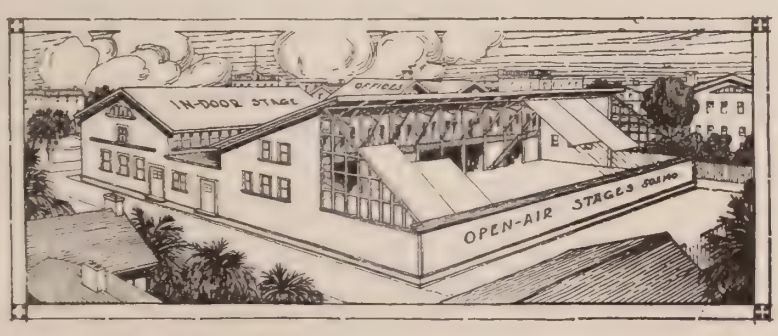

IDEAL WINTER HEADQUARTERS

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JACKSONVILLE **KLUTHO STUDIOS** FLORIDA

In and Out of West Coast Studios

By J. G. Jessen

About Metro Players

Bert Lytell, Metro star, and one of the leaders of the film industry in the Fourth Liberty Loan campaign in Los Angeles, this week received his appointment to the officers' training school at Fort McArthur, Waco, Texas, where he will go soon to try for a commission. Lytell recently finished his latest film-play for Metro, titled "The Spender." During the filming of this play he worked at nights for the success of the big Liberty Loan, appearing in theatres and anywhere he was needed. His address to the thousands of people gathered at tank Victory on Metro night was a notable appeal. He is one of the best-liked stars in the Los Angeles film colony, and his friends expect him to return with a captaincy or even a major or colonel's commission. Mrs. Lytell, who is known to the theatrical world as Evelyn Vaughan, will remain on the family ranch at Napa. She expects to do her bit by becoming a farmerette.

Edwin Carewe, director, and his brother, Finis Fox, also a writer, returned to the Metro studios this week from the East. Mr. Carewe was the director of the late Harold Lockwood. When Lockwood died recently in New York, Mr. Carewe was selected to direct the pictures of Viola Dana, who is expected to arrive soon on the Pacific Coast. It is an odd coincidence that as soon as he was given this work Miss Dana's husband, John Collins, died of influenza. According to reports reaching the Pacific Coast Miss Dana has the malady in New York.

Fox Studio Doings

Jane and Katherine Lee, the William Fox child stars, have arrived in Los Angeles, and they are at the Hollywood Hotel with their mother, Mrs. Irene Lee. They will not begin making their first picture on the coast until the influenza ban is lifted, and that is expected to occur sometime in November. Arvid E. Gillstrom, who has directed the children in their three last pictures in the East, is also in Los Angeles. He will handle the megaphone in the new picture.

The title of the new Madlaine Traverse picture now being produced at the Fox studios is "The Danger Zone." Scenes in the picture have been taken in the Majestic Theater, the courthouse, and the Midwick Country Club will also be shown in the scenes. It is announced that the production will be finished within the next two weeks.

Because he was behind in his schedule the Henry Lehrman comedy production continues in full force at the Fox-Lehrman comedy lot. Mr. Lehrman has four companies at work this week.

Henry Lehrman, of the Lehrman Sunshine comedies, this week announced that he had engaged an orang-outang by the name of Joe, who will appear before the camera in the role of a laugh-getter. He is cast for a part in "The Fatal Marriage," a new comedy. Joe is called upon to express his opinion of a German in this production. According to those producing the film Joe expresses this opinion to the satisfaction of all patriotic Americans.

Fred Fishback has completed a new Henry Lehrman Sunshine comedy in which Mack Swain is the star. It is a satire on western drama. Ethel Teare is the leading woman.

Paramount-Artcraft

Director-General Cecil B. deMille has started the only new production now in the making at the Famous Players-Lasky studio. No name has been selected for this. Elliott Dexter will play the male lead, and Gloria Swanson has been engaged to play opposite. Others in the cast are Sylvia Ashton, Julia Faye and Theodore Roberts.

Work will be resumed shortly on the Bryant Washburn Paramount subject which was stopped when the star, his director, Donald Crisp, and leading woman, Margery Wilson, were all three taken ill with influenza.

The Norma Talmadge Select Company is now at work at the Lasky studio making "The Heart of Wetona." Sid Franklin is the director, and Tom Meighan leading man.

Ethel Clayton this week finished her latest screen effort, and it has been titled "Mickey Van." It is a detective story, and was directed by Robert Vignola. The theme was provided by Carolyn Wells. Emery Johnson is the leading man, and other members of the cast are Noah Berry and T. N. Geldert. Miss Clayton will now begin her four weeks' vacation.

Universal Newsettes

Ruth Clifford this week completed her newest Bluebird production titled "Home James." It is a light comedy-drama and was directed by Elsie Jane Wilson. The story was written by Gladys E. Johnson and Katherine Carr prepared the scenario. Members of the cast included Al Ray, cousin of Charles Ray, playing opposite the star; Lee Harry Holden, Margaret Cullington, Clifford Gray and John Cossar.

"Riders of Vengeance" is the temporary title of the latest western melodrama to be completed by Harry Carey for Universal. The picture was directed by Jack Ford, while the story was written by the star and director and put into scenario form by Eugene P. Lewis. The leading feminine role is played by Seena Owen, former Griffith star. The supporting cast is composed of Joseph Harris, J. Farrell McDonald, Alfred Allen, Jennie Lee and Clita Gale.

Allen Holubar, Universal director, was this week made an honorary member of "Fragments of France," a club organized in Los Angeles by returning Allied soldiers. He was given this honor because of the popularity of "Carry On," a film-play produced under his direction.

The real name of Dorothy Phillips was Dorothy Gwendolyn Strible before she married Allen Holubar, her director, according to her own announcement this week. She says she assumed the name of Dorothy Phillips to fool her friends when she made her debut with a Baltimore stock company, and that she has used the stage name ever since. She will soon complete her new picture "Destiny" at the Universal studios.

Here and There

Mission Productions, Inc., whose organization was recently announced, will by the end of the week have completed the first picture which features Little Gloria Joy, child actress of six years, who has had a number of releases. Sherwood Macdonald is in charge of directing this little star, and the company's first offering will be "Send Him Away with a Smile." Doris Lee, who has played opposite Charles Ray in a number of Ince productions, was loaned by the Ince studios for the lead in this picture playing opposite Charles Spere. Important character parts are taken by Frank Whitson and Eugenie Forde.

One of the strongest casts selected by any west coast film company is that picked by General Manager Harry Garson for the Clara Kimball Young Select picture. "Cheating Cheaters," adapted from the stage play of the same name by Max Marcin. Jack Holt will play opposite Miss Young, Nocholos Dunaew will take the part of Tony, and other principals engaged are Edwin Stevens, Tully Marshall, Frank Campeau, Anna Q. Nilsson, Fredrick Burton, Mayme Kelso, Eleanor Hancock, Joseph Singleton, W. A. Carroll and others. Alan Dwan, who for the past severtal months has been directing Douglas Fairbanks, will be in charge of the direction of this and future releases of Miss Young.

Madge Kennedy, Goldwyn star, has left New York and will arrive in Los Angeles the latter part of this week, it was announced by local Goldwyn connections last Tuesday.

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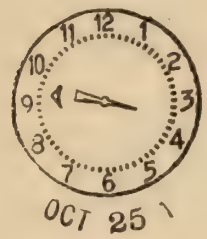

Motion Picture News

New York

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Just One Reason Why Motion Picture News Dominates the Field

Equipment Operating Projection Questions Answered

80

A Method of and Apparatus for Neutralizing Distortion in Optical Projections*

By Dr. Daniel F. Comstock

IN the art of optically projecting upon a screen a magnified image of a photograph or other transparency, it has become the custom to place the optical lantern above the level of the point upon the screen which coincides with the middle of the picture, in order that the lantern may occupy less valuable space in the theatre or hall than the point immediately opposite the screen, which is usually required for seating purposes.

It is also customary to place the screen in an upright position substantially perpendicular to the normal line of vision for the average spectator. When the projector is situated above, or to one side of, the normal to the screen surface, the resulting obliquity of incidence of the projected beam produces a distortion effect on the screen known as the "keystone" effect, so called because a rectangular figure at the object, or transparency, is distorted, in the projected image, to a figure resembling an inverted keystone. This keystone effect is due to the fact that all parts of the screen where it intersects the rays are not equidistant from the projection lens, or, in other words, the central ray is not normal to the screen; and since the rays of the beam leaving the projector diverge from the projector, the image on those parts of the screen more remote from the projector will be magnified to a greater extent than those parts nearer the projector. Moreover, the sharpness of definition also suffers from this obliquity, as will be pointed out later.

By the method and means described in the following paragraphs, however, the keystone and other distortion may be counteracted without substantially impairing the definition. In ordinary practice the transparency to be projected upon the screen is placed perpendicular to the optical axis of the projecting lens, and a little farther away from the lens than its principal focus, and the light from an electric arc or other illuminant is passed through the transparency and the lens. Under these circumstances, assuming for the moment a perfect lens, an ideal or mathematical image is produced in space in a plane perpendicular to the optical axis of the lens and a considerable distance in front of the lens. If a screen is placed so as to coincide with this image plane, a perfect, enlarged image, geometrically similar to the transparency itself, will be formed on the screen.

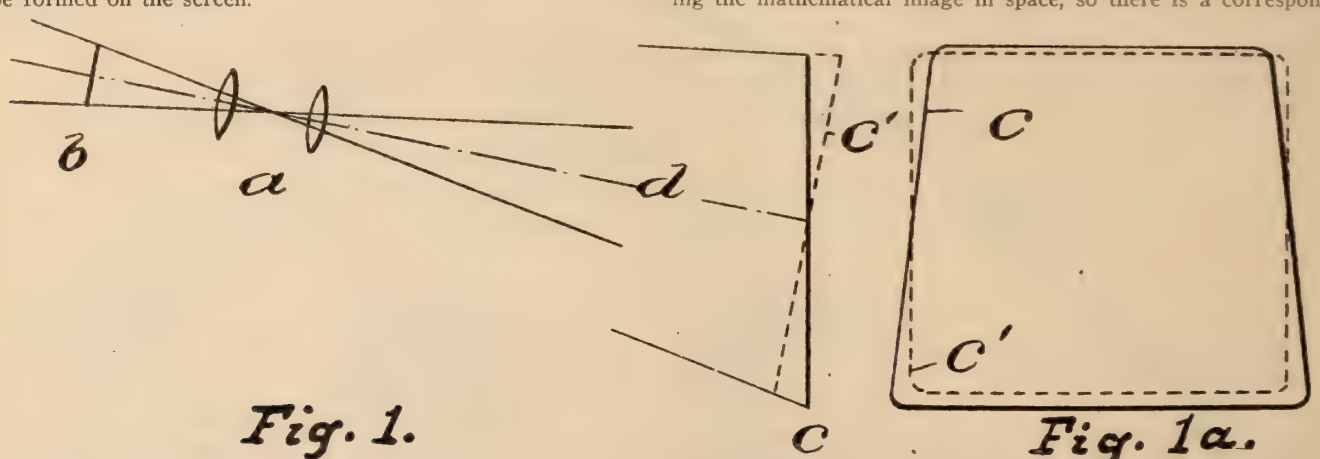

Fig. 1. Fig. 1a.

Strictly speaking, there is no other point in space where a true image is formed, and if the screen is placed at any other position along the optical axis, or if the angle it makes with the optical axis is changed by the slightest amount, that is, if the screen is tipped, there will appear no true image on the screen, and the pseudo image which is formed will be indistinct, and will lack what is technically called "definition."

Practically, however, the case is somewhat different, since no lenses are perfectly corrected, and since the eyes of the spectators are at considerable distances from the screen, and it is therefore impossible to detect minute losses of definition in the image beyond a certain limiting point. The screen can, as a matter of fact, be moved through considerable distances without appreciably changing the distinctness of the picture projected thereon, and it can also be tipped to considerable angles without changing appreciably the distinctness of the picture.

There exists, therefore, a considerable region of space in which it is possible to get a practically distinct picture on the screen, and since throughout this region the appearance of the screen as regards distinctness of picture is not changed, it is appropriate for practical purposes to speak always of the image as if it were on the screen no matter what the position of the screen throughout the above mentioned region of space may be. This region of space before and behind the plane of best definition in which it is possible to get sufficiently distinct pictures on the screen regardless of the position of the screen, or in which it may be tipped through moderate angles, will be called throughout this exposition "the image region," and the sufficiently sharp picture on the screen will simply be called "the image."

Although the image on the screen does not change appreciably in distinctness throughout this image region, even with moderate screen obliquity, the size and shape of the image on the screen does not remain the same when the screen is moved.

If the screen is perpendicular to the optical axis and is moved in the image region from a certain point to a point more remote from the lens, the image on the screen will become larger in the same proportion as the distance from the lens is increased, and if the screen is tipped in the image region about an axis perpendicular to the optical axis, the image on the screen will be distorted. The most noticeable characteristic of the distortion when the screen is oblique is the "keystone" effect mentioned at the beginning.

Just as there is an image region, as above described, surrounding the mathematical image in space, so there is a corresponding region surrounding the plane transparency, or object, in which the object can be moved parallel to itself along the optical axis, or slightly tipped, without appreciably changing the distinctness of the image on the screen. Since, in distinction to the image, the plane transparency, following the technical terms of optics, is called the "object," I will call this region of space by analogy "the object region."

*U. S. Patent No. 1,272,623.

The magnitude of the object region is in general very much less than the magnitude of the image region, and since both of their limits are determined by the positions at which the blurring of the image is noticeable, it is clear that both regions have very imperfectly defined boundaries. The magnitude of the image region corresponds to what is known in optical technology as "depth of focus." My method of overcoming the distortion known as the keystone effect can now be put in general terms.

This type of geometrical distortion of the projected image is substantially that which occurs in common practice when the screen is not perpendicular to the light beam, and hence, as before mentioned, one distortion may be used to neutralize the other.

It should be noticed that these two distortions which thus neutralize each other are due to quite different causes, the one on the oblique screen being due to the fact that all parts of the screen are not equidistant from the projection lens, whereas the distortion

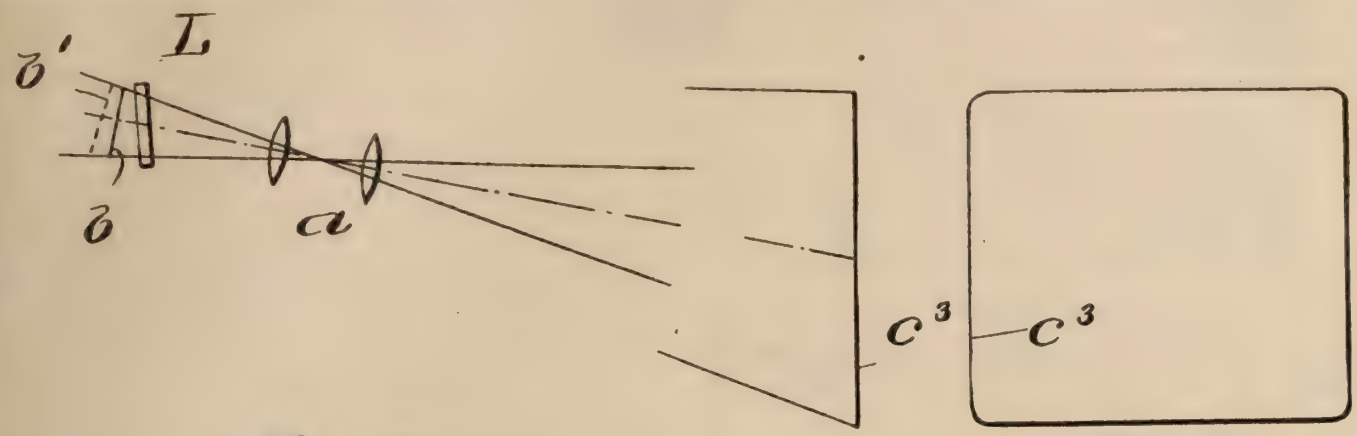

Fig. 2. Fig. 2a.

The beam of light in the object region bears stamped upon it the geometrical characteristics of the object, *i. e.*, the picture on the slide or film. These characteristics become invisible during the passage of the light through the lens, but they appear again in the image region and produce on any screen in the image region, perpendicular to the optical axis, a magnified, geometrically similar image of the object. Our problem, therefore, is to modify or reconstruct the lens system in such a way that the image, defined by a screen perpendicular to the axis, is no longer geometrically similar to the object, but is distorted in such a way that it contains within it what might be called an "inverse keystone effect," that is, the distortion of the image beam is such that the image produced on a screen perpendicular to the axis in the image region will be distorted in such a way as to show a keystone effect of an opposite kind to that which the unmodified lens system would produce on the oblique screen at the same point.

of the image beam is the direct result of a unique type of refraction.

The simplest way to accomplish the distortion of the image beam before mentioned is by the substitution of a properly distorted virtual image for the object. For this purpose I have, among other methods, obtained good results by the use of an optical element in the shape of a cylindrical lens tipped in relation to the transparency, the action of which may now be described, reference being had to the appended diagrams.

In Figs. 1 and 2, *a* represents in conventional form the objective of an optical lantern, *b* represents the transparency and *c* represents the screen image. It will be noted that the central line *d* of the light beam from the objective to the screen is not normal to the screen, consequently the projected image *c* upon the screen will have the shape of an inverted keystone, as illustrated in Fig. 1a, the lower part of the projected image being more remote from

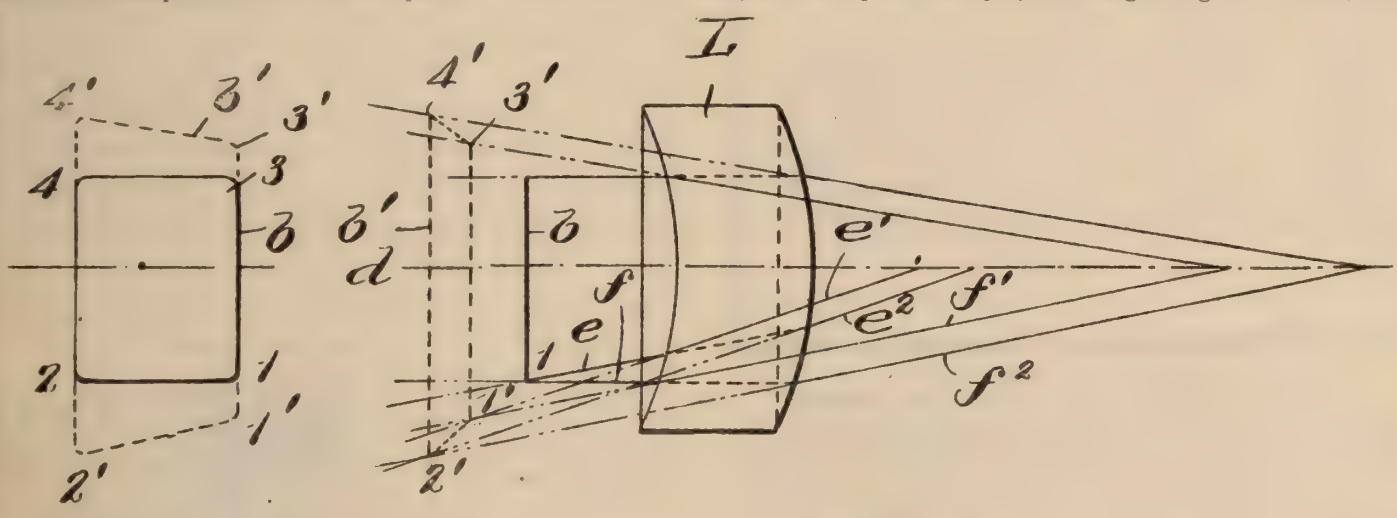

Fig. 3a. Fig. 3.

The distortion which we desire to produce in the image beam, said beam being tested by the image produced on a screen placed in the image region perpendicular to the optical axis, is of a peculiar and unique type. It may be briefly symbolized by saying that one set of equidistant parallel lines in the object remain equidistant and parallel in the image, while the set of equidistant parallel lines perpendicular to the first set in the object appear in the image on the screen not as parallel but as converging toward a distant point in the plane of the screen.

the optical lantern than the upper part, and therefore magnified to a greater extent. Since the transparency, or object, *b* is normal to the central light beam *d*, the plane of the real image is also normal to the central light beam *d*, as shown at *c'*. There will be a consequent loss of definition of the image *c* on the screen owing to the fact that the screen image *c* is not in the same plane as the plane of the real image *c'*.

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screen, a refracting element, or elements, is introduced between the transparency and the screen, preferably near the transparency, capable of magnifying or reducing the virtual image in substantially one direction only, namely, in the direction of distortion of the screen image, which magnification or reduction, or both, are qualitatively and quantitatively suitable for neutralizing the distortion of the screen image.

The example of such refracting element illustrated in the drawings is a plano-convex cylindrical lens L, the axis of which is tipped relatively to the transparency, thus producing a distortion of the virtual image similar to, but opposite to, that of the screen image. Such virtual image is indicated diagrammatically at b', Fig. 2. The parts of the cylindrical lens L nearest the object b cause a certain magnification of the virtual image, depending on the distance of the lens from the object and on the focal length of the lens, while the parts of the lens L at a greater distance from the object b cause an increased magnification and a removal of parts of the virtual image farther from the transparency. By suitably choosing the strength of the cylindrical lens (*focal length*), and its inclination with respect to the transparency, any reasonable magnitude may be given to the progressive magnification of the virtual image. In other words, the distortion effect which is desired may be obtained to any desired degree.

The relation of the object and virtual image are illustrated in Fig. 3, wherein the distance of the lens L from the object b, the inclination of the lens L, and also the distance between object and virtual image, are exaggerated for the purpose of clearness. Assume a beam of light passing through point 1 of the object b, of which one ray e passes through lens L and is refracted along the line e', while another ray f is refracted along the line f'. The virtual image of the point 1 will therefore appear at point 1', which is the point of intersection of the two lines e' and f' when they are prolonged backwards. Similarly, beams passing through a point of the object b immediately below the point 1 (indicated at 2 in Fig. 3a) will pass through the lower part of the lens L and along lines in the same vertical planes with e and f, and be refracted along lines e^2 *and* f^2. The virtual image of the point 2, therefore, will be at the point of intersection of the backward prolongations of the lines e^2 and f^2 shown at 2'. The other corners 3 and 4 of the object b in a similar manner produce virtual images 3' and 4'.

The virtual image b' is thus distorted, and when projected upon the screen by a beam oblique to the screen, appears as an undistorted image c^3 (Fig. 2a) because the distortion of the virtual image b' is equal and opposite to the distortion of the screen image due to the obliquity of the beam and therefore neutralizes it.

From the foregoing description it will be clear that not only may the keystone shape of the projected image be corrected, but also the vertical lengthening of the image on the screen which commonly results from the downward inclination or obliquity of the beam to the screen. The positive cylindrical lens magnifies the image in the direction perpendicular to its axis, as previously explained, and by suitably coördinating the curvature of the lens to the obliquity of the beam such lateral magnification may also be used to offset the vertical elongation of the image due to the obliquity of the beam to the screen. Thus, the apparatus neutralizes both types of distortion due to the obliquity of the beam to the screen, namely, the keystone distortion and the elongation of the image more in one direction than in the other.

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The Reticulation of Gelatine

By S. E. Sheppard and F. A. Elliott

[*Reprinted from the Journal of Industrial and Engineering Chemistry, September,* 1918]

The reticulation of the surface of negatives is often a source of trouble to photographic workers. This trouble is most likely to occur in hot weather and is generally produced after fixation, either during or subsequent to washing. The wet gelatine layer becomes more or less finely wrinkled or corrugated, the network of puckers forming a pattern, generally extending over the whole of the negative, but sometimes only over part of it.

The "grain" of the network may vary considerably from very coarse dimensions down to very fine and even microscopic dimensions. This reticulation persists with only slight modification after drying. At the same time, if it occurs on a developed plate, the silver deposit undergoes a redistribution along with the reticulation of the gelatine, accumulating in the raised portions and diminishing or vanishing in the valleys or troughs between.

This reticulation has been utilized in some photo-mechanical processes; thus it is by the reticulation of gelatine that the "grain" of a collotype is produced. It has been employed in the production of irregularly grained "half tone" screens, in which the reticulation pattern takes the place of the cross line rulings of the regular screens.

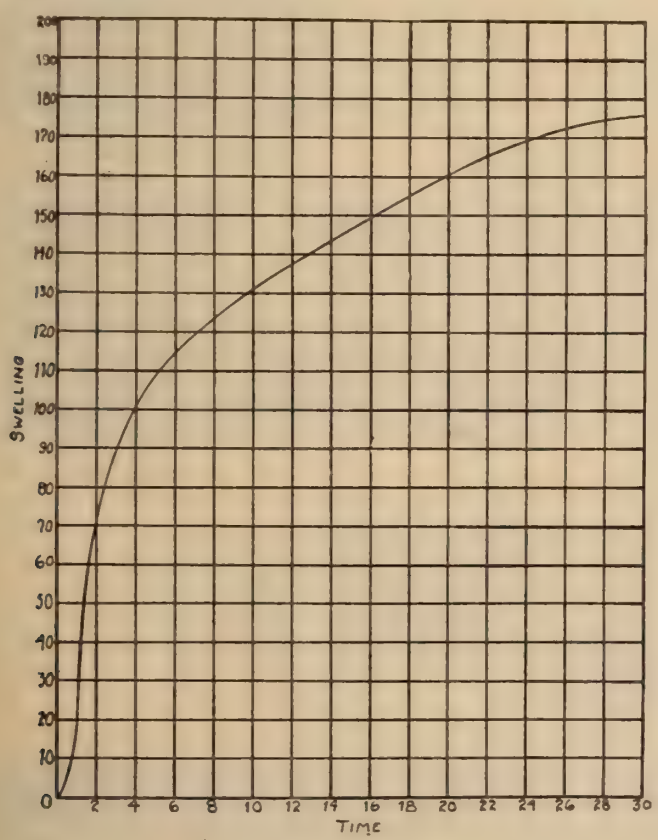

Fig. 1

An understanding of the conditions affecting and determining reticulation will not only be of practical use but will tend to throw light upon the physico-chemical nature of gelatine, and perhaps help toward the scientific specification of gelatines for photographic use.

Swelling of Gelatine in Water and Its Shrinkage on Drying

The immediate cause and mechanism of reticulation will be best understood if we first consider a few facts on the normal swelling and shrinkage of photographic gelatine film which takes place in this treatment and use.

There are two aspects to this: In one we have only to consider change of mass or bulk; in the other, change of shape. As to the first, any piece of gelatine placed in water within a temperature range of roughly 0° to 20° C. swells, at first rapidly, then more slowly, and finally reaches a limit. Fig. 1 shows the curve of this swelling plotted against the time.

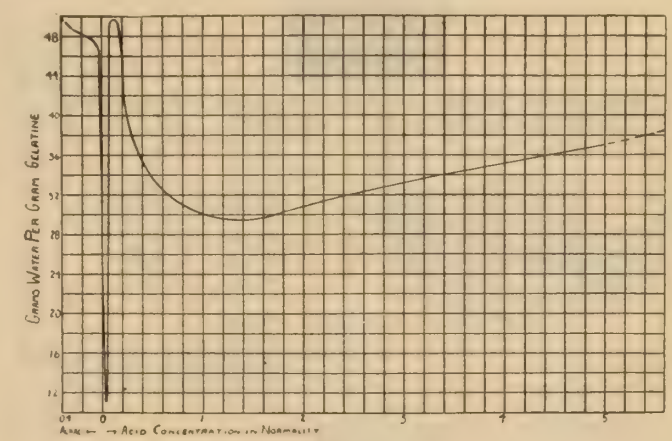

Fig. 2

The limit attained not only depends upon the temperature, but also upon the character of the gelatine, and, to a very marked extent, upon the presence of foreign substances, especially electrolytes, in the water. Acid and alkali in particular have a very great influence upon the swelling, as will be seen from the curve (Fig. 2), which shows results actually obtained with a sample of gelatine.

In this curve the ordinates give the amount of water absorbed by 1 g. air-dry gelatine on final swelling (about 48 hrs.) while the abscissae give concentrations of acid and alkali in normality. As is evident, the swelling or absorption of water is extremely sensitive to both acid and alkali or, in terms of the ionic theory, to hydrogen and hydroxyl ions. In fact, the actual sensibility is of the same order as that of the dyes used as analytical indicators. The minimum absorption probably lies in reality at a point represented by the dissociation of pure water, according to the equilibrium,

$$H^+ + OH^- \rightleftarrows H_2O,$$

but this is masked usually by residual acidity or alkalinity of the gelatine. The precise determination of this point for a given gelatine will probably prove of some importance in the specification of photographic gelatines. It is of great interest since in passing from an alkaline to an acid state the swelling goes through a very pronounced minimum.

The influence of neutral salts in solution upon swelling is too complex to be discussed fully. It will be sufficient to note that some, such as iodides, act in the direction of increasing the swelling (*hydration*); others, as sulfates, in the direction of diminishing it. So long as only salts of the alkali metals and ammonia are considered, it is the acid part, or anion, which is of chief importance, and these salts have been arranged in a series, indicating their effect upon swelling. The effect of a given salt depends much upon its concentration and above all on the acidity or alkalinity of the solution.

Now, turning to the influence of shape upon swelling (*and conversely*) we find that a dominant factor here is that of the condi-

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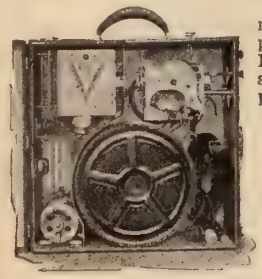

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tion in which the gelatine first swelled or was cast and dried. Gelatine, in the abstract,, as a homogeneous material alike in all directions, should, theoretically, tend to swell or shrink uniformly without change of shape, only altering its mass or bulk. If gelatine could be dried very slowly so that the loss of moisture proceeded at the same rate in all parts of the mass then it would shrink without change of shape, but such a condition cannot be realized in practice and gelatine dries more rapidly on the surface than in the interior, thus producing stresses and distortion. In the case particularly important to us, the gelatine is coated on a glass or film support and firmly attached to it, so that one side is eliminated as regards drying, etc. The gelatine cannot spread off the plate, so that its swelling and shrinkage are limited to one direction, viz., that perpendicular to the plane of the support (Fig. 3). This state of affairs is determined in advance by the first drying down of the jelly (*or emulsion*) on the support; it is not peculiar to the photographic film, since ordinary sheet or leaf gelatine which has been dried on nets shows the same tendency to have its principal expansion perpendicular to the face of the sheet.

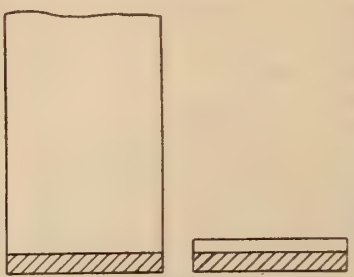

FIG. 3

Production of Reticulation

A gelatine film, under normal conditions, can be repeatedly swollen and dried without losing its capacity to swell and shrink normally to the plate. It is evident that a certain strain must be imposed upon the gelatine in drying, which is removed by swelling. If we consider an ideal unit cube of the swelling gelatine, supposed free from all constraint, it would tend to expand uniformly in all directions. This ideal uniform expansion corresponds to a uniform swelling pressure, *i. e.*, a pressure the same in all directions. We can consider this resolved into forces perpendicular to the surface and forces parallel to the surface. Actually, the gelatine layer in sheets or on plates does not swell uniformly. The forces parallel to the surface which would, of course, tend to remove the film from the glass or support, must be compensated. This compensation is in a measure external or initially external, being due to the adhesion of the gelatine to a rigid support, but it is chiefly internal, arising from a uniform strain or tension impressed by the mode of drying.

Now suppose the gelatine layer be subjected to drastic internal action, excessive swelling and excessive dehydration, either successively, or, in a measure, simultaneously, then gelatine jelly will be strained beyond its elastic limit, showing either a total or a partial reaction.

Total reaction would imply the detachment of the layer from its support, a result which is seen in frilling and floating off, as a result of excessive lateral expansion.

If, however, the adhesion to the support is maintained, but the newly disengaged tangential or lateral forces are not entirely compensated, then the strain distribution in the gelatine layer ceases to be uniform, and we get a local puckering or folding, similar in character to that produced in the earth's surface by tangential forces acting on restricted areas of semi-liquid igneous rocks.

Thus the immediate mechanism of reticulation is the production of restricted tangential dilation, which is partially arrested.

This, however, leaves unsettled the inner physical chemistry of the process, that is, the origin of an excess swelling pressure (*the super-pressure*), and of a partial or localized arrest of this. This can be discussed best in dealing with specific cases of the production of reticulation.

(*To be continued*)

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Liberty Loan Boosted in Los Angeles by Efforts of Cameramen

THE Cinema Camera Club of California played an important part in the sale of bonds for the Fourth Liberty Loan drive.

The club was requested by the Liberty Loan Committee of Los Angeles to assist them in their work by furnishing cameramen to photograph the various activities of the campaign workers.

The drive was opened by Mary Pickford at the Victory Tank in Central Park, and each buyer of $5,000 of bonds or more was photographed with Miss Pickford, and the film was later turned over to the purchaser of the bonds.

Numerous ingenious methods were adopted by the campaign workers to further the sales, one of which was to form groups on the Tank representing various states. Each group designating a certain state had movies made of them which were later forwarded for exhibition to their native state. Only those buying in excess of $100 or more were permitted to get before the camera.

The Cinema Camera Club donated the services of two of its members each night for the work, who were under the supervision of Edward Littell, a member of the C. C. C., to whom is due most of the success of the undertaking.

The films are being distributed throughout the country with proper screen credit to the Cinema Camera Club. A battery of lights were furnished by the Winfield-Kerner Company, while the laboratory work was donated by the Bloom Laboratories.

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A Power's Cameragraph has been installed in the New Empire theatre, Fall River, Mass. This is one of the finest theatres in New England, seating over 2,500. H. A. and E. S. Taylor made the installation.

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Solution of the Patriotic Music Problem

WHEN the various heroes of our Allies are portrayed upon the screen, the orchestra leader, considering it unavoidable, immediately plays the patriotic anthems of their countries. What is the inevitable result? The audience immediately rises, causing commotion and distraction, and above all, interfering with everybody's view, thereby losing the trend of the story.

To most people, this interruption during the progress of a picture is most annoying, but still musicians seem to be under the impression that this is the only possible musical accompaniment in such an instance.

However, the editor, while preparing the musical setting for that marvelous, patriotic feature, "LAFAYETTE WE COME," found himself confronted with this serious problem, for through the entire picture there were continual close-ups and long-shots of such men as Marshal Foch, President Wilson, Sir Douglas Haig, General Pershing, General Diaz and other Allied leaders, followed by awe-inspiring views of our boys in France, hordes of them on their march to Berlin.

Being in a quandary and fully determined not to suggest the patriotic airs of the various Allied nations, in order to preserve the continuity of the picture in the minds of the audience, after visiting all the publishers, the editor was fortunate to find certain marches which suited his purpose admirably.

They are "Over the Top Boys," "Blue Devils," "Aces High," and "Fighting Tommies." The main outstanding factor of all these above-mentioned marches is that they are so composed that they create the emotional atmosphere by each containing a reminiscence or faith suggestion of the respective national anthems, with original martial themes. This instills the audience with the same patriotic enthusiasm and fervor without being compelled to display visible homage and respect to their Allies.

For example, "Over the Top Boys" is a characteristic American march, portraying Yankee grit and courage and composed of an introductory bugle call, an original theme, and a strain of Dixie and Yankee Doodle. "Blue Devils" is dedicated to the Alpine Chasseurs and is typically French in character. The trio is broad and sonorous, in which bits of the "Marseillaise" are heard as a countra melody. "Aces High" is a bright, breezy aviation march, in which a figuration occurs, depicting the hum of the motor. "Fighting Tommies," true to its name, is an inspiring march displaying the bravery and valor of Great Britain's pride.

In this march are heard snatches of the "Grenadiers" and "Rule Britannia." A surprise occurs in the trio which is the Englishman's declaration from "Pinafore," "I would not be a foreigner," used very effectively as a countra melody.

The editor submits the following cue sheet of "Lafayette, We Come" which will at once demonstrate to the orchestra leader that the problem of patriotic music can be solved without resorting to "God Save the King," "Marseillaise," "Star Spangled Banner," etc.

"LAFAYETTE, WE COME"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Lafayette Theme: "Lafayette, We Come" (Steady March Tempo)—by Henry W. Geiger

Love Theme: "May Dreams" (Moderato Romance)—by Gaston Borch

Sinister Theme: "Sinister Theme" (Dramatic Misterioso)—by Sol. Levy

In order to give this picture an appropriate presentation from a musical standpoint, orchestra leaders, pianists and organists are kindly requested to note the following:

1—Cut No. 1, lasting about 40 seconds, is a combination of short scenes and titles portraying our Allies and all the national melodies of Italy, America, France, England, etc., should be performed in the above scenes to the extent of about four to eight bars of each hymn.

2—Cue No. 7 marked tacet for 25 seconds is very important, because after the expiration of this time, a concert is given, and in order to bring forth the musical contrast, this tacet mark is very essential.

3—Cues No. 11, 12, 13, 14, 15 and 16 are short scenes portraying tableaux of our Allies. The intervals between each tableau are marked tacet on the cue sheet in order to create a musical contrast between the national airs which are to be played for the respective tableaux shown.

4—Cue No. 17, lasting 1 minute, is a dance scene. I have mentioned a one-step for this scene and I suggest that musicians do not substitute with any ordinary dance number, as "Hunkatin" one-step suggested is in my estimation the most appropriate composition for this purpose. It is also suggested that orchestra leaders play this number to the tempo of the dance.

5—Cues No. 36, 37, 38, 39 and 40 should not be substituted by any other compositions than the ones suggested, because such marches as "Blue Devils," by Sol. P. Levy, "Aces High," etc., were specially written and published with this picture, and it is therefore not advisable to substitute them.

6—Cues No. 71 and 72 should also not be substituted, as the compositions mentioned on the cue sheet are in every way the most appropriate music for the purpose. The "Fighting Tommies" March, which is used in No. 72, is an original English characteristic March with the famous "Pinafore" song in the trio and has been especially composed for this purpose by Boulton and orchestrated by Sol. P. Levy.

7—The last five cues Nos. 86, 87, 88, 89 and 90 are a mix-up of short patriotic scenes of a stirring character and it was therefore impossible to state the definite length and time of every one of these scenes.

8—To insure a correct musical presentation with this film, the arranger earnestly suggests that in cases where a complete rehearsal is impossible, the orchestra leader should at least get acquainted with the nature of the picture covering the above mentioned notes.

9—The arranger is also aware of the fact that many of these compositions mentioned on the music cue sheet are not in the library of all musicians and in order to enable everybody to avail himself of the music as listed in the cues, he wishes to inform all concerned in playing this picture that complete music sets or in part are obtainable within the shortest mailing time from Belwin, Inc., 701 Seventh avenue, New York City, at the lowest possible professional rates.

At screening—Tacet (25 seconds).

1—"The Fighting Allies" (a Grand Selection of the National Airs of the Allies," by M. L. Lake; T—"There is No Song in" (35 seconds) until—T: "This work is humbly dedicated."

2—Love Theme; T—"New Rochelle, The Home" (2 minutes, 5 seconds); S: Close-up of girl's head; T: "The beautiful unknown" until—S: Girl telephoning.

3—"The Garen of Your Heart" (4/4 Moderato Expressio), by Dorel (1 minute, 5 seconds) until—T: "Moonlight reverie."

4—Love Theme; T—"While the Daisies Bloom" (1 minute, 20 seconds) until—T: "Therese, I love you."

5—"Alla Ballerina" (Melodious Valse Lente) by Brahm; T—"The return to the house" (1 minute, 50 seconds) until—S: Close-up of letter.

6—"Sleeping Beauty" (A Classic Waltz) by Tschikowsky; S—Close-up of Princess Sonia (2 minutes, 20 seconds); T: "The Princess entertains" until—T: "While the unsuspecting guests."

7—"Tacet" (25 seconds) until—T: "The concert."

8—"There Waves the Flag" (Song) by Gaston Borch; S—Man at piano (30 seconds) until—S: Hand of man underneath table.

NOTE: To be played as vocal solo with piano accompaniment.

9—Continue pp (35 seconds) until—S: Spy leaving reception room.

10—Sinister Theme (40 seconds) until—T: "The Ambassador's home."

11—"La Brabanconne" (Belgian National Hymn) (25 seconds) until—S: Flashback to ballroom.

12—"Tacet" (20 seconds) until—S: Fade-out of statue portraying Belgium.

13—"La Marseillaise" (25 seconds) until—S: Flashback to ballroom.

14—"Tacet" (15 seconds) until—S: Fade-out of French tableau.

15—"Battle Hymn of the Republic" (30 seconds) until—S: Opening of American tableau.

16—"Tacet" (5 seconds) until—S: Fade-out of American tableau.

17—"Hunkatin" (A Half-Tone One-Step) by Sol. P. Levy; T—"Midst Luxuriant Splendor" (1 minute) until—T: "Your eyes remind me of."

18—Sinister Theme; T—"The Agents of Kultur" (1 minute, 10 seconds) until—S: Princess puts poison into glass.

19—Lafayette Theme (20 seconds) until—T: "As in the Days of Lafayette."

20—Continue pp (10 seconds) until—S: Guests dancing.

21—Sinister Theme; T—"The Next Day" (1 minute) until—S: Automobile arrives in front of house.

22—Love Theme; S—Scene on lake (1 minute, 15 seconds); S: Interior of room, until—S: Automobile on road.

23—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis; T—"The Joy of Living" (2 minutes, 50 seconds); T: "Follow beater of this note," until—T: On letter "I cannot explain."

24—Sinister Theme; T—"Engulfed in Mystery"; T: "The perfume, the paper, the crest" (2 minutes, 55 seconds) until—S: Close-up of both photographs.

25—"Hunkatin" (A Half-Tone One-Step) by Sol P. Levy (15 seconds) until—S: Close-up of ballroom scene.

25½—Continue pp (10 seconds) until—S: Flashback to Leroy's room.

26—"Over There" (Song) by G. M. Cohan (35 seconds) until—T: "Several weeks Later in New York."

NOTE: To Be played pp.

27—Continue ff; S—Leroy walks to window and opens it (1 minute) until—T: "There's Fighting to be Done."

NOTE: ff. during marching scenes only, otherwise pp.

28—"Sorrow Theme" (Pathetic) by Ed. Roberts; T—"Meanwhile the Enigmatic Therese" (1 minute, 40 seconds) until—T: "New York, the Home of Leroy's Parents."

29—"Battle Hymn of the Republic" (Song) (40 seconds) until—T: "Your Old Father Envies You."

NOTE: To be played pp.

30—"Come Where My Love is Dreaming" (Southern Song) by Forster (30 seconds) until—S: Close-up of colored woman.

31—"Marching Through Georgia" (35 seconds) until—T: "Your Grandfather When Already Past."

32—"When You Come Back" (Song) by Geo. M. Cohan (20 seconds) until—S: Leroy bidding parents goodbye.

33—"We're All Going Calling on the Kaiser" (Popular Song) by Brennan (30 seconds) until—T: "I'll Take With Me."

34—Continue to Action (15 seconds) until—T: Bound for Berlin.

35—"Keep the Home Fires Burning (Popular Song) (35 seconds) until—T: "Keeping the home fires."

36—"Over the Top Boys" (March) by S. M. Berg; T—Paris (55 seconds) until—T: "The world's youngest and most formidable army."

37—"Columbia, the Gem of the Ocean" (25 seconds) until—T: "The invincible Navy."

38—"Aces High" (March) by Ed. Roberts (15 seconds) until—T: "The supreme mastery of the air."

39—"Blue Devils" (March) by Sol. P. Levy (30 seconds) until—T: "The unlimited wealth and resource."

NOTE: Play second part of this beginning with interlude.

40—"God Be With Our Boys Tonight" (Song) by Sanderson (35 seconds) until—T: "A prayer for the ones over there."

41—"American Military Battle Hurry," by Sol. P. Levy (1 minute, 30 seconds) until—T: "Up front with the heroes."

NOTE: Battle effects, cannon shots, heavy explosions, liquid fire, and all modern warfare effects.

42—"Peacefulness" (Andante) by Gaston Borch (1 minute, 45 seconds) until—T: "War's Twilight."

43—Continue pp (20 seconds) until—T: "The city of darkness."

44—"Over the Top Boys," by S. M. Berg (30 seconds) until—S: Nurse reads newspaper.

NOTE: To be played pp.

45—Love Theme (2 minutes, 10 seconds); S—Nurse recognizing Leroy; T: "We are taking Lieutenant Leroy" (2 minutes, 10 seconds) until—T: "The heart sees."

46—"The Garden of Your Heart" (Pathetic Song) by Dorel (20 seconds) until—S: Nurse leaving room.

NOTE: To be produced as a vocal solo with piano accompaniment.

47—Love Theme; T—"Therese, is it you?" (1 minute) until—T: "You weep, you pity me."

48—Continue pp (30 seconds) until—T: "I can speak now and I will."

49—Tragic Theme (Heavy Dramatic) by Sol. P. Levy (15 seconds) until—T: "Unkind fate."

50—Continue pp (1 minute, 5 seconds) until—T: "The departure."

51—Continue to Action (45 seconds) until—T: "God's ways seem dark.

52—Last four bars of "Star Spangled Banner" until—S: Leroy gazing at American Flag.

NOTE: To be played very slow and pp.

53—Trio only of Popular Song Hit "Mother" until—S: Leroy gazing at hands.

54—Continue pp with ff until—S: Leroy walking toward window.

NOTE: Tympany roll when Leroy opens curtains.

55—"Heartwounds" (Dramatic) by Grieg (45 seconds) until—S: Leroy sees mother nursing child.

56—"Babillage" (Allegretto) by Castillo (1 minute) until—T: "His sight restored."

57—"Rally 'Round the Flag" (American Song); T—"The girls Americanize a room" (1 minute, 5 seconds) until—S: Close-up of Wilson.

58—"We're All Going Calling on the Kaiser" (Popular Song) by Brennan (1 minute, 10 seconds); T—"Lulu and Lily prepare," until—T: "Concocting cocktails."

59—"Impish Elves" (Winsome Intermezzo) by Borch (50 seconds) until—T: "Preparing for his homecoming."

60—"Blue Devils" (March) by Sol. P. Levy (30 seconds) until—T: "Consider my home as your own."

NOTE: Play second part of trio only.

61—Lafayette Theme (25 seconds) until—T: "Many years ago a soldier of."

62—"Home, Sweet Home" (Song) (25 seconds) until—T: "Every mother in France."

63—"Yankee Doodle" (40 seconds) until—S: Boy and girl in Uncle Sam costume.

NOTE: To be produced as a piccolo solo.

64—"Keep Your Head Down, Fritzie Boy (Popular Song) (40 seconds) until—S: Little girl reading letter.

65—"See the Conquering Hero Comes" (Song) (1 minute, 35 seconds) until—T: "News from France."

66—"Over the Top Boys," by S. M. Berg (55 seconds) until—T: "Henceforth every American."

NOTE: To be played pp.

67—"Valse Poudree" (Intermezzo Valse Lento) by Poppy; T—"The monstrosities heaped" (1 minute, 5 seconds) until—T: "They have become even more."

68—"Battle Hymn of the Republic" (Song) (50 seconds) until—T: "The sons of Washington."

69—"Blue Devils," by Sol. P. Levy, until—T: "Heroic France who has been fighting so."

NOTE: Play second part of trio only.

70—Continue pp (short scene) until—T: "This impregnable wall of steel."

71—"March Lorraine," by anne (short scene) until—T: "Marshal Foch."

72—"Fighting Tommies" (March) (short scene) until—T: "Sir Douglas Haig."

NOTE: Begin with trio.

73—"Garibaldi Hymn" (short scene) until—S: Italian troops marching.

74—"Stars and Stripes Forever" (March) by Sousa; T—"With the help of the American Army" until—T: "The noble sentiment expressed."

NOTE: Begin with trio.

75—Lafayette Theme (20 seconds) until—S: Pershing at tomb of Lafayette.

76—Continue pp (35 seconds) until—T: "It was with much regret."

77—"Babillage" (Allegretto) by Castillo; T—"Promenade at Anglaise" (1 minute, 10 seconds) until—T: "The veiled Princess as they."

78—Sinister Theme (1 minute, 5 seconds) until—T: "The enigma."

79—Continue ff (15 seconds) until—S: French secret service men rush in.

80—Continue pp (10 seconds) until—S: Secret service men leave.

81—Love Theme; S—Princess takes off veil (1 minute) until—T: "Leroy, my love."

82—Dramatic Recitative, by Sol. P. Levy (45 seconds) until—T: "Whether I love you."

83—"Felizia Waltz" by Eville; T—"The Secret" (1 minute, 40 seconds) until—T: "Demandez—"

84—"Flirtation" (Valse Intermezzo) by Meyer-Helmund; T—"Order No. 7782" (1 minute, 5 seconds) until—T: "I have offended her."

85—Love Theme ff (55 seconds) until—T: "Love's triumph."

86—"Over the Top Boys," by S. M. Berg (30 seconds) until—T: "They return to the front."

NOTE: With ad. lib. pp. Battle effects.

87—"Anvil Chorus" (from "Il Trovatore") by Verdi (45 seconds) until—T: "The Force of Victory."

NOTE: Begin with second part.

88—"Red, White and Blue" (short scene) until—S: Dry dock.

89—Lafayette Theme (short scene) until—T: "Lafayette, we come."

90—"Fighting Allies" (same as Cue No. 1) until—S: Figure of Victory appears—until—END.

"THE SEA WAIF"

1—Theme (1 minute, 15 seconds) at screening.

2—"May Dreams" (Moderato Romance) by Borch (3 minutes, 45 seconds) until—T: "Cail Potter, skipper of the."

3—"Hunkatin" (Half-tone One-step) by Levy (1 minute, 30 seconds) until—T: "Colonel Thornton Brett."

4—"Shades of Night" (Moderato Intermezzo) by Friedland (3 minutes, 15 seconds) until—S: When restaurant scene fades.

5—"A La Mode" (Popular One-step) by Rosey (45 seconds) until—S: When Nancy leaves room (theatre scene).

6—Theme (1 minute, 15 seconds) until—T: "The song of the heart."

7—"Bon Vivant" (Allegro Commodo)) by Zamecnik (2 minutes, 30 seconds) until—S: When curtain is lowered.

8—Theme (2 minutes) until—T: "In Gramaton the arrival" (wave effects).

9—Hurry No. 33, by Minot (2 minutes) until—S: When Jones talks to Nancy.

10—"Pizzicato" (Allegretto Ben Moderato) by Delibes (2 minutes, 15 seconds) until—T: "Colonel Brett's seacoast" (wave effects).

11—Theme (3 minutes) until—S: When Nancy returns home.

12—"The Three Nymphs" (Moderato Dance Classique) by Cobb (2 minutes, 30 seconds) until—T: "I have nothin' agin' you."

13—"Perpetual Motion" (Allegro Agitato) by Borch (3 minutes, 30 seconds) until T: "Prospecting."

14—Theme (3 minutes, 30 seconds) until—T: "If you were any kind of a."

15—"Gruesome Mysterioso" No. 31, by Borch (1 minute, 15 seconds) until—S: When smugglers enter house.

16—Dramatic Narrative, by Pement (3 minutes, 45 seconds) until—T: "Last will and testament of."

17—"Forest Scenes" (Characteristic Moderato) by Orth (3 minutes, 45 seconds) until—T: "On the following morning."

18—Theme (1 minute, 45 seconds) until—S: When Nancy comes to Harry.

19—"Valse Divine" (Valse Lento) by Rosey (2 minutes) until—T: "Stell Chester's aboard."

20—Piano Improvising (2 minutes) until—T: "Old friends, like old wine" (piano only according to action).

21—Theme (1 minute) until—S: When Stella opens music.

22—"Persiflage" (Moderato Allegretto) by Francis (2 minutes, 45 seconds) until—T: "Why this is Nancy" (piano only according to action).

23—"Drifting Clouds" (Schottische Caprice) by Boehnlein (2 minutes, 45 seconds) until—T: "Brett was showing me."

24—"Turbulence" (Allegro Agitato) by Borch (2 minutes, 30 seconds) until—T: "To Gramaton (automobile effects).

25—"Rondo" (Excerpts Beethoven Sonata Pathetique) by Berge (3 minutes, 45 seconds) until—S: When minister starts ceremony.

26—Hurry, by Levy (half reel hurry) (4 minutes, 30 seconds) until—T: "I—I'm Cail Potter's girl" (shots).

27—Theme (3 minutes) until—T: "Several evenings later," END.

THE BARTOLA

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CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

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Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Safe for Democracy"

(J. Stuart Blackton Special Production. Seven reels)

INFECTIOUS humor, the patriotic thrill, and the dramatic element, are admirably combined in the latest J. Stuart Blackton production, "Safe for Democracy." The producer has shown stronger than in any offering that we have seen the power of contrast in his flashes and he has created a picture that stands out as one of the truly great expressions of the American spirit in the war. There is not a heart string that it does not play upon, and so long as we are at war, and probably for a long time after, we will laugh and drop a tear and get ready to fight alongside of the characters in this film.

It may be called a propaganda picture. It is founded on the "Work or Fight" order. We are first given the contrast of the two tramps who boasted that they never have worked with the young son of the patriotic shipyard owner. The young millionaire has a "weak heart" and he gets out of the draft, but we are shown flashes of the chip of the old block who is "over there" doing his whole bit to make the world safe. We have this idler marrying his father's stenographer, not because he loves her better than the others, chorus girls, but because he thinks that by marrying some one he will get out of the "work or fight" order. There is a strongly dramatic scene when this youth, who is playing the chorus girls strong, comes home drunk and tries to attack his wife. She rebels and leaves, and when she is out of funds she seeks to kill herself and is saved by the clever move and the American philosophy of the tramp.

It is truly a great AMERICAN picture. It is founded on the war, but it ought to last long afterwards.

There is a splendid cast, Mitchell Lewis, who plays the powerful and magnetic tramp, and Ruby DeRemer as the stenographer-wife were featured as the stars in the Rivoli advertising, but as a matter of fact this should be played as "the perfect picture cast." To our mind the dominating character among all of these real Americans was "John Craig," as played by John P. Wade, while Gus Alexander convinced everyone that he is a comedian well worth while by the scores of laughs that he got. Mitchell Lewis was clever in one of his best roles. Mr. Blackton picked his actors well; they all live their parts.

If you want to give your people a picture of American life, take this picture and tell them that is just what it is, and they will come and laugh a big part of the time, and cry a little, and thrill a whole lot and go out of your theatre with bigger and better hearts and tear-dryed and farer-seeing eyes. Your people will want to come back and see it again.—*R. E. Pritchard.*

"Roped," with Harry Carey

(Universal Special—Jan. 13. Directed by Jack Ford)

IN direction, one of the most difficult roles to handle is the transplantation of a character—usually the hero or the heroine—from a common environment to an aristocratic. Such an operation, when it concerns a serious subject, besides good judgment, requires skill. The Director must, at all times, have the player under control, as the least laxity or carelessness will cause the action to become nonsensical and burlesque.

It is very apparent in this case that, in transferring the hero, a millionaire cowboy, from his ranch into New York's exclusive society, the director was conscious of this fact, as a consequence, he has made the action convincing. The result is a production that, in addition to action of plot and suspense, combines genuine comedy and tender pathos, two of the elements that never fail to make a picture appealing as well as enjoyable.

In order to play a trick on the boss and thus have some "jolly good time," the ranch boys advertise for a wife in one of the New York papers, giving his name and address, as if coming from him. For the fun of it a society belle answers the ad, stating she would consent to become his wife. The hero is next seen departing for the big city. You can imagine the merriment he creates when, attired in a primitive dress, he appears in a fashionable hotel and registers.

He meets the girl. The mother is shocked at first, but, when told the prospective groom is a millionaire, and as her finances are at low ebb, feels differently. It results in a marriage.

Although the mother-in-law is provided with all the luxuries of life, she schemes to bring about a divorce so that her daughter may marry one of their set. In the meantime, love commences to awaken in the breast of the girl.

A child is born, but the father is not allowed to even have a look at him, because, not being sterilized, he might infect the baby. But he steals at night into the baby's room in order to have a glimpse of his son, a yearning that is denied him. This scene is pathetic and touching to the extreme.

The cowboys, after a decision, pay a visit to the hero, bringing a number of gifts for the son. It is not possible to describe the comedy they cause.

In the end, in spite of the trickery of the mother-in-law, a reconciliation takes place.

The picture is clean and wholesome. It should appeal to everybody. Length, 6 reels.—*P. S. Harrison.*

Reviewed First in the Complete Plan Book

"I'LL SAY SO"—FOX

Walsh's Fans Will Like It, But It May Not Make New Friends

GEORGE WALSH has created a good following, especially among the younger generation. To most of them, this offering will appeal immensely, as it has been produced along the lines that made this star popular to them. It affords him all the opportunities necessary for displaying his athletic ability. But spectators who don't see his pictures regularly, or who will see him in this one for the first time, I am afraid will grumble a little, as, outside of the star's stunts and the activity of the characters, the picture contains no other element that will appeal to any specific kind of emotions. Heart appeal, in particular, is absent in it.

This sort of a subject, treating with German spies during the pre-war period, as well as immediately after the declaration of war by the United States, has been done to death lately. The hero is always provided for, to save the abducted heroine from their hands.

The subtitles are numerous and consist of a multitude of words. No sooner than you, with great exertion, read one, another follows. They have been constructed so as to draw laughs. But whether they will succeed or not, is a question. They are far fetched at times.

The picture is clean.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bill Durham.....George Walsh
Barbara Knowles.....Regina Quinn
August Myers.....William Bailey
Carl Vogel.....James Black
By Ralph H. Spence.

CATCH LINES

George Walsh, the breezy young Fox star in a picture of rapid-fire thrills and sensations.

The moral of this play: Flat feet are No Handicap If You Have a Level Head.

Bill was rejected in the draft because of flat feet, but this didn't prevent him from beating up a gang of Germans who thought to start a revolution on the border, nor did it interfere at all with his love affair.

They wouldn't give Bill a German hunting license because he had flat feet, so Bill became a poacher and bagged his game for Uncle Sam without permission. Uncle Sam didn't kick at all, however.

Instilling pep into the world was Bill's favorite pastime until he ran up against Pancho Villa —then he was obliged to reverse his tactics and take some pep out of this gentleman.

He was hitting on all six, but was possessed of a couple of flat "wheels," so the draft board turned him down. The Germans are such fast runners that the Government wants only men who can keep up with them.

AD TALK

George Walsh, the Fox star, whose ability presents an even break between acting and athletics is coming again to the ———— theatre on ———— of ———— week in his latest Victory picture, "I'll Say So." George (its impossible to call such a delightfully informal fellow mister) has seldom had such a good vehicle as Ralph H. Spence provided him in these five reels. He appears as Bill Durham, and like the other famous member of the family offers his services to the Government when war is declared. The Government, however, is making it a point to pick out fast runners, that the armies may keep up with the German retreat, and because Bill has boarding house feet he is turned down despite all the rest of him that's sound.

And Bill is rather sore of course. Why shouldn't he be? But he is far from being discouraged particularly when he encounters a very pretty girl in the hands of very wicked German spies. He pursues the young lady to the Mexican border, where her guardian is bent on stirring up a baby war between Villa and the U. S. A. He succeeds in stopping this before it is started, and then makes haste back to New York where he saves the girl from being married to another disciple of Kultur.

All these things keep Bill on the go from the start of "I'll Say So" to its very finish. And all these things keep George Walsh going, too. George and Bill are one in this instance. You couldn't separate them if you wanted to. The part fits the actor, and the actor fits the part. The support includes Regina Quinn as the only girl, and William Bailey and James Black as actors courageous enough to assume the roles of the spies. Don't by any chance miss "I'll Say So." It is a spy play, but—it's in a class by itself.

THE STORY

When Bill Durham learns that the United States has declared war on Germany he makes all haste to a recruiting station to offer his services. But he finds that his flat feet exclude him from all branches of the service. So he takes his pedal extremities out for a walk and encounters a pacifist, who is engaged in casting slurs on the flag. When Bill is through with this fellow, his map looks like the interior of Germany—very sick, but, despite this service in the cause of justice, Bill is taken off to jail. Barbara Knowles, a young person very fair to look upon rescues him from the bars, and Bill immediately falls in love.

Barbara, be it known, is an orphan, and her guardian is a gentleman of Kultur. His latest orders make necessary a trip to Columbus, N. M., where he plans stirring up a little sedition with Villa and his crowd. All that Bill hears about the destination is Columbus, and so he boards a train that sets him down in a Connecticut town of that name. Life here is slow for Bill, put through the medium of a misdirected letter he finds out where the right Columbus lies and hies himself there in all speed.

Here Bill proceeds to mix it up with Villa's band, and his smartness and daring make it impossible for the Mexicans to carry out their orders received from the gent of Kultur. But he loses the girl again. Her guardian has taken her back to New York, where he plans marrying her off to another German. But they don't reckon on Bill. He gives pursuit again, and only arrives at the church just in time to prevent the fatal wedding. But there has to be a groom, and so Bill nominates himself for the position being enthusiastically seconded in his motion by Barbara.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.
LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored.
SCENE CUTS:—There are four two-column cuts and three single-column cuts on this production. One of the twos is pose of Walsh, others contain characteristic scenes from production. Two of the singles are poses of Walsh, the other scene.
ADVERTISING CUTS:—Fox has provided a number of advertising cuts, mats of which are obtainable free, electros at small cost. They are in one, two and three-column sizes, and all

(Continued on Page 2985)

She had money to burn
And was looking for a match
but
GEORGE HAD A PRESSING DATE IN COLUMBUS, NEW MEX. AND BESIDES A COUPLE OF KAISER BILL'S CLEVER SPIES WERE WAITING TO BE FOILED SO-
Well, you will want to see
GEORGE WALSH
in
I'LL SAY SO
A William Fox Production

Sample Two-Column Ad Cut. The Majority of These Cuts Are Dressed In the Same Style

"HIDDEN FIRES"—GOLDWYN

Mae Marsh in Dual Role Should Please the Whole Country

THE entertaining element in this offering is comedy, derived wholly from the witty expressions in the subtitles as well as the fine acting of Mae Marsh. It will undoubtedly please the many admirers of the star, also other picturegoers in the same degree.

The plot is of the dual role type, both parts being assumed by the heroine. It is of the somewhat improbable kind, as it doesn't seem credible that the husband would have failed to recognize the substitution of another woman for his wife, however close the resemblance may have been.

In the plot, the daughter runs away to Paris, France, with her lover. Her blind mother pines for her and hopes she will some day come back. At last she receives a cable announcing her daughter's homecoming.

A few days later her doctor reads a dispatch in the newspapers announcing that the boat the girl was to board is sunk by a submarine. Feeling sure that the news will kill the poor mother, induces the heroine to assume her identity.

Later the lover returns, but when he meets his supposed wife does not become aware of the substitution. A few days afterwards the daughter, who had not boarded the boat owing to sudden illness, also returns. Eventually the heroine brings about a reconciliation between the lovers and a subsequent marriage.

The love affair is not offensive as it has been handled in a refined manner.

The picture is clean and should give satisfaction.—*P. S. Harrison.*

THE CAST

Peggy Murray / Louise Parke. .....Mae Marsh
George Landis.....Rod La Roque
Mrs. Treadway Parke.....Florida Kingsley
Dr. Granville.....Alec B. Francis
Stephen Underwood.....Jere Austin

By J. Clarkson Miller.
Directed by George Irving.
Photographed by Oliver T. Marsh.

SUGGESTIONS

"Hidden Fires" offers no unusual possibilities for advertising except in the name of the star. This, however, is a big asset so don't fail to use Miss Marsh's name whenever possible. It appears to be the heritage of a *human* picture to go without unusual advertising. This because it contains no sensational possibilities. The biggest possibility of such a picture lies, however, in its very character. "Hidden Fires" can be played up as a human picture and if you tie Miss Marsh's name up with some such announcement you will have the people coming for this is the type of stuff she is noted for.

The exhibitor's attention is again called to the high-grade line of publicity and advertising material prepared by Goldwyn on this and all other pictures. You will find a number of good stories in the press sheet and the cuts for both publicity and advertising are some of the best issued.

AD TALK

Mae Marsh, the charming young Goldwyn star, will be seen at the————theatre next————in her latest picture is "Hidden Fires," which will remain on the screen for————days thereafter. Miss Marsh has been awarded a dual role in this production and she handles the parts with skill and careful deferentiation. However the important part of the two is Peggy Murray, and in this the star appears to truly delightful advantage. Peggy tends the newsstand in a hotel lobby and is one of the fixtures of the place being liked and loved by all the regular patrons of the hotel.

One day a stranger, Dr. Granville, comes to the stand and makes a purchase. Afterwards he stands there gazing at Peggy. He tells her that she is the living image of Louise Treadway Parke, the missing daughter of one of his patients. He says that Mrs. Parke has suffered a nervous shock over the reported loss of Louise on a steamship and that if Peggy will take her place for the time she may be able to save Mrs. Parke from further suffering. So Peggy consents. And then begin for her a startling series of adventures, which we will not enumerate here. "Hidden Fires" has many original and surprising twists and to outline them in detail would be to spoil them for the patrons of the————theatre.

Miss Marsh is supported by a notable cast including Rod La Rocque as her leading man and Alec B. Francis as the old doctor. It comes from the pen of J. Clarkson Miller and was directed by George Irving one of the most able men in the art of picture production.

THE STORY

Peggy Murray tends the newsstand in a hotel lobby and is known and liked by all the hotel's regular patrons. They are, however, somewhat shocked by the company she keeps in the person of Jimmy Morton, a pool room hanger-on. Peggy excuses herself because Jimmy is the only man friend she has. One day Dr. Granville stops at the stand and buys a paper. He looks at Peggy and is obviously startled. She closely resembles the absent daughter of one of his rich patients, Mrs. Parke. Louise, her daughter, has sailed for Europe to complete her music lessons and the loss of her has affected Mrs. Parke's mind. Dr. Granville persuades Peggy to masquerade as Louise.

Peggy accepts the proposition because she sees that it is for a good cause and shortly afterward she is installed in the Treadway home. Mrs. Treadway really believes that Peggy is the missing Louise. In an automobile accident Peggy is saved by George Landis and thus real romance enters her life. Landis, however, sees her talking with Jimmy one day, who has visited her with purposes of blackmail and denounces her. Peggy then goes to Dr. Granville and says that she will pose as Louise no longer. Thereafter she takes up settlement work and on one of her trips to a particularly poor quarter she is astonished to encounter the real Louise. She had never sailed on the steamer but had remained in seclusion after having been betrayed and deserted by the man she loved. Peggy hunts up this man and brings him to the bedside. He rights the wrong done to Louise and later she returns to her mother.

And Peggy goes back to her newsstand but she does not remain there long for Landis hears the whole story and goes in search of her.

CATCH LINES

Mae Marsh in the first dual role of her career. The story of a newsgirl who assumed the role of a daughter of the rich in order to save a life.

In which a beautiful girl outwits grim fate.

The story of a girl who stepped into another's shoes and lives a lie to save a life.

Mae Marsh has been praised as the best actress on the screen. In "Hidden Fires" she essays a dual role and contributes notable characterizations in each one.

A worthy successor to Miss Marsh's big hit, "The Cinderella Man."

Mae Marsh in the sort of picture she does best. A story that combines the human interest element with the thrilling, that sparkles with comedy and romance, that grips with drama. "Hidden Fires" is probably the best of her Goldwyn pictures.

ADVERTISING AIDS

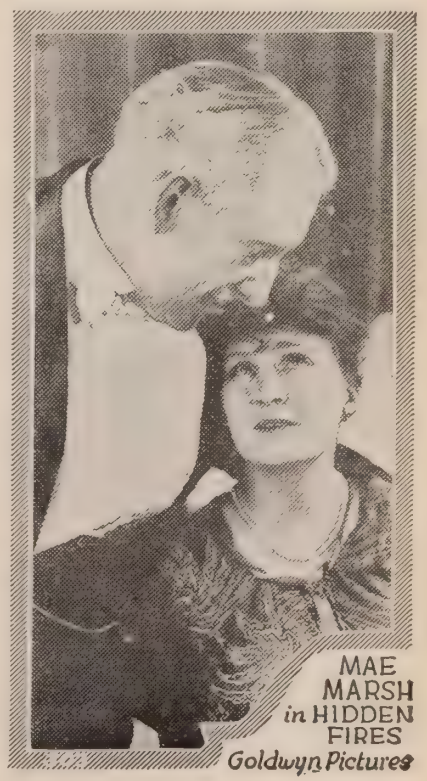
PAPER:—Lithographs include one, three and six sheets as well as a twenty-four.

LOBBY DISPLAY:—8 x 10, 11 x 14 and 22 x 28 are the sizes of the stills provided. These are all colored and are accompanied by a title card to complete the display.

ADVERTISING ELECTROS AND MATS:—Two two-column advertisements (3x4 and 6x4) and two one-column ads 2¾ x 2 and 6½ x 2) are provided on this production. These are arranged in the usual Goldwyn style. All contain "close-up" scenes from production, are attractively lettered and contain a mortise in which the exhibitor may insert other announcements. The large two-column advertisement is available in photograph form for exhibitors who desire to make a still larger display in their newspapers.

TEXT ELECTROS AND MATS:—Two two-column scene cuts and three single-column scene cuts are provided on this, all displaying Miss Marsh prominently. Cuts of star are also available.

Slides (current and coming) and music cue sheet also procurable.



"THE SQUAW MAN"—ARTCRAFT

There's no Doubt of This One Pleasing; Should Draw Very Well

YOU can count upon this picture pleasing your patrons, as its predominating element is tender pathos. Owing to the story's construction along human lines, it is able to reach the emotions to the fullest extent. For instance, in order to save from disgrace his mother and his worthless brother, who gambled away the orphanage money, the hero assumes the blame. Such a chivalrous act, especially when it is undertaken for the sake of a mother, never fails to arouse admiration and win sympathy.

The scene showing the good hearted cowboys bringing gifts to the hero's son, their little friend, before the boy's departure for England, is sympathetic to the extreme. The presentation of a watch to the child as a memento, by one of his big playmates, is particularly touching.

Sad as the story is just before the close, due to the suicide of the squaw wife, who is broken-hearted at having her child taken away from her, the picture does not become gruesome or repulsive. It ends with the union of the hero and his former sweetheart.

"The Squaw Man" has been picturized by the Lasky Company once before, in 1914, with Dustin Farnum starring. But at that time, the picturegoing public was not as large as it is now. Many of the children, who are now grown, have not seen it, nor all the adults. Therefore, there is no doubt in my mind that, in the larger towns and cities, this picture will prove a good drawing card. But in regards to the small town, that is a local question which you alone can determine.—Length, 6, reels.—*P. S. Harrison.*

THE CAST

Jim Wynnegate	Elliott Dexter
Naturich	Ann Little
Diana, Henry's Wife	Katherine MacDonald
Big Bill	Theodore Roberts
Cash Hawkins	Jack Holt
Henry, Jim's Cousin	Thurston Hall
Sir John Applegate	Tully Marshall
Dean of Trentham	Herbert Standing
Bud Hardy	Edwin Stevens
Dowager Countess	Helen Dunbar
Fletcher	Winter Hall
Lady Mabel	Julia Faye
Tabywana	Noah Beery
Little Hal	Pat Moore
Grouchy	Jim Mason
Happy	Monte Blue
Shorty	William Brunton
Bull Cowan	Charles Ogle
Kid Clarke	Guy Oliver
Nick	Jack Herbert
Lord Tommy	M. Hallward
Solicitor	Clarence Geldart

By Edwin Milton Royle.
Adapted by Beulah Marie Dix.
Directed by Cecil B. De Mille.

AD TALK

It was nearly four years ago that Cecil B. De Mille produced Edwin Milton Royle's play, "The Squaw Man," as a Lasky picture. It then created something of an epoch in the annals of motion picture history. Such a famous play had never before been attempted and its richness in drama and its varied setting gave Mr. De Mille the opportunity to develop his art along lines before unheard of. Today this director comes forth with another "The Squaw Man," an entirely new picture, produced with an all-star cast and surpassing in dramatic effect and scenic investiture the first production. It is this picture that the management of the ——— theatre has booked for ——— days, beginning on ——— of ——— week.

The story of "The Squaw Man" has become a classic in the history of the stage and its repetition here is not necessary. Mention of the cast is, however, imperative. Never before, to our recollection, has such an array of talent been assembled to interpret the roles in a single picture. Elliott Dexter has the title part and Ann Little is the squaw. Theodore Roberts is Big Bill, Edwin Stevens is the sheriff. Jack Holt is Cash Hawkins, Tully Marshall is Sir John Applegate. To go on through the list there are Herbert Standing, Katherine MacDonald, Thurston Hall, Helen Dunbar, Winter Hall, Noah Beery, Charles Ogle, Guy Oliver and many others. There is not a role, be it ever so small, allotted to a player at all mediocre.

Mr. De Mille has surpassed himself in the production of "The Squaw Man." He has derived the utmost from the Royle play and, if patrons remember the initial production, it will be interesting indeed to compare the two. Remember, "The Squaw Man" is NOT a reissue.

THE STORY

Jim Wynnegate loves Diana Kerhill, wife of his cousin, Henry, Earl of Kerhill. Henry embezzles money entrusted to his care by the orphanage and in order to protect Diana's name, Jim shoulders the blame and disappears. He locates in a Wyoming cow-town where he engages in ranching. Jim saves Naturich, an Indian girl, from Cash Hawkins and so incurs his enmity. Hawkins later attacks Jim just as Diana, Henry and a party arrive in the town while touring the States. Sir John Applegate, a member of the party, denounces Jim but Diana finds time to say to him that she believes him innocent. Hawkins makes another attempt on Jim's life but Naturich kills him. The sheriff would arrest Jim for the crime but Big Bill proves that he couldn't have been guilty, by circumstantial evidence.

While hunting stray cattle Jim is thrown from his horse and is found by Naturich. She nurses him back to health and the intimacy that this situation brings, finally results in a marriage. Thus does Jim become a squaw man. In time, Little Hal is born to Naturich and he proves to be the idol of Jim's ranch. But things don't go well with the squaw man. His cattle stray and are stolen and the sheriff is ever attempting to prove that he murdered Hawkins.

Then Henry is mortally wounded while hunting big game and before he dies he tells the truth of the embezzled money. Diana and Sir John visit Jim again and tell him that he must return to England to look after his estates. Henry insists that Little Hal go too, and Naturich, seeing the man she loves and her boy slip from her grasp, takes her life. Jim is deeply sorrowed at this but leaves the West and after a few years marries Diana.

CATCH LINES

Cecil B. De Mille's new and elaborate production of the classic of the stage and screen, "The Squaw Man," presented with an all-star cast.

How does this list of picture favorites strike you: Elliott Dexter, Ann Little, Katherine MacDonald, Theodore Roberts, Jack Holt, Tully Marshall, Herbert Standing, Edwin Stevens and Thurston Hall? You will see them all in the special Artcraft production, "The Squaw Man," made under the direction of Cecil B. De Mille.

Edwin Milton Royle's dramatic classic again produced by Cecil B. De Mille with an all-star cast of Lasky favorites enacting the principal roles.

Never before has the ——— theatre presented such a lavish production. And the word lavish applies to quality of production, quality of drama and quality of cast.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet stand, photogravure one-sheet, one stock twenty-four-sheet of De Mille. All paper is attractively gotten up and contains scenes from production with principal players in evidence. If you are in the habit of taking only some of the paper you can pick at random from that provided on "The Squaw Man," for it is all good.

LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia, and 8 x 10 photos of star.

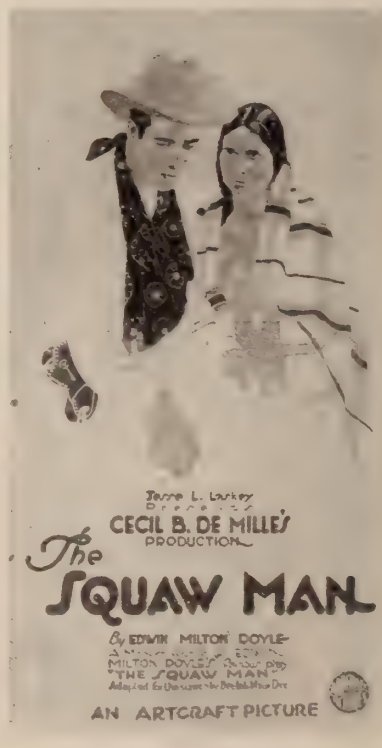
CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column. Three of the single column contain poses of one player (Ann Little, Jack Holt and Katherine MacDonald) in character, while the others are scene cuts from production, all excellently selected.

STOCK CUTS AND MATS OF PRODUCER:—These in the same number and sizes as those on production.

ADVERTISING LAYOUTS:—The advertising layouts are in the usual one, two and three-column sizes.

SLIDE, MUSIC CUE SHEET.

(Continued on Page 2987)



Reproduction of Three-Sheet

"SET FREE"—BLUEBIRD

Clean Picture, with Few Thrills and Lots of Entertainment

THIS picture will please picturegoers. It is of the light romantic drama class, containing also some comedy situations. Action of plot and suspense have been successfully introduced in the well constructed story, which holds the interest fairly tense all the way through.

The tricks of the little dog used furnish part of the entertainment.

A number of the situations have been blended with beautiful natural scenery, adding no little to the entertaining values of the attraction.

Towards the end the spectator is furnished also with some thrills.

The picture is clean and will have an appeal mostly among audiences that possess more or less refined tastes.

A more extensive review was published in our issue of October 19, on page 2607, under the temporary title, "Double Crossed."—Released Dec. 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Roma.....Edith Roberts
John Roberts.....Harry Hilliard
Ronald Blair.....Harold Goodwin
Mrs. Roberts.....Molly McConnell
Aunt Henrietta.....Blanche Gray
By James P. Poland.
Scenario by Rex Taylor.
Directed by Tod Browning.

AD TALK

Edith Roberts, the young and vivacious Bluebird star, will appear at the ——— theatre on ——— of ——— week in her latest picture, entitled "Set Free." This is a highly entertaining romantic drama seasoned by a plentiful supply of comedy and our patrons are urged not to miss a scene of it. Let it be said here, also, that Miss Roberts is one of the most talented of the younger actresses in the profession and her playing of the role of Roma in "Set Free" sets a high mark for interpretation of romantic roles that others will find it hard to reach, let alone surpass. Harry Hilliard, a well-known actor, appears in the opposite part while others are Harold Goodwin, Molly McConnell and Blanche Gray.

The story of "Set Free," prepared for Miss Roberts by James P. Poland, concerns a young lady whose idea of romance is as rosey as any ever painted. She pines under her existence in a stately old mansion on the Hudson where her only companion is an old maiden aunt who adheres to the ways of society a generation or two since. And so one day little Roma decides to follow the open road, lead the life of a gypsy. She dresses in their picturesque costume and sets out, landing eventually in—New York.

Not exactly the correct place for a gypsy to land is it? And Roma's adventures there are not all that she bargained for either. But the incidents of the final half of the picture are too amusing to enumerate. Suffice it to say that Roma is completely cured of her longing for the gypsy life. Through one John Roberts (Harry Hilliard), she learns that there is a good deal of dirt as well as romance in the open road.

THE STORY

Roma, who lives with her ancient aunt on the Wycliffe estate, only a short distance from New York, pines for excitement. She is full of romance and as the days pass, becomes terribly bored with her musty old surroundings. She finally elects to run away and dons the costume of a gypsy. Her trail leads her to New York where, seen by the police playing with a dog that sits in an automobile, she is arrested. She refuses to give her name, saying that she is merely a wandering gypsy. This gets her in bad, because the department is on the lookout for Gypsy Nan, pickpocket. However, the lady who owns the pup intercedes in her behalf and takes her home. Here she meets the son of the home, John Roberts, and immediately there is romance.

But the Roberts are almost as staid and old fashioned as Roma's aunt and when John finally proposes, Roma turns him down. She wants romance spelt with a capital "R." John gets the idea and one day confesses to Roma that he has secretly been leading a double life; that in reality he is the head of a gypsy band. He engages a number of rough individuals (he doesn't realize that they are an extra selected assortment of yeggs) and, dressing them in gypsy garb, installs him in an old house near Wycliffe. To this place he brings Roma. It doesn't take long for the hirelings, acting under orders from John, to make Roma see that there is dirt in the gypsy's life as well as romance.

She is about ready to cry enough when the house is raided by the local police. The "gypsies" had robbed the bank. Here is a situation that John finds it rather difficult from which to extricate himself but he finally manages it and shows so much resourcefulness that Roma thinks, after all, that he will make an ideal husband.

CATCH LINES

Which proves that the life of a gypsy doesn't consist of romance alone. There are "unwashed" days and plenty of dirt under foot.

The story of a girl who had been cooped up in a house smelling of old lace and lavender all her life and who broke out to search for romance. She found it, but not in the life of a gypsy where she thought it lay.

John thought to cure Roma of her longing for the life of a gypsy by hiring a bunch of nondescripts to dress and act the parts of the wanderers. But this assortment of humanity turned out to be an extra selected bunch of yeggmen and then there was trouble!

Edith Roberts, the bright and vivacious Bluebird star, in a romantic comedy-drama that will tickle the risibilities of even the cynics.

Think twice before you decide to follow the gypsy trail. The canvas-topped wagon may look inviting from the outside but the chances are ten to one that it contains a lot of dirt within!

ADVERTISING AIDS

PAPER:—There are two one-sheets, two three-sheets and two six-sheets on this production. All paper is printed in the style of past Bluebird subjects. The colors are attractive, the lettering striking and the selected scenes most suitable for this particular type of reproduction.

LOBBY DISPLAY:—There are a selection of scene and star stills in the usual standard sizes suitable for framing and will make an attractive lobby display. A title card goes with each set of stills.

CUTS:—Scene cuts are provided on this production in one and two-column sizes and may be used either in the text or advertising pages of your newspapers. For advertising, however, the exhibitor had best make his own selection of scenes to be used from the stills. There are also star cuts of Miss Roberts for this production as well as stock cuts with star in attractive pose.

SLIDE, MUSIC CUE SHEET, WINDOW CARD AND PRESS SHEET are among the other accessories provided on this production and may be secured by the exhibitor at any Bluebird exchange.

SUGGESTIONS

If you are in the habit of dressing your newspaper, lobby and general advertising in the atmosphere of the picture, you have the opportunity here of bringing out its romantic quality. This is its dominating note, and as it is by no means an unattractive one it should be brought out to its fullest extent. At the same time the picture is a comedy-drama and if you can get an idea of the comedy in your advertising do not fail to do so. The catch lines have been written with this end in view and probably there is one among them that will appeal particularly to you.

"I'LL SAY SO"

(Continued from page 2982)

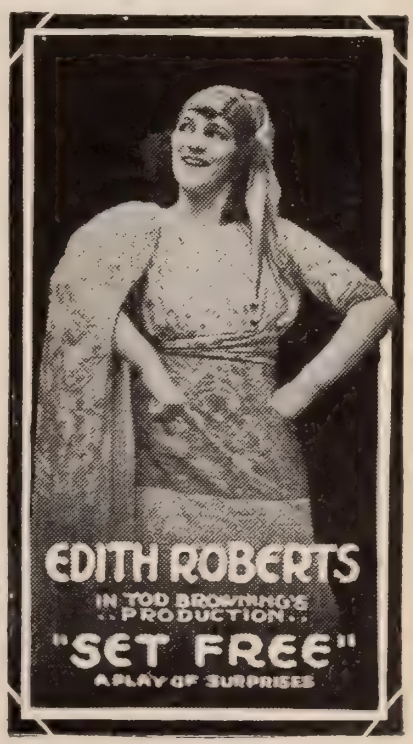
possess some clever lines fully descriptive of the character of the picture. The press department has also suggested a number of type-display advertisements in one and two-column sizes, facsimiles of which will be found in the press book on this production.

Slide, music cue sheet.

SUGGESTIONS

The Fox advertisements on this contain a number of snappy lines that the exhibitor will do well to duplicate in his own copy providing he does not use that which is already prepared. The picture is a breezy one in common with all Walsh pictures, and, although the plot is melodramatic in many senses, the main character is more light than heavy. So try to get this pep and dash in your advertisements and announcements of "I'll Say So".

The title itself offers you something quite full of possibilities. In any throw aways it can be used to advantage by using it as your own opinion of the picture itself, of course tying it up with a few other words. Walsh seems to be getting more popular each day, so bill him well. We would advise against the use of "Smiling" before his name. This tends to cast the production in the light of a short length comedy....



Cuts On This Production Can Be Secured In Both One and Two-Column Sizes

"MARRIAGE"—KEENEY-SHERRY

Calvert's Second Is Different Sort Than First; Good Film

AS the first picture in which Catherine Calvert appeared, "Romance of the Underworld," was of the suggestive sort, it is natural for you to think that this one also is of the same type. But it is not, except that, at times, some of the situations are so constructed as to lead you to believe so, but in the end everything is explained satisfactorily.

"Marriage" may be classed as a good picture, the kind that holds the interest and entertains. It is based chiefly on the element of heart appeal.

The fundamental idea of the story is a wife's willingness to sacrifice her honor by becoming a cheat at the card games, in order to earn enough money to help cure her blind husband.

The villain, who kept making advances to her, discovering the fact that the heroine and her partner are cheating, threatens to expose her, unless she submits to him.

At the dinner the villain rises to make the exposures, but the heroine forestalls him by confessing, also stating that his threats were powerless to make her deviate from her duty to her husband. This situation is very dramatic.

Miss Calvert's acting is splendid. She expresses emotion with ease. The supporting cast has also been successfully selected. The interior settings are good.

This picture should appeal to a wide circle of picture goers.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Eileen Spencer.....Catherine Calvert
Jack Spencer.....David Powell
Carter Ballantyne.....Thomas Holding
Mrs. Stoddard.....Ida Darling
Tommy Latimer.....Walter Hiers
Dolly Page.....Hazel Alden
Mrs. Van Alstyne.....Hattie Delaro Barnes
Miss Somerville.....Marcia Harris
Dr. Pojoul.....William Wolcott
Dr. Abbott.....William S. Meyers
Clerk.....Neil Cameron
Housekeeper.....Marion Wincott

Written by Guy Bolton.
Directed by James Kirkwood.

CATCH LINES

Catherine Calvert, widow of the late Paul Armstrong, in her second photoplay "Marriage."

Guy Bolton, celebrated playwright, author of many stage successes including "Polly With a Past" has turned his hand to picture writing and has evolved the splendid photoplay "Marriage."

A wife becomes a card cheat to save the life of her husband.

Is it better to confess one's own misdeeds or let another tell of them with venomous intent?

Come and see if Guy Bolton, playwright extraordinary, has made a success in writing his first picture.

AD TALK

Patrons of the ——— theatre have an unusual treat in store for them on ——— of ——— week when Frank Keeney's second production "Marriage" will be presented. Mr. Keeney's first production "A Romance of the Underworld" will perhaps be remembered by our patrons. The same star, Catherine Calvert was presented in this feature and, astounding as was her appearance in her first picture, "Marriage" is guaranteed to be better.

Miss Calvert, it is widely known, is the widow of the late Paul Armstrong, a playwright whose many successes earned him immense revenues. On his death she took up the management of his estate and shortly afterwards entered pictures.

"Marriage" was prepared for Miss Calvert by another celebrated Broadway playright, Guy Bolton. He is co-author of "Polly with a Past," one of the most successful of Belasco productions, while on the other hand he has had a very important finger in many musical comedy successes in collaboration with P. G. Wodehouse and Jerome Kern.

The story of "Marriage" revolves about a highly dramatic episode, namely, the result of a systemized plan of cheating at cards instituted by a woman that she may obtain money enough to stand for an operation on her husband's eyes; resulting in the fact that the villain discovers her deed and threatens her with exposure unless she accept him as her lover.

Mr. Bolton has handled this situation skilfully both in building to it and with respect to the mighty denouement it creates. Miss Calvert has her support from David Powell, a well known and well liked leading man, Thomas Holding, Ida Darling, Walter Hiers and Hazel Alden.

THE STORY

Eileen Spencer is a member of a gay and fast gambling set. Her husband, Jack, is supposedly a power in Wall Street, but shortly the extravagant living of his wife and his own recklessness render him penniless. After a time he informs her that he is bankrupt and, to make matters worse, lets her know that he has an affliction of the eyes. Conscience stricken, Eileen, who has previously been receiving the ardent attentions of one Ballantyne, a novelist, dismisses him and swears to her husband that she will work her hands to the bone, if necessary, to provide for him.

Dolly Page, one of Eileen's friends, confesses to her her shortage of money and suggests the plan that they cheat at cards to provide for themselves. Eileen, loath to take the matter up, sees no other way out and finally agrees. In a short while both Eileen and Dolly have all the money they need.

Jack is sent abroad to have the delicate operation on his eyes performed. Ballantyne proves the fly in the ointment. He discovers the game that Eileen and Dolly have been playing and threatens the former with exposure unless she go to him. Eileen refuses, but Dolly urges her to do something for the sake of her unborn child. In desperation Eileen finally sends the key of her apartment to Ballantyne.

She goes out hoping to find Ballantyne at his houses to plead with him. He, however, passes her and gains admittance to her apartment. While he is there Jack enters. One sight of Ballantyne is enough—he withdraws in a rage. Ballantyne threatens Eileen with exposure that night at dinner unless she accept him as her lover.

Sure that Ballantyne will keep his word, Eileen makes a confession at the dinner table. Jack, who has hid himself with the idea of killing Ballantyne, forgives his wife readily and takes her in his arms.

ADVERTISING AIDS

PAPER:—Two—1 sheet; two—3 sheets; one—6 sheets.

PHOTOS FOR LOBBY DISPLAY:—Eight 8 x 10 black and white. Eight 11 x 14 sepia, one 22 x 28 colored gelatin.

PRODUCTION CUTS:—Three one-column; one two-column; one three-column.

ADVERTISING CUTS:—One two-column; one one-column; one three-column.

PULICITY PHOTOS, SLIDES, MUSIC CUE SHEET (in press book).

Catherine Calvert in "Marriage"

Scene Cut for Use in Newspapers or Programs

"UNDER THE GREENWOOD TREE"—ARTCRAFT

Characters Sacrifice Action for Conversation, But Star Is Good

BARRING the first reel, there is hardly any action in the plot of this picture. It consists chiefly of talking among the different characters, or addressing the moon, waters, nature and so forth. With possibly an exception now and then, no picture can be entertaining when it is built on a plot as slow as this is.

The heroine is presented as a wealthy, titled young lady who loves nature. She has many admirers among young and old of her social set, but none of them attracts her. She invites them to the woods, promising to choose one of them as a husband. She masquerades as a gypsy, and while swimming in the pond, meets a young man of fine appearance. They are attracted to each other, and after many adventures, they become engaged.

The picture has been taken outdoors, natural scenery furnishing the background in the majority of the scenes. Had the story been stronger, there is no doubt in my mind that it would have furnished a satisfactory entertainment. This one doesn't come up to the talents of Miss Ferguson. An extensive review of this picture was given on page 2889, issue of Nov. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mary Hamilton.....Elsie Ferguson
Jack Hutton.....Eugene O'Brien
Sir Kenneth Graham.....Edward Burns
Peggy Ingledew.....Mildred Havens
Karl.....John Ardizoni
Pete.....Robert Milach
Griggs.....Robert Vivian
Hurrell Hutton.....Charles Craig
Earl of Hexham.....Henry Warwick
Sinclair.....James Fury

By Henry V. Esmond.
Scenario by Adrian Gil-Spear.
Directed by Emile Chautard.

SUGGESTIONS

Miss Ferguson's name is one to conjure with as she has appeared in a number of Artcraft successes released during the past year. Use her name prominently in all display, whether it be newspaper or lobby advertising and mention some of her past successes such as "The Lie," "Hearts of the Wilds" and "Barbary Sheep." She is a talented actress and deserves prominent mention in whatever advertising you do.

The title itself offers you the chance to dress up your advertisements in the proper atmosphere. In the background you might arrange a picture of a large tree with gypsy vans encamped beneath, while in the foreground, in bolder strokes, show Miss Ferguson. Your artist should be able to make such a display by drawing the background figures in sketch, using cutouts from a still for the foreground.

AD TALK

"Under the Greenwood Tree," with Elsie Ferguson as its star will be the attraction at the ——— theatre on ——— of ——— week and for ——— days thereafter. This is an adaptation of a play by Henry V. Esmond in which Maxine Elliott was seen when it was produced in New York in 1908. Miss Ferguson is seen in the role of Mary Hamilton, an English society girl who tires of the conventional routine of her existence and who takes it into her pretty head to lead the life of a gypsy for a while. So with her secretary she makes camp on forest land belonging to Jack Hutton. Hutton takes it for granted that she is what she appears to be and sends his men to drive her off his property. But when he catches sight of her himself he changes his mind.

The romance and adventure of Mary and Hutton form a photoplay that is charming in every respect. There is the delightful comedy introduced when Mary spreads a feast for Hutton on silver plate. He wonders where she procured it and for the joke of it she says that she stole it. Hutton, of course, can not understand this code of life (and for that matter neither can Mary) and the comedy is high as a result. The pair's experiences with real gypsies lends added interest to the tale and the romantic angle of the story is not the least of its many attractions.

Miss Ferguson, one of the most talented dramatic actresses on the screen today, performs with a rare appreciation of the requirements of the part and is responsible for the creation of a brilliant character. Eugene O'Brien, leading man for Norma Talmadge in many of her pictures, is Miss Ferguson's leading man, playing with rare power and skill.

THE STORY

Mary Hamilton, an heiress, wearies of her existence in conventional society and determines to have a fling. With her secretary, Peggy, she secures a gypsy van and outfit and camps back in the New Forest, living and dressing the life of a gypsy. The gypsies from whom she bought the van discover that she has money and attempt to bully her into paying more. Mary bids them to be gone at the point of a gun and they go, but with vengeance in their hearts.

Sir Kenneth Graham, one of Mary's admirers, comes to see her in camp and also dons gypsy garb. At this time Jack Hutton, who owns the ground where Mary's camp is made, decides to run all gypsies off his property. Sir Kenneth is apprehended and cast in jail despite his objections. But when Jack catches sight of Mary he changes his mind about this particular gypsy. It is a case of love at first sight. Later in the day he returns to partake of a feast Mary has prepared for him on her very best plate. She tells him that she stole all this silverware and Jack is horrified.

Peggy, who loves Sir Kenneth, goes to liberate him and, after Jack's departure, Mary is set upon by the angry gypsies. Jack returns to Mary's defense but is knocked senseless by the band. Peggy and Sir Kenneth return to the rescue and Mary, because she wishes to watch over Jack through the night, administers a dose of laudanum. In the morning Jack insists that Mary marry him that he may transplant her into a decent environment and it is not until then that he discovers the identity of Mary. So, with Peggy and Sir Kenneth happy and with Jack and Mary happy the ending of this romance is actually four-power happiness.

CATCH LINES

Elsie Ferguson, the distinguished dramatic actress, star of many Artcraft pictures in her latest production, "Under the Greenwood Tree," adapted from the play by Henry V. Esmond.

She became a gypsy in order to see the freer side of life and fell in love with an English gentleman who was unable to see through her camouflage.

Elsie Ferguson, one of the four Artcraft stars, in her latest production in which she is supported by Eugene O'Brien, long leading man for Norma Talmadge.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one rotogravure one-sheet, one twenty-four-sheet stand, one stock star twenty-four-sheet. Paper shows Miss Ferguson in gypsy costume in various scenes from the production. O'Brien is prominent in one one and one three.

LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia, and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two column, two three-column.

STOCK CUTS AND MATS ON STAR:—Five one-column, three two-column, two three-column.

ADVERTISING LAYOUTS:—The usual one, two and three-column advertisements prepared by the Paramount publicity department and available on all Paramount and Artcraft productions may be secured on this picture at all exchanges handling the product.

SLIDE AND MUSIC CUE SHEET.

"THE SQUAW MAN"

(Continued from Page 2984)

SUGGESTIONS

You have a magic title, a magic cast and the name of a big producer to go the limit on with this production. First be sure and distinguish between this present picture and the old "The Squaw Man," also produced by Mr. De Mille. This is positively a new production, as is proven by the fact that Dustin Farnum was the star of the earlier production. Just run a line in your newspaper and lobby advertising announcing this fact.

The play by Edwin Milton Royle was one of the most successful of the Belasco productions and was seen by many thousands. It ranks with the biggest hits of the stage and don't overlook this fact in advertising it. Play the title up big. Then you have De Mille's name. De Mille is one of the best known, and rightly best known, directors of the time. You will recall his previous successes. The national billboard advertising inaugurated by Paramount has thrown his name and picture before the vast majority of the public. He is a "star" and a good deal better known than many stars that appear before the camera.

You can go the limit on the cast too. Look at the array of names in it! Of course it contains no star in the strictest sense of the word. But it does contain the names of many players who have been featured. Elliott Dexter, Jack Holt, Ann Little, Katherine MacDonald and Thurston Hall have appeared opposite many stars and are well known themselves. The list of character men in the production is notable too. And for that matter, every member of the cast has become familiar to picturegoers by their appearances in Lasky pictures.

One-Column Ad Cut

"TONGUES OF FLAME"—BLUEBIRD

Interesting Story and Heart Appeal Should Help Put This Over

AS it was said in the review published in our issue of Nov. 9, on page 2889, this picture will offer your patrons satisfactory entertainment, as it is based on an interesting story. It contains also the element of heart appeal.

The plot is based on the book "In the Carquinez Woods," by Bret Harte. It treats of the love of a botanist for a former dance hall girl, whom he had met in the woods, while studying plants. The woman had escaped from the hands of the sheriff, who arrested her for stabbing a man who attempted to harm her.

The picture opens with a view of the heroine on horseback. She is seen cutting the rope with a concealed knife, shoots and wounds the sheriff, and then escapes. Towards the end, it develops that the sheriff is the father of the botanist.

The natural scenery used as a background for the picture is very beautiful and adds to the entertaining values. A remarkable artistic feat is also accomplished in the photographing of the sun's rays between the branches of the trees in the form of light-shafts.

The picture is clean and should please.—Released Nov. 25.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Teresa ..... Marie Walcamp
L'Eau Dormant ..... Al Whitman
Sheriff Dunn ..... Alfred Allen
Jack Brace ..... Hugh Sutherland
Rev. Wynn ..... J. P. Wilde
Nellie Wynn, his daughter ..... Lilly Clarke

From Bret Harte's story, "The Carquinez Woods."

Scenario by Lanier Bartlett.
Directed by Colin Campbell.

CATCH LINES

"Tongues of Flame" is adapted from Bret Harte's famous story, "In the Carquinez Woods," one of the classics of the literature of the west.

Bret Harte wrote of the west as no other. He wrote in bold, vivid strokes and painted the land of his heart with the utmost fidelity upon the printed page. "Tongues of Flame" is an adaptation of one of his best known stories, "In the Carquinez Woods," and the producers have brought out the wonderful atmosphere of the original work with amazing attention to detail.

Marie Walcamp, popular Bluebird star, in a visualization of one of Bret Harte's classics of the western land of old.

Sheriff Dunn sought Dormant, the half-breed, with murder in his heart. Dormant, fleet of foot, with agile brain, was ready to fight to the death with the clumsy sheriff, when he came upon evidence that showed the man was his father!

AD TALK

A real western picture will be seen on the screen of the ——— theatre on ——— of ——— week when the Bluebird photoplay, "Tongues of Flame," will be shown for the first time. We say real because the picture is based on Bret Harte's well known story, "In the Carquinez Woods." Harte was the man who set down on the printed page the true spirit of the west of old. As O. Henry saw more in New York City than any other author, so Bret Harte saw more in the west. To these men their respective fields offered the richest possibilities, and so the literature from each one of them is bound to live for all time.

"In the Carquinez Woods" is perhaps one of the best known of all the western author's works. It contains ideal picture material, and the producers were by no means lacking when it came to utilize it to its fullest extent. It tells the story of the love of a half-breed for the fiirt of a western town, and how he, in turn, was loved by a dance hall girl he had befriended. Like all of the author's works, the tale builds to an exceedingly vivid and surprising climax in which the half-breed's blood relationship with the sheriff, his bitterest enemy, is disclosed.

Marie Walcamp is the featured player, giving full life to the role of the dance hall girl, Teresa. Al Whitman, Lilly Clarke and Alfred Allen interpret the other principal roles in excellent style. The adaptation was entrusted to Lanier Bartlett, a well known writer for the screen, while Colin Campbell, noted as a dramatic director, took charge of production details. We feel sure that all our patrons will feel amply rewarded after witnessing this release. It is one of those westerns, all too scarce, that is "different."

THE STORY

Through the Carquinez woods passes Sheriff Dunn, his deputy and a captive girl, Teresa. During the night the girl succeeds in killing the deputy and after inflicting wounds on Dunn makes her escape. She is found and protected by Dormant, a helf-breed, who lives in the hollow of a giant tree. He recognizes her as a girl of the dance halls who stabbed her lover in a quarrel. Dormant protects her and Teresa grows to love him. He, however, is attracted by Nellie Wynn, daughter of the country preacher, who is a flippant girl, attracted to Dormant because he is different.

They often meet each other in the woods. On one of these occasions Dormant asks Nellie for a dress, telling her that it is for the wife of a poor trapper. Instead he gives it to Teresa, who is almost in rags. Teresa wears it, and one day is seen in the forest by a suitor of Nellie's, who believes that the girl is Nellie herself. He goes to Dunn, also a suitor for Nellie's hand, and tells him of this, saying that the girl goes to the forest to visit Dormant. Dunn, crazed with jealousy, rushes to the woods to kill Dormant, but Teresa learns of his plan and goes to the tree to warn the man she loves.

Dormant has found a note book which gives him the information that Dunn is really his father, having betrayed his Indian mother years before. So he refuses to combat with Dunn when he comes in search of him. And then a forest fire sweeps through the woods and Dunn, Teresa and the heartbroken Dormant perish in the flames.

ADVERTISING AIDS

PAPER:—There are two one-sheets; two three-sheets and two six-sheets furnished on this production as on all Bluebird subjects.

LOBBY DISPLAY:—There is a selection of scene and star stills in the usual standard sizes, suitable for framing for a lobby display and also for use in preparing advertising material. A title card is provided with each set.

CUTS:—Scene cuts are provided on this production in one and two-column sizes. There are also star cuts special for this production, as well as stock star cuts.

Slide, music cue sheet, window card and press sheet are among other accessories obtainable at Bluebird exchanges on this production.

SUGGESTIONS

In order to get the full worth out of this picture don't stop after you have handed out the information that it is a "western." Be sure to mention the name of the author, Bret Harte, for he ranks high among the American authors of the previous age. His many books dealing with western life have been read widely, and "In the Carquinez Woods," from which "Tongues of Flame" is adapted, is one of the most popular. Give all this information in your newspaper advertising and you will attract unusual attention. It is quite probable you will bring new patrons to your house besides, as Bret Harte readers who, perhaps, look with some disfavor on the motion picture, will welcome the opportunity to see what a producer has done with this one of his works.

In a high class neighborhood district Harte's name should be featured even above the star's. However, you who will run this picture know just how popular Marie Walcamp is in your neighborhood, and if you think it advisable play her name up in the usual way. It is our opinion, however, that the author's name will draw the money in this instance.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News Will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.

Cuts Obtainable in One and Two-Column Sizes

"WOMEN'S WEAPONS"—PARAMOUNT

Contains Plot That Is Sure to Go Over; Heart Interest Is There

ALTHOUGH there are no new situations treated in this picture, intelligent handling by the director, assisted by several human touches that have been inserted in the story, make a clean and wholesome entertainment.

The employment of two little children, a boy and a girl, neither of them over four years old, add to the entertaining values. The story depends on them a great deal.

The plot deals with the heroine's efforts to win back her husband, who has become infatuated with an adventuress. She pretends to have been hurt and can't do any house work. The adventuress, who is visiting, is requested to do the cooking, but proves a failure. The husband then is glad to fall back on his faithful stand-by, his wife.

The action of the plot is speedy, the photography good.

It is a picture that will appeal to the human emotions, therefore should please all.—Length, 5 reels.

—*P. S. Harrison.*

THE CAST

Anne Elliot.....Ethel Clayton
Nicholas Elliot, her husband.....Elliott Dexter
Esmee Hale, an Artist.....Vera Doria
Peter Gregory.....James Neill
Margaret.....Josephine Crowell
Nicholas, Jr.....Pat Moore
Sister.....Dorothy Rosher

By Beulah Marie Dix.
Directed by Robert G. Vignola.

CATCH LINES

A sure way to cure a man of a vampire: Place the lady next the kitchen stove and ask her to get dinner. The man, on sampling the dinner, will straightway eject her from the house. This is how Elliot learned in "Women's Weapons."

In order to save her husband from the wiles of Esmee, Anne invited her to their home. Then she suddenly took to her bed on a pretense of illness and Esmee was obliged to make an attempt at housekeeping. And she made a poor attempt. Anne was triumphant.

Ethel Clayton, who, among emotional actresses has few equals, seen in her second Paramount picture, "Women's Weapons," by Beulah Marie Dix.

Women's Weapons are more effective than men's. The manner in which Anne Elliot saver her husband from a vampire who preached of a "higher life," by the use of these weapons makes an absorbing photoplay admirably told in five reels of "Women's Weapons," now at the ——— theatre.

AD TALK

Ethel Clayton will make her second appearance on the Paramount program next ——— of ——— week in "Women's Weapons," a story of modern day society written expressly for the star by Beulah Marie Dix. "Women's Weapons" tells the story of a man, his wife and another woman—the triangle that will be of interest for all time—but Miss Dix has provided many an original twist, many a satiric thrust and many situations of delightful humor as well as heart appeal in her treatment of this trio of characters. Her people are humans and they deal with their problems quite in the manner of persons of the flesh. There is none of the wild melodrama attendant on so many productions based on this theme. In fact, the author has treated the whole thing rather lightly, and as a result has turned out a story of refreshing originality.

The wife of the play, seeing her husband infatuated with another woman, invites this woman to their home and there, by sheer natural contrast, shows her up in her true colors and brings the man around to a realization of his folly. Miss Clayton, as the pivotal angle of the triangle, plays with a charming ability and a deep sincerity that have long since established her as one of the most skilled actresses on the screen. Elliott Dexter is seen to advantage as the husband, while the third angle is realistically portrayed by Vera Doria.

Robert Vignola, director of many of Pauline Frederick's successes, took "Women's Weapons" in hand and has succeeded in producing a picture that will probably rank as his best. All our patrons are urged to see "Women's Weapons" as, without a doubt, we consider it one of the most entertaining features presented thus far this season.

THE STORY

Until their children are stricken with scarlet fever, Anne Elliot and her husband, Nicholas, a novelist, are perfectly happy. When this occurs, however, the house is quarantined and Nicholas is forced to live away from his wife. During this time he becomes attracted by Esmes Hale, an artist at work on illustrations for his new book. Esmee is a false Bohemian and takes it upon herself to "save" Elliot from his too "commonplace" existence. When at last the fever has passed, Anne comes to the realization of her husband's intimate relations with the artist. However, she says nothing to him.

Esmee, though she is a supposed aesthetic, must live and Elliot must pay the bills. And Esmee is extravagant, so Elliot takes to plunging in Wall Street. He loses, while Anne, on the other hand, makes several wise investments and succeeds in trebling her capital. She keeps this good fortune from her husband and suggests that they take a little cottage by the sea and begin work on a play that they have long had in mind. Elliot consents to this plan, but he must have Esmee, so she takes up her quarters with husband and wife.

Here Elliot learns the value of contrast, and Anne, seeing her opportunity to bring him to his senses, dismisses the maid and then takes to her bed pretending to have scalded her foot. Esmee is, therefore, obliged to tend to the duties of the household and here she fails miserably. Removed from her confining sphere she proves to be a slattern, an incompetent house-keeper. Furthermore Elliot discovers that she is considerable older than he thought. And so Esmee makes her inglorious exit and Elliot begs Anne's forgiveness, which she is ready to offer.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet.
LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia, and 8 x 10 photos of star.
CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column.
STOCK CUTS AND MATS OF STAR:—Five one-column, three two-column, two three-column.
ADVERTISING LAYOUTS;—The usual one, two and three-column layouts provided on all Paramount productions are obtainable on this picture.
SLIDE, MUSIC CUE SHEET.

SUGGESTIONS

Besides having a talented and popular star in Miss Clayton to exploit in this production, the producers have offered you a good title and one which will certainly arouse curiosity if you put a little thought into your advertising. You might use a line such as "Man uses his fists but woman uses her tongue. Which is the strongest weapon? in your advertising, of whatever character. The picture has many subtle comedy moments and so strive to gain a light tone in your advertising. Reports indicate that the public is changing more and more to the lighter type of picture during these times and if you wish to appeal to them, get away from the heavy stuff in your advertising or lobby display.

An idea that would suffice to bring out this lighter side of the production and at the same time appropriately designate the character of the production could be fixed up by your artist if you had him draw a picture of a man, standing with fists clenched and otherwise showing his rage, while opposite him is a woman laughing. Underneath this picture run your announcement.

The wife got the vampire to come and stay with them, and then matched her at cooking and housework right in front of the misled husband.

Talk about a victory! The wedding ring certainly came out on top.

Jesse L. Lasky Presents
ETHEL CLAYTON
IN
"Women's Weapons"
A Paramount Picture

Story and Scenario by
Beulah Marie Dix
Directed by Robert G. Vignola

One-Column Ad Cut

"SHE HIRED A HUSBAND"—BLUEBIRD

Priscilla Dean Subject Not Up to Her Mark, But Should Please

THIS offering was reviewed lengthily in the issue of November 9, on page 2889. Although it does not compare with some of the best Priscilla Dean pictures, it should give satisfaction just the same. Action of plot, suspense and some heart appeal are the elements upon which it has been built.

The star acts in a very peculiar, nevertheless interesting and pleasing, way of her own. She portrays the role of a fearless and impulsive but kind-hearted girl convincingly.

There are some improbabilities in the story, but they will be overlooked by picturegoers, because the picture is entertaining.

It is a clean attraction and suitable for any theatre.—Released Dec. 2.—Length. 5 reels.—*P. S. Harrison.*

THE CAST

Daphne Trowbridge.....Priscilla Dean
Mrs. Trowbridge.....Marian Skinner
Mr. Trowbridge.....Frederick Vroom
Tom Dunstan.....Pat O'Malley
Col. Dunstan.....F. A. Turner
Gerald Grant.....Charles Gerrard
Le Grand.....Sam Appell
Jerry Grogan.....Harry Todd

By Rex Taylor.
Directed by Jack Dillon.

SUGGESTIONS

While "She Hired a Husband" is something akin to a one-reel title there is no denying the fact that the producing company has again supplied the exhibitor with a caption that opens the way to distinctive advertising with quite a number of angles to work from. A glance at the synopsis here will indicate the character of the story. It can be seen that it has a number of original twists that make refreshing a much-used theme.

In advance announcements in your own program in general and in newspaper advertising play up the title. If you plan showing the picture for any length of time it might do well to institute a teaser ad campaign. Use the title of the picture, and after it such lines as "Would You?" "But She Got Her Money's Worth," "And he elected to stay hired," and "He refused to quit the job." In later announcements dress up display with one of the catch lines provided here.

And do not forget that Priscilla Dean has come into great vogue recently. Her pictures have touched an exceedingly high mark, and the star herself is accomplished. Cash is on their personality and record of hers by referring to her past performances when you present "She Hired a Husband." At any rate, give mention of "The Brazen Beauty," which was Miss Dean's greatest success to date.

AD TALK

"She Hired a Husband" is the title of the Bluebird attraction that the management of the ———— theatre will present on ———— of ———— week. This feature has as its star, Priscilla Dean, the young actress, who rose to her present position of importance in the short space of a year. Miss Dean has had numerous successes of late, but it is safe to say that "She Hired a Husband," besides being exceedingly clever in plot, provides her with a role of the richest possibilities. She appears as Daphne Trowbridge, who lives with her aunt and uncle, and who makes life miserable for them by her constant perversity. They finally decide to marry her off, but when Daphne gets wind of their scheme she rebels, even though the man of their choice, Tom Dunstan, is also the man of her own selection.

She avoids all the matches prepared for her, and finally decides to hire a husband. She goes in search of this article, and finds a fellow to her liking in the person of a woodsman, heavily bearded, apparently, just out of the forest wilds. He consents to her proposition to become her husband in name only. Back in the house he shaves and discloses himself as Tom. Daphne, however, refuses to believe that the man she married and Tom are one and the same and the manner in which he convinces her of his dual personality, and at the same time cures her of her perversity, makes a tale of great dramatic strength which is at the same time subtlely amusing.

Miss Dean is supported by Pat O'Malley in the opposite role, and by a cast that includes Marian Skinner, Frederick Vroom, F. A. Turner, Charles Gerrard, Sam Appel and Harry Todd. Jack Dillon produced the picture from a story written by Rex Taylor.

THE STORY

Daphne Trowbridge is a most perverse young person who worries her aunt and uncle from morning until night by constantly going contrary to their wishes. In time they are unable to bear it longer and decide to marry her off to—Tom Dunstan, a young man, who lives on the estate next door. They sing his praises to Daphne, and she, perverse as usual, turns him down when he proposes. Tom departs quite broken up about it. The next suitor the Trowbridges select for their neice they speak of in no kind terms, and their plan works for a while for Daphne accepts his proposal. However, she discovers the trick just before the wedding and refuses to partake. Determined that they shall see her secure a husband for herself, she goes out in search of one and picks a heavily-bearded stranger she meets at the station. They are married with the understanding that it is to be a "name only" contract.

At home the "stranger" removes his beard and proves to be Tom, and he, wise fellow, decides to cure Daphne. She does not recognize him as the man she married, so Tom paints her husband in an array of horrible colors. Tom then disappears to the north woods again to look into his lumber interests, and later returns as the "stranger." This time he kidnaps Daphne, and takes her off to the wooded wilds where he proceeds to practice the tactics of the caveman upon her. Eventually she becomes a dutiful wife. She is again kidnapped by Tom's enemies, and after a fierce fight he rescue her. An old scar on his shoulder reveals his identity to Daphne, and she is more than happy to discover that her husband and the man she really loved all the while are one and the same.

CATCH LINES

Daphne bought a "bearded stranger" for a husband; merely to oblige her aunt and uncle, and when the beard came off she discovered hubby to be the man she always loved!

Daphne Trowbridge suffered from a severe case of plural perversity until her lover disguised himself and practiced the well-known caveman tactics upon her.

Priscilla Dean, an actress so competent that she just had to become a star.

Daphne Trowbridge wasn't hard up at all. She could have had any one of a dozen young men for a husband, but to save herself from such suitors she hired a husband. This purchased article proved to be the man she had loved all the time.

If you want to get anywhere with a perverse young person just be contrary yourself. This is the way the Trowbridges figured Daphne, the only trouble being that they let her in on their game, and then there was the very dickens to pay.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is an attractive portrait of Priscilla Dean; two three-sheets and two six-sheets on this production. All paper is printed in attractive colors on the general style of past Bluebird subjects.

LOBBY DISPLAY:—There is a selection of scene and star stills in the usual standard sizes suitable for lobby framing. A title card is provided with each set.

ADVERTISING LAYOUTS:—Scene cuts are provided on this production in one and two-column sizes. There is also a selection of star cuts, these latter being suitable for use in advertising matter as well as in the text columns of the newspapers.

Slide, music cue sheet, window card, press sheet are among the other accessories provided on this production.

ALL IN ONE SPOT!

No More Does the Exhibitor Have to Spend Weary Hours Looking Up the Information He Needs on a Coming Attraction.

No More Does He Spend Fifteen Minutes Looking For the Review, Another Fifteen Seeking the Ad-Talk, and More Time to Find What Advertising Accessories Are Supplied.

It's All in One Spot Now—in The Complete Plan Book.

Cuts in One and Two-Column Sizes on This Production

"THE GROUCH"—WORLD

Average Entertainment, with Good Stars and Adequate Settings

THIS picture which centers around the romance of two strange outcasts provides entertainment of an average order. The two principal characters, ably interpreted by Montagu Love and Dorothy Green, are in the limelight of the spectator's sympathy from start to finish.

The picture contains some highly unusual and pretty settings. The company went to a southern state to get the swamp scenes that are shown in the opening reels. These are most extraordinary and have been excellently photographed in the bargain.

Director Oscar Apfel's hand is seen in the majority of the scenes of the picture. He has the happy faculty of getting the most from his players and this was never more in evidence than in this picture, particularly with the case of Dorothy Green. There are a few scenes in the latter part of the picture that fail to ring as true as the others, but this may be due to the fact that the story, with respect to its titles at any rate, takes rather an artificial turn.—Released Nov. 25.—Length, 5 reels.—*Peter Milne.*

THE CAST

Donald Graham.....Montagu Love
Fleurette.....Dorothy Green
Captain of Okfees.....Albert Hart
Narciso.....John Davidson
Cure.....Arda La Croix
John Cabin Branch.....Geo. De Carlton
Corinne Branch.....Margaret Linden

Story by Forest Halsey.
Scenario by Clara S. Beranger.
Directed by Oscar Apfel.
Photographed by Alfred Grandolfi.

CATCH LINES

The story of an outcast of society and an outcast of savages, superbly told before a background of a most unusual order.

Montagu Love, a star by right of ability, was never seen to better advantage than in "The Grouch," his latest World picture.

The pirates of old were outright in their plundering, the pirates of today use more subtle but far more treacherous means. See how Donald Graham won out in battles with the pirates of the swamps and the pirates of finance.

Fleurette used a dagger for revenge. Graham attacked his enemies through the market, and Fleurette couldn't understand "civilization."

A story pictured, in part, in the famous swamp land of North Carolina. You will see some of the most amazing scenes ever unfolded on the screen.

Graham wanted to take a cruel revenge on the woman who caused his ruin, but because of the woman who loved him he desisted.

AD TALK

The management of the ——— theatre takes pleasure in announcing as its attraction for ——— of ——— week the World picture, "The Grouch," starring Montagu Love. "The Grouch" is an unusual picture in many ways. Firstly, Mr. Love is one of the few male stars of the present day who refuse to rely on smooth hair and poses to put his work before the public. He is an actor, every inch, and his many character portrayals in World pictures have brought him deserved success.

In the second place, "The Grouch" has some of the most unusual scenes ever seen on the screen of a picture theatre. The story called for a tractless swamp as its background in the first part, and in order to obtain exactly the proper atmosphere Director Oscar Apfel took his company to a vast swamp in a southern state. Here the foliage was dense, the undergrowth rank, while the waters of the swamp covered an exceedingly large area. It was the ideal location for the earlier scenes of the picture and the company remained there for several days taking the exteriors. Remarkable camera work obtains in these scenes and this is rare. Usually in damp climates the film becomes moist and as a result the photography is poor. In these scenes, however, it is superlative.

As for the story, we will leave that for the picture to tell itself. Suffice it to say that Mr. Love interprets one of the strongest characters of his career, while Dorothy Green as Fleurette, the girl of the swamp lands, creates a character the like of which has never been seen on the screen before. Mr. Apfel, one of the pioneer directors in the business, has done his usual superlative work.

THE STORY

Donald Graham is an ex-convict and is shunned by all men. After being discharged from a surveyor's troupe busy lining out an almost impenetrable southern swamp, he takes a position as caretaker of a house near by. To this place comes one Fluerette, a member of the band of Okfees, pirates' descendants who still steal, ravage and plunder. Fleurette has flown her wedding feast because the man she was to marry proved himself a coward when struck down by the chief. Graham, bitter toward all women because of his wife's faithlessness, greets Fleurette coldly. He insists that she dress as a boy and take the name of Bill. One night the Okfees attempt to take Fleurette away and Graham fights for her. Afterwards the two strike out along the road together.

In one town Graham learns that he has inherited a fortune. By this time he has grown to really love Fleurette, and with her as his wife he returns to the city. There he plans a revenge. Corinne, once his wife, has married again. Through the market Graham attacks this man, Branch, and succeeds in accomplishing his ruin. Then Corinne, fickle and selfish as of yore, again offers herself to Graham. He pretends to accept her proposal and meets her at a road-house. Here, however, he tells her that it is all his revenge. He is about to strangle Corinne when, in desperation, she tells him that he will find Fleurette with her husband.

This is true, Fleuerette had gone to Branch in order to give Graham grounds for divorce. But, wild and impassioned, she had, at the last moment, set fire to the house, intending to die and take Branch with her. Graham arrives just in time to save her. Branch, too, is saved, and his greatest punishment is to remain alive with the mercenary Corinne.

ADVERTISING AIDS

PAPER:—One six-sheet, two three-sheets, two one-sheets.

LOBBY DISPLAY:—Two 22x28 colored; eight 1-x14 colored; eight 8x10 black and white.

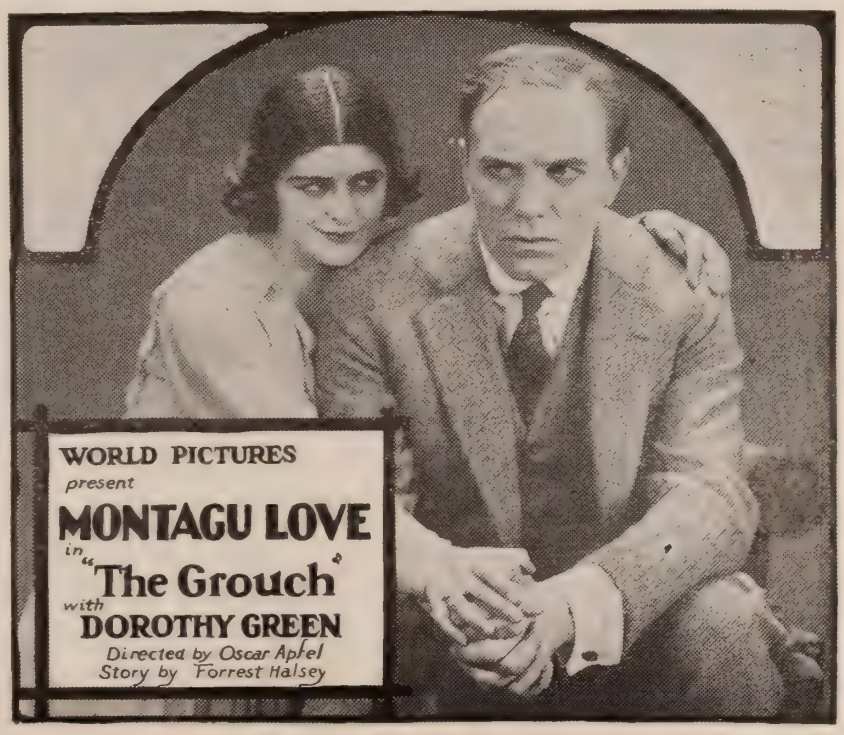
CUTS AND MATS:—These have been prepared in one, two and three-column sizes containing scenes from production, all of which feature the star prominently. Matrices of these cuts are available free of charge at all World Film exchanges, while electros may be secured at nominal cost.

A throw-away is also suggested in the press sheet.

Slide and music one-sheet also available.

SUGGESTIONS

The most novel thing about this production is the swamp stuff that is shown in the early scenes of the production. You may be able to devise some distinctive advertising around the mention of this swamp land, and in any advertising you prepare take a still showing one of these scenes and incorporate it in the advertisement. This angle is certainly more refreshing than the rather conventional one which the plot itself offers you, that of revenge prevented because of the love of a woman.



"TOO MANY MILLIONS"—PARAMOUNT

Talking and Posing Do Not Make a Good Picture, Says Reviewer

HAVE you ever met a talkative friend, who kept pounding away at you, for an hour or so on a variety of subjects, none of them of great importance? Didn't that penetrating talk of his afterwards remain in your memory for hours, sometimes days, haunting you wherever you went? This is exactly the effect the subtitles in this picture have on you. They stand out prominently in your mind, long after you have seen the picture. They insist upon remaining imbedded in your thoughts.

This picture consists mostly of talking and posing, two things that never make a satisfactory picture, or the kind an exhibitor could show to his audience with pride. The story belongs to the fiction class in which the imagination usually has a free rein. It is the kind that has always fascinated children, but is out of place among adults of the present generation, except when produced as a comedy. A serious attempt has been made towards the latter end, unsuccessfully, however, owing to the ever present drawback that a cast, which is admirably suited for dramatic parts, is out of tune in comedy. The result is a picture that will hardly appease the picture-hunger of a spectator.

The views showing the hero in an intoxicated condition, by no means help to make the picture acceptable to family audiences.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Walsingham Van Dorn, A Book Agent ..... Wallace Reid
Desiree Lane, A Cashier ..... Ora Carewe
Wilkins, A Rogue ..... Tully Marshall
Garage Keeper ..... Charles Ogle
Mr. Lane, Desiree's Father ..... James Neill
Waitress ..... Winifred Greenwood
Bass Brothers, Noah Beery ..... Percy Williams
Beverwyck ..... E. Pasque
Second Friend ..... Richard Wayne

By Porter Emerson Browne.
Adapted by Gardner Hunting.
Directed by James Cruze.

SUGGESTIONS

Be sure you bring out the comedy of this picture in your advertising. You have a corking title to work with and one which will suggest any number of angles to work from. The lines given in the advertisements compiled by Paramount will give a good idea of the right angle to plug from. Don't let a serious note enter your advertising or any publicity stories you may send out regarding the picture and, unless we miss our guess, you will have the people coming.

If you care for contests you might inaugurate one on this idea: "How much money would a man have to spend in order to diminish forty million dollars in one year, the money all the while drawing regular interest?" This should interest the children at any rate. On the other hand you might suggest that the man in "Too Many Millions" is up against just such a question and needs help to solve it.

AD TALK

Wallace Reid is to be seen at the ———— theatre on ———— of ———— week in his latest Paramount photoplay, entitled "Too Many Millions," a happy adaptation of Porter Emerson Browne's successful novel, "Someone and Somebody." Mr. Reid is a versatile actor, and has been seen on the screen of the ———— theatre in subjects of both a serious and a humorous nature. While he is generally well liked in either comedy or drama, his forte seems to lie in interpreting the former type of entertainment. His pleasing personality, good looks and ability serve him in excellent stead for assuming the role of Walsingham Van Dorn in "Too Many Millions."

Walsingham is a book agent when first introduced, and not a very successful one either. He is about to partake of a light repast in a cheap restaurant when word reaches him that he has inherited the sum of forty million dollars. Now Walsingham being more or less of an intelligent fellow, even though he isn't a successful book agent is rather shocked at this. Twenty million would have suited him just as well, but when two kind uncles wish a fair-sized Liberty Loan on him he doesn't know how to take it.

Suffice it to say, he does take some of it, but he has just gotten a fair start, when a gentleman of bad habits takes it all away from him. So in company with the girl he loves (even book agents love girls), Walsingham gives pursuit, but is unable to recover the money. So he settles down to work, and the girl settles down as his wife, and they are getting along happily indeed when the crook returns with the money. It's too much for him, and he hands it back. The trouble is that the newly-married pair have been so happy without it that they don't exactly know whether they want it again.

THE STORY

Walsingham Van Dorn is a book agent and not a very successful one. One day he is shocked almost to insensibility on learning that he has inherited forty millions of dollars from two uncles who passed out hand in hand. He visits the offices of the lawyers and meets Wilkins, an old rogue who turns out to be his personal attorney. Van Dorn places all the details in his hands and starts out on an attempt to make a hole in the forty million. He doesn't get very far into it when he tires of the wild life and asks Wilkins if there isn't a nice place where he can settle down. Wilkins leads him to the home once belonging to Mr. Lane. The gentleman has succumbed after being fleeced by Van Dorn's late uncles. His daughter Desiree has been forced to take a job as waitress.

She learns of Van Dorn's fortune, and resolves to retrieve her share. The next morning Van Dorn awakes to find Desiree demanding the money. At this juncture a messenger comes in and announces that Wilkins has decamped with the millions. Van Dorn and Desiree decide to give pursuit, but they don't get very far. In fact, they get no further than a hotel, where they are obliged to spend the night. The hotel takes a notion to burn down, and the two young people barely manage to escape. Their clothes are burned and, to prevent a scandal, they get married.

Van Dorn secures employment in a garage, and with Desiree as his wife is perfectly happy until, quite a while later Wilkins appears at the door of their home and hands over the fortune—all contained in two bags. Van Dorn and Desiree have been so happy without it, however, that they hesitate to take it. The audience's advice is asked on this question.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet. The three's and the six are to be noted in that they accentuate the picture's comedy character and at the same time arouse the interest of the passer-by. One of the one's contains a portrait of star, the other another light scene from the production.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column. These also accentuate the comedy. The one-columns contain poses of star in comedy character, the others humorous scenes.

STOCK CUTS AND MATS ON STAR:—Five one-column, three two-column, two three-column.

ADVERTISING LAYOUTS:—The regular one, two and three-column advertisements are presented on this picture.

Slide and music cue sheet.

CATCH LINES

Wallace Reid in another Paramount comedy in which the fascinating Ora Carewe appears as his leading lady.

Do you think you could make forty million dollars look smaller after you had had access to it for a year? Perhaps you have thought that you could, but at the rate of a wine party every night, two automobiles a month, all silk shirts and made-to-order clothes, and generous contributions to charity, you'd still have over forty millions when you come to count up. Walsingham Van Dorn despaired of ever spending such a fortune.

Suppose, young man, that you woke up one morning and found a pretty girl seated at your bedside demanding two million dollars! This would be embarrassing enough, but when you had to refuse the little request!

A clever adaptation of Porter Emerson Browne's "Someone and Somebody."

James Cruze, whom most of you remember from the "old days" makes his debut as a Lasky director with "Too Many Millions." And it's some debut!

Wilkins tried to give Van Dorn forty million dollars! Van Dorn wouldnt take it. Such a predicament to be in!

JESSE L. LASKY presents
WALLACE REID IN "Too Many Millions"
A Paramount Picture

One-Column Ad Cut

Features---Current and Coming

PENDING THE RE-ARRANGING OF RELEASE SCHEDULES BY THE MANUFACTURERS, ALL PRODUCTIONS PREVIOUSLY ANNOUNCED FOR RELEASE DURING AND AFTER THE FIVE WEEK SHUT-DOWN ARE LISTED BELOW WITHOUT DATES.

Bluebird Photoplays

ct. 7. The Lure of Luxury (Ruth Clifford) 5
ct. 14. Together (Violet Merserau) 5
ov. 18. Hugon, the Mighty (Monroe Salisbury) 5
All Night (Carmel Myers) 5

Famous Players-Lasky Corp.

ct. 6. Border Wireless (William S. Hart).
ct. 6. Man from Funeral Range (Wallace Reid) .....
ct. 6. Battling Jane (Dorothy Gish) .....
ct. 13. When Do We Eat? (Enid Bennett).
ct. 13. Private Peat (Special) .....
ct. 13. Such a Little Pirate (Lila Lee) .....
ov. 17. My Cousin (Enrico Caruse) .....
ov. 17. The Make-Believe Wife (Billie Burke) .....
ov. 17. Gypsy Trail (Bryant Washburn) ...
ov. 25. Women's Weapons (Ethel Clayton).
ov. 25. A Daughter of the Old South (P. Frederick) .....
ov. 25. Mirandy Smiles (Vivian Martin) ...

SUCCESS SERIES (Reissues)
ct. 6. Man from Mexico (John Barrymore)
ct. 13. Seventeen (Jack Pickford) .....
ov. 10. Snobs (Moore) .....
ov. 17. The (Special) .....

irst National Exhibitors' Circuit, Inc.

mbassador Gerard's "My Four Years in Germany."
Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
Italy's Flaming Front" (Italian Official War Pictures)
Pershing's Crusaders."
Shoulder Arms" (Charlie Chaplin).
The Romance of Tarzan."

Fox Film Corporation

FOX EXTRAVAGANZAS
ov. 17. Fan Fan .....
ov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES
ept. 1. The Prussian Cur.....
ept. 1. Queen of the Sea (Annette Kellerm
ept. 8. Why America Will Win.....
ov. 24. Why I Would Not Marry?.....
ec. 1. 18 to 45.....

FOX STANDARD PICTURES
ov. 10. The Woman Who Gave (Evelyn Nesbit) .....
ec. 1. The She Devil (Theda Bara).....
ec. 15. I Want to Forget (Evelyn Nesbit)..
ec. 29. The Man Hunter (William Farnum).
an. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY
heda Bara in "Cleopatra."
Villiam Farnum in "Les Miserables."
nnette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES
ov. 24. Fame and Fortune (Tom Mix).....
ec. 8. The Strange Woman (Gladys Brockwell) .....
ec. 22. I'll Say So (George Walsh).....
an. 5. Treat 'Em Rough (Tom Mix).....
an. 26. Tuck and Pluck (George Walsh)....

EXCEL PICTURES
ov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
ec. 1. Virginia Pearson in "Buchanan's Wife".....
ec. 15. Caught in the Act (Peggy Hyland).
ec. 29. The Danger Zone (Madlaine Traverse) .....

General Film Company

AUTHORS' PHOTOPLAYS
Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.
Shame (Zena Keefe).....7 D

COSMOFOTOFILM
Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)
Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS
The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES
Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D
Des. 1. The Hell Car (Geraldine Farrar) ..

GOLDWYN SPECIALS
For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)
Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Oct. 14. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —
(Louise Glaum)
Oct. 14. Goddess of Lost Lake (Glaum)..... —
(Douglass Natural Color)
Cupid Angling (Ruth Roland)..... —
FRANK POWELL-SUNSET
The Forfeit (Howe Peters-Jane Miller) ..... —
W. CHRISTY CABANNE
The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)
Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange. Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. Her Great Chance (Alice Brady)... 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES
Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)
Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
Irish Eyes (Pauline Starke)..... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 18. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 11. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 11. America's Answer .....
Nov. 18. The Grouch (Montagu Love).....
Nov. 25. The Sea Waif (Louise Huff with John Bowers).....
Dec. 2. The Man of Bronze (Lewis S. Stone)
Dec. 9. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat.....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
Five reels of Intensified Drama.

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels

(Continued on page 2996)

Short Subjects Current and Coming

July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg).....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 10. Why Movies Move.
Nov. 17. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 10. Fiji Does Its Bit.
Nov. 17. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 17. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 10. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....
Nov. 17. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. 5,000 Miles on a Gallon of Gas.....
Dec. 22. Hitting the Hight Spots.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd).....
Nov. 3. Just Rambling Along (Laurel)....
Nov. 10. Hear 'Em Rave.....
Nov. 17. Nothing But Trouble (Lloyd).....

Post Travel Series
Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, Brotosh West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....
Nov. 10. Celebes .....

THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillon, Peggy Shaner
June 2. Thirteenth Episode, Enemy Aliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode.
Nov. 17. Fourteenth Episode, The Orach's Decree.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. King of the Kitchen (Harry Gribbon-Eva Novak).

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? .....
Nov. 25. Maid Wanted .....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph)

"THE BRASS BULLET"
(Two Reels Each)

(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov.18. Sixteenth Episode (The Noose).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2894)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels

UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America."
6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

State Board in Madison Lets Up on the Ban

WHILE many communities throughout the State of Wisconsin have lifted their ban, the greater part of the state is still under the orders of local health officers who are taking great precautions. An order issued by the State Board of Health in Madison Thursday afternoon authorized local boards of health throughout the state to raise the ban wherever conditions will warrant.

The order specifies that if there is a recurrence of the epidemic in any locality where the ban has been lifted restrictive measures shall be immediately taken to bring the epidemic once more in check. The order follows:

"The local health authorities should warn the public that the danger from a recurrence of the epidemic is not passed and, therefore, the people should be warned to exercise every reasonable precaution in safeguarding their health during the next few months. These precautionary measures are especially applicable to localities in which the disease has not appeared to any considerable extent, as well as to localities in which the disease has been extremely prevalent.

"Epidemics of a similar type and character in the past have subsided slowly, and we have every reason to believe that the final disappearance of this epidemic will be slow. Therefore for the next three or four months, and possibly for the coming year, danger from pneumonia will still exist as a result of the serious and widespread infection."

It is easy to see what effect this is going to produce upon the moving picture industry of the state. Every newspaper in the state will carry articles warning the public against crowding and congregating, with the result that the attendance may be cut to a considerable extent.

The epidemic has secured a strong hold on Wisconsin and no place worse than Madison, the capital city. The people have become thoroughly aroused to the situation and are taking precautions that would have been declared excessive at other times. They have developed the habit of avoiding crowded places, and it will take some time before their fears will be allayed. Moving picture managers are looking forward to a hard fight to win back the people.

Madison promoters have gone over their playhouses where it has been necessary and installed new ventilating systems. They are installing washed-air systems that insure the best possible air for their patrons and will do anything reasonable to prove to the people that movie houses are willing to prevent the spread of the infection.

An army health officer upon visiting Madison this past week stated that at no place had he found the epidemic worse than in this city, and advocated a week or two more of inactivity.

The epidemic is beginning to spread into the northern communities from reports received, while in the western section it is not serious. Small communities are practically immune to the epidemic and will lift the ban beginning next Monday.

Local managers have been in the film exchanges booking the best pictures with which to conduct their opening campaign for the favor of the people.

Lansing Public Becomes Anxious for Theatres

WHILE the influenza epidemic in Michigan is improving, no orders have yet been issued setting any date for the removal of the ban against theatres, churches and all public meetings. However, if the situation continues to grow better it is unofficially reported that the lid may be lifted by November 9th.

Telegrams have poured in upon Governor Albert E. Sleeper and Dr. R. M. Olin, secretary of the State Board of Health, at Lansing, both urging and opposing the reopening of all public places. Messages have been especially numerous from churches, particularly Christian Scientists, asking that they be permitted to resume services Sunday. One telegram carried the threat that the "wrath of God" would be directed against them unless they brought about the opening of the places of worship.

W. S. Butterfield, Battle Creek, representing the Michigan Circuit of vaudeville and combination theatres, and Charles Seaman, Grand Rapids, with John H. Kunsky, Detroit, called on the Governor to have the theatres reopened. Their viewpoint was changed and they left pledging their co-operation in the fight against the disease.

Dr. Arthur Hume, Owosso, president of the State Medical Society, emphatically protested against reopening at present. Dr. William De Kleine, health officer at Flint, wired advice to go slow about opening as the situation was still serious. Experience of Eastern communities and advice of government officials and health officers favor keeping the ban on for some time. Hundreds of new cases are developing and there have been many deaths.

The public is becoming anxious to attend the theatre again and see motion pictures, so when the lid is taken off there is every reason to believe that the attendance will be unusually large.

Show Pictures at University of Wisconsin

IT has been reported from Madison, Wis., that arrangements have been completed to show photoplays for the amusement and education of the 5,000 S. A. T. C. men at the University of Wisconsin. Committees were appointed from the various companies, and they in connection with the Army Y. M. C. A. are making the necessary arrangements to provide the cantonment boys with the best in pictures.

THE CENTRAL STATES

November 16, 1918

Picture Stars Are Made, Not Born, Says Samuel Goldfish

"WELL, I hope they won't insist on making a star of him, too," said Samuel Goldfish moodily as we watched a beautiful new leading man at work in the Goldwyn studio.

"What do you mean, they?" we asked; "don't you make your own stars?"

"Of course we don't and never did," he replied. "It isn't the producer nor the director nor the newspaper that makes stars. It is the public—the moving picture fans. They pick their own stars. They select the authors, they determine the style and line of each particular star. They do everything, in fact.

"A few months ago, for instance, it became obvious that 'they' had decided to star Tom Moore. It was no decision of mine. In fact, it was with a wry face that I realized it. Tom Moore was the best leading man we ever had—a perfect juvenile because he is good-looking without being a mere pretty boy, and there is no such thing as a part too difficult for him. He was an ideal foil for either Madge Kennedy or Mabel Normand. So you can see that it was an infernal nuisance when he became a star; it meant not only organizing a new company but finding a new leading man; and that just at present is about one of the hardest jobs in the world.

"The draft has taken so many of them. And those who, for one reason or another, are exempt have acquired an idea that moving pictures came into existence to pay them bank presidents' salaries."

"How can you tell when the public has made up its mind that an actor or actress should be starred?" we asked breathlessly.

"By the size of their mail every morning," replied Mr. Goldfish dryly. "If it fluctuates or is only moderately large I know I have a popular leading man or woman and needn't worry. But when it reaches a certain steady volume—say 300 letters a day—then we have an unfailing sign.

"It is curious, but the stars of the screen seem to engage the imagination of their public far more powerfully than the actors and actresses whom people hear as well as see. Of course, the public is much wider. You would be astonished at the bulk of mail that arrives at the Goldwyn studio every week from far countries. Japanese fans are great letter writers—so are the South Americans, it seems.

"Then, too, the appeal to the eye is stronger than the appeal to the ear. Scientists will tell you that the visual sense is more keenly developed in the great majority of people than the auditory sense. On the other hand, many persons with sensitive ears are more and more inclined to avoid the spoken drama just because their ears are sensitive. Many American actors and actresses are like children—should be seen and not heard."

"But what do you mean by saying that the public selects the authors and the line of work for each particular star? Can't an actor be the master of his fate or the captain of his soul if he wishes to be?"

"He may think he is," said Mr. Goldfish. "But the moment he thinks it too strongly the public promptly puts him in his place. Let a comedian take it into his head that he wants to do serious parts and he will soon be on the rocks. It is the public that decides. And it has a ruthless, positive way of enforcing its decisions."

"The difficulty is," we suggested, "to find out what its decisions are."

"Not at all," said Mr. Goldfish calmly.

"Not difficult? Then why aren't there more successful showmen?" we asked, with the air of one who has just sprung a poser.

"Because most of them try to impose their own tastes on the public, and the public resents it. There is a terrible lot of hocus-pocus talked and written about the show business. It is a matter of plain common sense, calculation and observation."

"Does that mean you think anybody can go to work producing pictures or plays and wait for the public to show him how to do it?" It sounded so easy.

"No, of course not. It requires a certain peculiar quality of imagination, though the most important thing is to be decently humble, to approach the job without an attitude of superiority. There are producers, for instance, who have had the luck to produce one picture which the public liked. They immediately began to think they were a combination of Barnum and George Cohan and Charles Frohman and it was up to them to teach the public.

"Now, if you ever see me trying to convince Mabel Normand and her public that she is not a comedienne—and I am sure she is the greatest comedienne on either the screen or the stage today, that she will be as great some day not very far off as Chaplin—if I ever lose sight of that fact and try to convince the public that she is a Margaret Anglin, you may sit right down and write my obituary. Or if I ever cast Madge Kennedy for a vampire! Of course, these are extreme instances of imaginary foolishness. And yet I have seen things done on the screen only slightly less foolish."

"For instance?" we said, wishing to get away from generalities and hear some real gossip.

But Mr. Goldfish shook his head and hurried away to talk to Los Angeles on the telephone.

Carry On—and On

Is Your morale weakening? No, we thought not.

When they tell you the industry is in a bad way—carry on. Being "Up Against It" is merely the signal to come back stronger than ever.

They Say in Chicago That—

F. C. AIKEN, the world-known Chicago manager of Select Pictures, is now comfortably settled in new and magnificent quarters on the 19th floor of the Consumers Bldg.

AFTER two and one-half amusementless weeks all Chicago theatres are opened, after undergoing a rigid inspection by the health officials as to their sanitary conditions. Houses failing to live up to the regulations issued by the Health Department will be closed again.

DR. ROBERTSON will keep health officers at all of the houses to see that the Health Department regulations are carried out to the letter. Woe be unto to those who trifle with the orders as they stand today. Representatives of the Health Department are to appear regularly on the platforms and stages of all theatres and deliver two-minute talks on "How to Escape the Influenza." A systematic campaign will be waged in this manner to stamp out the disease.

MISS E. M. HOPKINS of the Doll-Van Corp., Chicago office, has just suffered the loss of the one dearest to her. Killed in action—James McClune; the message read.

I. L. LESSERMAN, manager of the Universal Chicago office, is a happy man; with both hands full of telegrams covering the bookings of various exhibitors in the territory now opened up.

ALLEN ROCK, the publicity man for "Lafayette, We Come," has been in Chicago arranging important matters for his company.

JAMES O'NEIL, manager of the Lake Forest, Ill., theatre, has committed suicide, according to reports.

CRESS SMITH, the active manager of the Metro Chicago office, is now happy and wearing a smile—answer: The theatres are reopening.

HARRY WEISS of the Central Film Co.—he who never sleeps—has been spending his enforced vacation traveling through Indiana by automobile.

MAX BALABAN, of Balaban & Katz, is now stationed at Great Lakes, but finds time to run into the city and visit his many friends.

AARON J. JONES, of Jones, Linick & Schaeffer, has returned from West Baden, having entirely regained his health and ready to handle the large volume of business that he is looking forward to this season.

C. E. ELLIOTT, of the Playhouse, Chicago, has recovered from his recent attack of the "Flu."

LINCOLN SQUARE THEATRE, Decatur, Ill., has been purchased by the Decatur Theatre Co., who will operate it from November 1.

A. A. NELSON, manager of the Colonial theatre, Galesburg, Ill., has been seriously ill for the past four weeks.

C. SANFORD HARRISON, general manager of the Bear State Film Co., reports that their production, "The Vigilantes," has been taken by the Central Film Service Co. of St. Louis for the State of Missouri.

C. J. HAFFERKAMP, formerly manager of the Troy theatre, is now in charge of the Plaisir, Crawford and Irving Park Blvd., Chicago.

IT it reported that a deal is on foot whereby the Hoyburn Theatre Company is about to purchase the Bodkin and Keane interests in Evanston, Ill., thereby giving the Hoyburn people the control of the town.

C. C. WHELAN, manager of the George Kleine System, Chicago branch, reports that the exhibitors are coming to life in all quarters, supplied by the Chicago office as evinced by telegrams, letters and personal calls that are increasing daily.

NATE ERBER, of the Lincoln Square theatre, Decatur, Ill., has resigned as manager.

CHAS. DAHLER, of Abingdon, Ill.; Carl Mueller, of Rock Island, and Pete Wales, of Lanark, Ill., have been Chicago visitors, arranging their bookings pending the raising of the "Flu" lid.

MR. AND MRS. NATHAN ASCHER have returned from their New York trip.

FRANK J. REMBUSCH, the well-known Indianapolis exhibitor, and manufacturer of the Rembusch screen, has been a busy gentleman in Chicago for some few days.

THE DOLL-VAN CORPORATION has purchased the Wm. S. Hart picture, "Lion of the Hills," which is said to be a brand new picture, and not a re-issue.

SID GOLDMAN, Chicago manager of the Jewel Productions, has secured the Ziegfeld theatre, Chicago, for a run of their new production, "The Yellow Dog," Henry Irving Dodge's big story, vividly dramatized from the "Saturday Evening Post" and Harper & Bros. book.

OTTO MARAUGHN, manager of the Lincoln theatre, Fulton, Ill., is now stationed at the Great Lakes Training Station, but is a frequent visitor in Chicago.

FROM indications winter will soon be here.
A. J. Jones has his winter top on his automobile.
George Moore, of the Orpheum theatre, is trying out his radiators.
Harry Weiss bought a set of skid chains.
R. C. Seery is organizing a Poker Club.
Sig. Faller, of the Bijou Dream, has bought a fur coat—Class.

JOE FRIEDMAN, of the Celebrated Players Film Corporation, wonders if you know what an optipessimist is. If not, he would be glad to enlighten you.

GEORGE KLEINE and his able assistant, Myrel Smith, made a flying trip to New York. Rumor has it that there will be some big doings presently. Something that will make all branches of the industry sit up and take notice.

MRS. EMMA COHEN, manager of the Casino theatre, located on Madison street, has the distinction of being the first one to open in the Loop, Thursday, October 31. The lady beat them all to it and was reaping a harvest long before the others started.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager
PATHE EXCHANGE
Consumer's Building
FRANK B. ROGERS
Branch Manager

News and Gossip of Springfield Theatres

SPRINGFIELD theatre managers are an optimistic lot—not one of them being very much excited about the enforced shutdown caused by the influenza epidemic.

W. W. WATTS, owner of the Gaiety and Vaudette theatres, says: "If by closing down our theatres for three or four weeks we can safeguard the health of the public, we are perfectly willing to do so. Lives are more important than all else. Of course we stand to lose a great deal, but it is all for a good cause. We have no complaint to make. During the shutdown we have made many alterations and improvements, and fixed things up generlly, and we hope our patrons will appreciate the changes when the opening time comes."

HARRY LOPER, of the Lyric, stated to the MOTION PICTURE NEWS' representative: "We look for increased business after the epidemic passes, and believe the public will attend the theatres in larger numbers than before. The closing down for a couple of weeks does not make a great deal of difference one way or another. We only hope that our closing has resulted in checking the disease which has proved so deadly, at least helped the health authorities in stamping it out. We have utilized our idle time in completely renovating and decorating the theatre—a matter which could not have been done had we remained open."

W. D. CAVE, of the Chatterton, says: "We will stay closed as long as the board of health wants us and without a murmur. In fact, we believe we are saving money by being closed. As an example of how badly scared Springfield people are of influenza, the leading restaurant of this city, which is always crowded, served several hundred less people on last Saturday than usual. Since then business has again decreased. If folks will not go to a crowded place to eat, they will not go to the theatre. We have again set back the engagement of 'Hearts of the World,' and will not bring the picture here until the situation has been restored to normal. We think it most unwise to open the theatres at this time—from a financial standpoint."

ED KUNZ, of the Princess, had the following to say: "I really believe we have saved money by being closed. With high priced films on, and the papers warning the public to keep away from crowds, it is almost a certainty that all theatres would have had poor attendance, had we been allowed to remain open. So, in this respect, I am not sorry the board of health issued the closing order, in fact we expected it sooner. I believe that business will be extra good after the opening—and maybe at the end of the year we will find ourselves as far ahead in the long run."

GEORGE RIORDAN, of the Majestic, states: "Business was cut to half the last week we were open. I feel that we would have suffered greatly had we kept open, because the public would not have attended our shows—no matter how good they might have been. The closing order has really saved us money."

W. W. WATTS, owner of the Vaudette and Gaiety, and Harry Thornton, manager of the Gaiety, were in Chicago the first of the week of October 20th. They had a look at the new Riviera theatre, and pronounce it the prettiest playhouse they have ever seen.

ADOLPH KUNZ, one of the owners of the Princess, has been ill for several days with influenza, probably contracted in Chicago on a recent business trip.

ED MAISEL, of the Capitol, has been putting his house in order for the past two weeks. Ed is not being worried about the closing order and says: "We will make it up when we open again."

ISADOR BURNSTINE, of Lincoln, and former owner of the Casino and Capitol theatres of this city, lost another brother this week with influenzt. This makes two of Mr. Burnstine's brothers to die within seven days.

THE outlying theatres—Pekin, Empress, North End Circle and Palace—are being overhauled preparatory to opening.

MAJOR H. T. LOPER and Mrs. Loper returned to Chicago after visiting with their son, Harry Loper and family. The Major expressed his delight at being able to get away from business for a few days. The Lopers operate the Kinbark theatre, on the south side of the big town.

SEVERAL of the theatres will be short of operators when the reopening takes place. It is understood that some of the boys have secured better paying positions, and that they intend sticking to them. The high wages being paid in some lines—due to the labor shortage—has been an obstacle theatre managers have had to contend with here for some time

GEORGE PEHLMAN, former publicity man for the Lyric, writes from Liverpool that he and his company are O. K. George is with Hospital Unit "W," Dr. Ottis' crack outfit, and they are stationed at a base hospital for the duration of the war. Pehlman tells about making a flight, in which the aviator gave him cold-blooded chills by looping the loop, flying upside down, and making nose dives and tail dives.

OFFICE seekers who had prepared slides to be used in the picture theatres during the now fast waning political campaign will not be able to use them. This has always been a popular way of getting before the public—and a profitable way for the theatres who felt that they could show them.

TOO bad the theatres could not have been open to take advantage of the extra hour's business caused by the turning back of the clock on Sunday, October 27. The houses really lost business when the hands were moved up last spring, and it is safe to assume that there will be some gain from the giving back of the lost minutes.

Fine Shot! The Press Agent Says This Is William Duncan Flying Through the Air in One of the Most Recent (and Most Successful) Vitagraph Serials

New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

Central States Edition Brings Results Promptly and Plentifully

THE Savoy and Royal theatres, owned and managed by the Kerasotes boys—Louis and Gus—are being painted and fixed up in grand style.

HARRY LOPER has received word that his brother, Lieutenant Russell Loper, is stationed near the Verdun front in France.

THE following editorial was printed in the Illinois State Journal the morning after the closing order, under the caption "-Closing the Theatres":

"Springfield's theatres responded promptly to the closing order of the state department of health. The houses were darkened promptly, and with cheerfulness the proprietors prepared to make the best of the situation.

"In thus evidencing their disposition to co-operate with the public authorities, the theatre managers show the same disposition which has characterized their conduct with respect to war work. Every patron of these places of amusement has been impressed with what they have done in aid of Liberty Loan campaigns, the Red Cross activities, and their contributions along these lines have been the subject of much favorable comment.

"The closing of the theatres means a heavier sacrifice than any heretofore made. In every instance, it represents a direct money loss, accompanied with a suspension of serious consequence to the business. To darken a playhouse is always disastrous, particularly where the suspension occurs in a theatre which has a steady daily patronage. In view of this fact, the attitude of Springfield's managers furnishes an excellent example of public spirit to others who may be called upon to make sacrifices."

RECUPERATION

When business becomes normal again added effort will be necessary to put things where they were before.

ADVERTISING

is the best restorative known. It has never failed. And the

CENTRAL STATES

is the proper section in which to keep in touch with the exhibitors and distributors of Wisconsin, Illinois, Michigan, Indiana and Iowa..

Directory of New Theatres

ARIZONA

A business building will be re-constructed into a motion picture theatre at Nogales with a seating capacity of 400. Messrs. Encinas and Aquilar are the promoters.

CALIFORNIA

The Miller's beautiful new California theatre will be completed by November 15. It is located at Main and Eighth streets, Los Angeles.

The Coliseum theatre, with 2,200 seating capacity, and under the management of Samuel H. Levin, is now completed and scheduled to open at once. The location is at Ninth avenue and Clement street in San Francisco.

WASHINGTON

The recently completed American theatre at Sunnyside had its formal opening. It seats 700 and was erected at a cost of $20,000.

OHIO

The New Palace theatre being erected on Sixth street in Cincinnati by the Longacre Construction Company is expected to be ready by March 1.

KENTUCKY

An appropriation of $25,000 has been granted for the erection of a new Liberty theatre at Camp Zachary Taylor, near Louisville. The present Liberty theatre there will be used as a graduation hall.

NEW YORK

Edward Margolies announces that he will erect a 2,000 seat theatre at Broadway and 160th street, New York City.

INDIANA

At Fort Harrison barracks a Liberty theatre will be erected to seat 1,600 persons.

Michigan Lifts Ban on November 8

AT a special conference held in Detroit on Saturday, November 2, Governor Albert E. Sleeper, of Michigan, said that the state wide ban on amusements and public gatherings would positively be lifted on and after Friday, November 8, and possibly a day sooner. However, he felt sure that it would be possible to do so on November 8th, unless meanwhile there was a sudden increase in the epidemic which was almost impossible in view of the preventive methods being used to combat the disease. The governor publicly announced that the closing of theatres, amusements and public gatherings was not a political move but was forced upon him by the state board of health and the mayors of 25 of the leading cities of the state. "In view of their recommendations after investigating conditions in their respective localities, I could take no other step than to close public gathering places until the crisis had passed and until the state board of health felt sure there would be no further danger. In times like this with people sick in every section—with many lives being wiped out by the epidemic, it puts every business man in a rather sensitive position. Of course, the loss is heavy in dollars and cents, but on the other hand, the safeguarding of public health is always the first thing to be considered. Many people do not realize the seriousness of disease until it hits their own family and then they take an entirely different attitude of the situation."

The Detroit film exchanges will continue to follow their original plan of booking—setting all dates back and practically starting bookings from where they left off. This is entirely satisfactory to exhibitors.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are today fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Rabbi Wise
The Secretary of the Navy	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
Lyman Abbott	Alton B. Parker

and the entire nation.

MAIL THE COUPON NOW

OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

Address .....

Heard in Detroit

GEORGE W. TRENDLE, of the John H. Kunsky Enterprises, Detroit, was down to the office for the first time in two weeks on November 2. He battled with the influenza disease and finally rallied.

THROUGHOUT the three weeks' closing, Charles H. Miles of the Regent and Orpheum theatres, Detroit, ran advertisements in the newspapers on his coming picture attractions. He was the only Detroit theatre that used an inch of newspaper space. When the Regent reopens Henry Santrey will again conduct a Victory Sing in connection with 3,000 trained voices.

UP to the time of writing no successor had yet been appointed to Dave Prince, Triangle manager, in Detroit.

A. J. REED, George Kleine manager in Detroit, is arranging to transfer his headquarters from the present Kleine exchange in the film building to the offices of the General in the same building. This will not take place, however, for several weeks.

WHEN W. W. Hodkinson productions are released through Pathe about November 23, C. A. Meade will be in charge of the Detroit selling. He was appointed Hodkinson representative several weeks ago, and will continue to act in that capacity when the change in distribution is made.

JOE HORWITZ has purchased the half interest of George Backer, New York City, in the Foursquare Exchange, Detroit, giving him complete control and sole owner. Mr. Horwitz has been a half owner of the exchange which is conducted in the film building. Mr. Horwitz has had a rather interesting career. He came to Detroit originally from New York about 18 months to sell for the Universal exchange. Within a few months he had built up a large following and was one of the most popular film salesmen, being given the nickname of "Hustling Joe." Then he went with Foursquare Pictures through friendship with M. H. Hoffman, later buying a half interest. He is now the sole owner. His success in Michigan within such a short space of time is due to his fair treatment to everybody and the confidence which exhibitors place in him. He is now the sole owner also of Today and the Mad Lover for Michigan, and is in the market for other big productions.

JERRY ABRAMS, representing The Wharton Producing Co., David Horsley, representing his own productions, and M. H. Hoffman, who came in the interest of his new picture, "Suspicion," were recent visitors in Detroit.

THE Delft Theatres, Inc., have purchased the Strand theatre in Escanaba, giving them two houses in that city. This gives the corporation complete control of the theatre situation in Escanaba, Marquette and Munising, of northern Michigan. H. S. Gallup is general manager of the corporation, which L. L. Jacobs is in charge of the situation in Escanaba.

COL. W. S. BUTTERFIELD, owner of the Butterfield circuit of theatres in Michigan, anticipates that theatre business will be better than ever when the theatres reopen as people will "want to make up for lost time."

A BABY BOY, eight pounds, named Alfred Merle, was born to Mr. and Mrs. A. J. Reed (manager of the George Kleine exchange, Detroit) recently. His middle name is taken after Merle E. Smith, general manager of exchanges for George Kleine.

ARTHUR S. HYMAN has decided to operate in the future under the style of the Arthur S. Hyman Attractions, Owen building, Detroit, instead of the Dawn Masterplay. His first new release will be "Wives of Men." He also has purchased "The Million Dollar Mystery," revised edition, and several other productions.

Flagg Interested in Musical Scores

THE publicity department of Famous Players-Lasky this week announced that the matter of suitable musical accompaniment in the presentation of screen comedies has aroused the interest of James Montgomery Flagg. Exhibitors, even some of those who pay a great deal of attention to their musical programs, for the most part fail to study carefully the possibilities which these short subjects offer, is the opinion of the creator of the delightful screen satires known as Paramount-Flagg Comedies. Speaking on the subject the other day, Mr. Flagg said:

"From the earliest days of motion pictures almost to the present time, there has been but one type, generally speaking, of screen comedy. That is the so-called slapstick variety. I freely grant their popularity and their value, too, as entertainment. Now, there is a certain kind of music that is played with all these comedies. It is rag-jazz-biff-boom-bang music. It has to be, there is no alternative. But I wish that orchestra leaders would not play that kind of music with my pictures. They are not that kind of comedy.

"These comedies of mine are different. They are not, and they are not intended to be, mile-a-minute, catch-as-catch-can laugh riots. The tempo is much slower. They are not even meant to fill the plac of the other kind or even to compete with them. They appeal—if they do anything—especially to people who like to watch themselves—their own characters, or preferably their neighbors' characters—unfold before them on the screen—their human foibles, their failings, the absurdities of American life. While the other type of comedy yanks a guffaw out of the system, these pictures of mine, I hope, will call forth chuckles.

"I have sat in motion picture super-theatres while some of my pictures were shown, and I have squirmed as the 'symphony' orchestra strained its esteemed lungs, arms, legs, fiddles, drums and watchman's rattles in a supreme effort to live up to tradition and bust the eardrums of the audience—so that I could hardly see the screen. Why shouldn't exhibitors exercise their artistic judgment in the selection of instrumental accompaniment for my pictures in proportion to their effort in presenting the five-reel dramas?

"Broadly speaking, the Paramount-Flagg comedies require a more subtle kind of music—waltzes, humoresques, ballads, etc.—not the explosive jazz of the cabaret. It will harmonize with the pictures, where the whizbang brand only irritates because it is discordant. Harold Edel, who shows my pictures at the Strand, has the right idea. He studies them carefully and his accompaniments are invariably harmonious. I wish that every Paramount-Flagg exhibitor in the country might drop in at the Strand when one of mine is shown, and then pattern his music after Mr. Edel's methods. Then, I am sure, my cause for complaint would be removed."

Review of Latest Publications

1—"Oriental Suite" by Irenee Berge. 1. Arabia (Arabian Festival March)—2. India (Hindu Prayer)—3. Spain (Moorish Dance)—4. Egypt (Homage to the Sacred Ox)—5. Japan (Geisha Dance)—6. China (Dance of the Mandarins). Pianists and organists will be much interested to know that Irenee Berge, whose moving picture music has achieved international fame, has made another valuable contribution to this class of literature. These numbers are not alone highly characteristic of the different countries, but the themes employed are of classic beauty. This work is only issued for piano solo. The orchestration will be brought out in the near future. (Ross Jungnickel, 15 Whitehall St., N. Y.)

2—"Grande Marche Triomphale" by Irenee Berge. This grand march of noble and heroic measure has been sponsored by "The American Relief Legion" as the American Wedding March. This number will prove a boon to the average pianist, for while it is tremendously effective, the technical difficulties have been reduced to a minimum in this piano solo edition. (Ross Jungnickel.)

3—"Rainbow March." Mr. Louis Maurice, the well-known composer, has just published through the house of Feist an inspiring march, the "Rainbow March." It is respectfully dedicated to the soldiers and sailors of the U. S. A. and is considered a sequel to that other popular march "The Great Divide," written by the same composer for the famous dramatic story of Henry Miller.

4—"When You Come Back." Want to start a riot! Then play Geo. M. Cohan's latest hit. Great one step—bigger than his previous one—"Over There." Play it, sing it, whistle it, and help win the war. (Fischer-Witmark Orch. & Band Dept., Cooper Square, N. Y. City.)

5—"Do-Re-Mi." Fox-trot by Otto Motzan. Here's a distinct dance novelty for you. Leaders call this the classical fox-trot and it's some dance favorite. A mighty good number and a masterly arrangement. (Shapiro, Bernstein & Co., 228 W. 47th St., N. Y.)

6—"Liberty for All." By Alfred Francis. The snappiest, brilliant and most effective march hit of the year. It's the greatest military march of the age, the kind of a march that made Sousa famous.. (Shapiro, Bernstein & Co.)

7—"You'll Find Old Dixie Land in France." Fox-trot by Geo. W. Meyer. Here's a brand new one that is simply a gem. (Feist Edition.)

8—"A Rainbow from the U. S. A." The big hit of "Everything," the New York Hippodrome super-spectacle. Fox-trot by Percy Wenrich. (Feist Edition.)

9—"When I Get Back to My American Blighty." A new 6-8 number that is full of American "pep." One-step, by Theo. Morse. (Feist Edition.)

10—"Berg's Descriptive Series," by that famous composer of music for the film, Gaston Borch. "Silent Sorrow" (Characteristic Andante Pathetique), "Peacefulness" (A Beautiful Andante Simplice Idyl), "The Crafty Spy" (An Original Descriptive Mysterioso), "Battle of Ypres" (A Characteristic War Scene), "Turbulence" (A Melodious Allegro Agitato Con Fuco), "Perpetual Motion" (An Allegro Agitato a la Tarantelle), "Slimy Viper" (A Mysterious Tone Picture). (Belwin, Inc., 701 Seventh ave., New York.)

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Every Sale Means a Satisfied Customer

MR. THOS. P. RONAN, Palace Theatre, Danville, Ill., says: "There sure is some class to the new screen."

MR. H. M. FERGUSON, Gem Theatre, Centralia, Ill., says: "I can highly recommend this screen to my fellow exhibitors and will be glad to demonstrate to them at any time."

MR. APPLEBAUM, Argmore Theatre, Chicago, Ill., says: "Best screen on the market." Second order for one to be installed at the Prairie Theatre.

AN ORDER FROM YOU WILL BE AN ADDITION TO OUR LIST OF SATISFIED CUSTOMERS

Chicago Branch

UNITED THEATRE EQUIPMENT CORPORATION

R. H. FULTON, Manager

512 So. Wabash Ave. Chicago, Ill.

CARRIED IN STOCK for immediate shipment. Everything for the motion picture theatre, except the film.

An Avalanche!

Yes, when we started the COMPLETE PLAN BOOK it took the country by storm. "Just a year or so ahead of any other trade publication in the field," is what they all say in letters of congratulation.

Turn To It

in this week's issue and you will have to look no further to find out anything about ANY picture reviewed. Everything is there—review, Ad Talk, suggestions, catch lines and innumerable aids.

Exhibitors

will find this a great boon and a box office saving. It's what they have needed for a long time. Just file this section out of MOTION PICTURE NEWS each week.

It Will Save You Money and Time

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
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Colorado Experiences Fifth Week of Influenza Ban

ON October 28th Colorado theatres entered upon the fifth week of inactivity due to the closing order of the State Board of Health on account of the epedimic now raging throughout this and other states nearly all over the country. So far as Colorado was concerned on October 29th, there is small hope of the ban being lifted much before two weeks. The situation in the state is still very serious and the authorities are inclined to take no chances on a premature opening.

For several days past new cases reported in Denver daily have averaged two hundred, and there has been a total of approximately 250 deaths. The mortality records for the whole state have been broken. Pueblo's daily average of new cases is about two hundred.

New Mexico, Wyoming and Idaho report little improvement in the situation. The epidemic is abating in Utah with the exception of Salt Lake and Ogden, where strict quarantines have been maintained.

The Nebraska authorities have rescinded the closing order in several sections of the state, effective on midnight, November 1st, but quarantines will be maintained in localities where the disease is not under control.

Omaha lifted the ban also at midnight November 1st. Theatres there opened on Saturday, and several houses started with a program beginning at one minute after midnight on October 31st.

Clift Believes Day of War Play Is Gone

DENISON CLIFT, special feature writer for William Fox's West Coast studio, and formerly of the Lasky and Ince scenario staffs, believes that the war play, with its battle scenes, will soon vanish.

"But there will be war plays and war plays for fifty years and more," declares Clift; "not the kind of pictures that have won popularity during the war, but stories dealing with the myriad social questions and problems growing out of the war. The influence of the war will be felt in stories, plays and literature in general for several generations."

Clift has completed scripts for several Fox stars, including "The Coming of the Law" for Tom Mix, "Quicksands" and "The Sneak" for Gladys Brockwell, "The Danger Zone" for Madeline Traverse, and is now at work preparing versions of other stories for winter work at the studio.

Merle Davis Takes Management of Ansonia Amusement Company

THE most important theatre sale of the year in Montana was consummated at Butte when Phil Levy, largely interested in the Ansonia Amusement Company and its general manager, disposed of his interests to Joseph Oppenheimer, well-known Butte capitalist.

Mr. Levy, who is president of the Montana Exhibitors' League, having served at the head of the state picture men's organization for the past four years, retires. He will remain in Butte looking after other business interests.

Close on the announcement of the sale of the Levy interests in the amusement company comes the official report that Merle Davis, well-known advertising man and artist, has been selected general manager and E. Marshall Taylor, former manager of the Orpheum, will serve as assistant general manager.

The Ansonia company is the largest in the state, operating the Ansonia, Orpheum and Broadway theatres in Butte, the New Marlowe in Helena, and the Pantages in Great Falls, as well as booking Pantages through Montana.

Mr. Levy has been in the show business in Butte for seven years and has been successful. With his retirement also comes the resignation of W. W. Wisner as manager of the Broadway. Mr. Wisner will devote his entire time to his advertising business.

For seventeen years Mr. Davis, new director of the Ansonia houses, has been advertising manager and artist for the Symons Dry Goods Company, a leading Montana store.

The new management is taking advantage of the "flu" shutdown by making extensive improvements at the Ansonia and Orpheum. Both houses are being dressed up a bit. The inside ticket office at the Ansonia is being eliminated and the usual custom of a ticket booth near the street will be adopted.

Selected pictures will be a feature. The old Princess theatre, now closed, will be used as a projection room where every picture shown at any of the Ansonia houses will first be reviewed. The patrons will be given only such selected and reviewed pictures. The censorship will be in the hands of the managers and if it does not measure up to the requirements the picture will simply not be shown.

At the Ansonia the full picture program will be shown and in addition two Hippodrome acts booked by the Kelly-Burns circuit. C. W. Eckhart will continue as manager of the Marlowe of Helena, a new house featuring moving pictures and also playing the big road attractions.

THE WEST COAST

Rosebaum Elected President of Northwest Board of Trade

H. G. ROSEBAUM, newly elected president of the Northwest Film Board of Trade, is manager of the Seattle branch of the Famous Players-Lasky Film Corporation and one of the best liked men on Film Row. He was elected because of this and because the members wished to continue to have a man with energy and force at the head of the organization. The Northwest Board has made a wonderful name for itself. Many Eastern Film men have praised its work and have commented that it did better work then the Eastern boards. Mr. Rosebaum has always believed that the exhibitor is the most important link in the industry and in order to uphold it, he believes that the board should do all in its power to make things as easy as possible for the exhibitors.

The retiring president, J. A. Koerpel, manager of the Seattle office of the World Film Co., is given great credit by his colleagues for giving the name of The Northwest Film Board of Trade the wonderful one it has for efficiency, consideration and willingness to help the government in every way possible. One of Mr. Koerpel's latest ideas has been to establish "Emergency Stations." This will, in many instances, bring some of the small country show houses 4,000 miles closer to Broadway. These emergency stations are nothing but railroad station houses, where films will be left in care of railroad men, so that in case an exhibitor does not receive his films on account of the poor train schedule, a snow storm, etc., he can travel to one of these stations and obtain some sort of a film. This is but one way of co-operating with the producer.

The board also co-operates with Uncle Sam, who has praised it, by helping sell his bonds and producing pictures that show war events.

H. G. Rosebaum, Manager of Seattle Branch of Famous Players-Lasky, Who Has Been Chosen President of Northwest Film Board of Trade

Portland Exhibitors Want Allowance for Time They Are Closed

SINCE October 10, all picture houses and theatres of t city have been in darkness, but at the present time, inc cations are that the quarantine ban will be lifted in about t days.

On Thursday, October 24, a meeting of all theatrical a amusement interests men was held at the Heilig theat there being present more than 30 members of the amuseme fraternity. Among the matters which were introduced in t discussion were those of the influenza ban, the new tax b which is now before the Senate, and the matter of rents du ing the time in which the closing order is in effect. A cor mittee composed of the following men was elected: Walt Armstrong manager of the Strand theatre, chairman; secr tary, Walter W. Kofeldt; W. W. Ely, Hippodrome theatr Sol Baum, manager of the Universal Film Exchange; C. I Hill, of the Paramount Art-Craft Exchange; William Pang manager of the Heilig theatre; Joe Bratt, manager of the Ecl theatre; G. T. Holtzclaw, of the Circle theatre; Larry Hea ing, of the Lyric theatre; Frank McGettigan, of the Orpheur and Calvin Heilig, of the Heilig theatre.

This committee of men met in the office of Mayor Bak Friday morning with Dr. Parrish, City Physician, and D Sealy, of the State Board of Health. The committee r quested that more drastic action be taken in regard to t quarantine ban which had been put on the city. It w pointed out that numerous department stores were holdi sensational sales, which resulted in drawing large crowds their establishments. It was pointed out that in several par of the city the orders of quarantine were not being obeye The committee stated that so far, it would seem as if the th atres and churches were being discriminated against. The requested that the ban be placed on the city tighter than eve

The committee also appointed drew up a set of resolutio to be submitted to the various landlords whose premises a being occupied by the theatres. In these resolutions it w requested that the landlords make some allowances to the tenants for the time that they are closed, and it is expecte that the landlords will be very fair in this matter, as son four or five have voluntarily signified their intentions to me with the unusual conditions.

A telegram was sent to senators McNary and Chamberlai at Washington, D. C., reading as follows: "At a combine meeting of all of the Oregon theatrical interests held in Por land today, a resolution was unanimously passed that on a count of the influenza epidemic causing the closing of th atres which naturally is resulting in a great loss of revenu to the parties concerned, we ask that you will use every e fort to afford some relief in the bill increasing the war ta on amusements. Inasmuch as the immediate levying of suc a double tax coming on the heels of the closing order it wou cause great financial embarrassment."

Fear L. A. Samuelson Lost at Sea

GREAT apprehension is felt among the moving pictu men of this city, as to the fate of L. A. Samuelson, wh was on board the Dumaru, a Portland built vessel, which w lost between Guam and the Manila Islands. L. A. Samuelst has been connected with the Pathe Exchange for four yea He was a booker with the Portland, Seattle and Minneapol Exchanges, when Walter W. Kofeldt was manager.

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Latest News Around Seattle

AS to the closing of the theatres in Seattle, no one manager wishes to give his opinion for publication. The consensus of opinion, however, has been that a little politics has been brought to play, together with the "flu" scare. All managers and exhibitors have willing to help the city administration do away with the "flu." Nevertheless, they could not see why the theatres could not stay open in Seattle when they were open in New York. One manager remarked that as far as cleanliness and ventilation were concerned, there were very few houses all over the country that could, as a whole, compare with those of Seattle, and that if the city officials would allow the houses to stay open the managers would fumigate them as many times a day as the officials desired. All seemed to think it perfectly proper that the houses should be closed until all were perfectly cleansed and arrangements were made to keep them in that order. They would be glad to ask anyone to leave in case they sneezed.

AMONG those recently seen on Film Row were N. E. Hoff, Fred Mercy of Yakima and T. E. Edmundson.

AFTER the City of Prosser was closed for a few days on account of the "flu," the Mayor opened it again. The manager of the Prosser theatre then ordered "To Hell with the Kaiser" and after two big days the town was closed up again.

L. P. CATTER of Baker, Oregon, is remodeling the Baker theatre and is making it ready for high-class road shows. On account of war conditions he will employ girl ushers, who will wear white shoes, blue stockings, white skirts and blue middies. S. J. Idem was promoted assistant manager.

EUGENE LEVY, manager of Levy's Orpheum, has decided that he will add musical stock productions to his motion pictures. Changing off from one to another.

Ruffner Expresses Opinion of the Four Weeks Close Down

THE cessation of film manufacture for a thirty-day period may prove a boon to the producer, but the enforced shutdown of theatres is almost disastrous to the exhibitors, according to the opinion expressed by Ralph Ruffner, manager of the Rialto theatre, Butte, to a Motion Picture representative.

The Rialto is one of the leading houses of the Northwest and is devoted exclusively to moving pictures and music. It is one of the celebrated string of Jensen-Von Herberg theatres.

"The theatre managers are called upon to face a crisis in their business which is without precedent. The closing orders came like a bolt from the blue and we had no time to adjust ourselves to the new conditions so suddenly brought up. We simply had to obey the orders and think at leisure."

In this manner did Mr. Ruffner express himself. "We are not complaining, but every theatre closed is hit just in proportion to its size," he continued. "But from the standpoint of the employes do I see an even more vexatious problem. For instance, at the Rialto alone forty-five employes are out of work and will be until resumption, the date yet being indefinite. All of these bought Liberty Bonds of the fourth issue. In fact this house and employes subscribed 100 per cent. Some of them, I personally know, went the limit and now will be unable to meet the next instalment. It is up to the banks or the Government to permit them doing so by some arrangement or other.

"What goes for the Rialto in this respect may be said of every other house in the city."

Another item referred to by Mr. Ruffner was the loss of revenue resulting to the Government. In Butte, from the theatres alone, if the shutdown lasts a month, the tax loss will be $10,000.

"Not in a spirit of criticism do I wish to point out this defect in the orders of the Board of Health, but so that it may be helpful should another such calamity ever befall us again," he said. "It is evident that the Board has not gone far enough. It should be 'all or none' in respect to shutting up everything possible or else nothing. In Butte only the theatres, churches, schools, public gathering places and pool halls were closed. The danger to exposure to the 'flu' germ exists at non-essential stores and many other places."

Speaking of conditions in the theatre as regards ventilation and fumigation the manager stated: "We have one of the most complete ventilation, cooling and heating systems in the country. We can freeze or steam people on short notice. We can fill all space quickly with disinfectants. In fact the Rialto is a good place for people to come if they want to be disinfected."

Mr. Ruffner commented on the fact that the month of business which is plucked from the theatre calendar is one of the best of the year. "The average theatre, generally speaking, overcomes its inevitable natural losses resulting during the summer months by way of retrievement by November 1. Now that opportunity is snatched away. A cream month is gone."

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In and Around Denver

DENVER theatres are ready for the opening on short notice, and it is certain the fans will require equally short notification. Several of the Curtis street houses have undergone extensive alterations during the enforced closing period, including the Rivoli, formerly the Paris, which changed hands a few weeks ago. This popular rechristened show house will open with Thomas Dixon's "The One Woman" and a special musical program.

AT Colorado Springs, Frank Tammen, owner of the American theatre, has completed extensive improvements which included the remodeling of his entire front and redecorations, which involved an outlay of $20,000. He will open with the First National's production, "Romance of Tarzan," or Sessue Hayakawa in "His Birthright," released just before the closing order through Mutual.

M. H. TODD, manager of the Princess at Cheyenne, and his wife are staying in Denver until the ban is lifted. He says conditions in Wyoming are very bad.

WALTER S. RAND, district manager for General, has successfully dodged the "floo" and is spending ten days in Denver. When asked about business in his district he said: "Just fine"; but quickly corrected his statement and added that his answer was merely force of habit.

R. H. McCLUSKEY has resigned as salesman for Mutual out of Denver. He will operate the Strand at Hoisington, Kan., which was closed several months ago by W. T. Hollar.

E. B. REMINGTON, another Mutual salesman, is working in the beet fields in northern Colorado at $5 a day and find yourself. He will return to Mutual when the game is on again.

EDWARD ARMSTRONG, district manager for Universal, is back from Butte and Salt Lake. He says that "floo bird" ought to be sent back to Germany.

MAX ISLAR has taken over the Gem theatre here, which was formerly operated by Mrs. Anna Jordan, who is now in Seattle.

P. G. ARMBUS, owner of the Royal at Gehring, Nebraska, has purchased the Liberty at Lusk, Wyoming, and the Opera House theatre at Manville. He expects a big business at his new houses on account of the oil boom in that section.

R. J. CHURCHILL, former local manager for Fox, has left for Camp Kearney in California on a general call. Mr. Churchill resigned his position with Fox early in August, expecting a call in September. He was experienced and very popular here and his departure is a matter of much regret. He was formerly salesman in Kansas City territory for Artcraft when that organization first opened an office there, and later opened with Geo. Klein when he established his service in Kansas City. He was also connected with V. L. S. E. when they first opened at that place. He was in charge of the Denver Fox headquarters fourteen months.

Unfinished Productions Bridge Gap at Famous Players-Lasky Coast Plant

IN connection with the closing of the picture theatres in various parts of the country temporarily and a resultant suspension of releases, Frank Garbutt, West Coast business manager of the Lasky studio, outlined the conditions at the big Pacific Slope plant of the Famous Players-Lasky Corporation and at the Morosco studio. Mr. Garbutt stated that Cecil B. De Mille began work on a new picture, as did Ethel Clayton. These two pictures will be completed, as will those of Vivian Martin at the Morosco plant and Bryant Washburn, when all will take four-week lay-offs. Lila Lee and Wallace Reid have both completed their pictures and have stopped work for the same period. Those stars who are now in work will take their lay-offs at the end of the pictures, as to shut down in the middle of the productions would entail great loss and extra expense. As the lay-offs will not all occur at the same time, the studios will not be entirely shut down, and as a consequence only a certain proportion of the workers will be idle at any time during the period of partial inactivity.

There is every belief that the climatic conditions of the West Coast will result in an early victory over the disease that is now prevalent.

Cecil B. De Mille made a fine start on his new Artcraft picture, written by Jeanie MacPherson, while Ethel Clayton, under Robert Vignola's direction, is doing a mystery picture by Carolyn Wells. Lila Lee has gone to New York to spend a month's vacation with her guardians, Mr. and Mrs. Gus Edwards. Wallace Reid will probably go on a vacation. Ann Little, his leading woman, declares she will stay at home. Vivian Martin is busy with a new production under Chet Withey. Bryant Washburn is getting on famously under Donald Crisp with "Venus in the East," supported by Margery Wilson and Anna Q. Nilsson. He will take a rest following the completion of the picture.

The weekly drill of the 51st Company (Lasky) Home Guard was called off in deference to the Health Department orders. It is hoped that drills may be resumed shortly. For the same reasons the maneuvers in the San Fernando Valley have been indefinitely postponed. The minstrel show may yet be held as planned on November 16, depending on the state of affairs. But unless the ban is soon removed it will not be possible to hold rehearsals, which may delay the performance. Everybody is hoping for the best.

A recent visitor to the Lasky studio was Mrs. Gerard, wife of the former ambassador to Germany, and a party of friends. They viewed the studio with much interest.

A rumor locally to the effect that Cecil B. De Mille would sever connections with the Famous Players-Lasky Corporation, of which he is director general, is emphatically denied by Mr. De Mille and all concerned. He may do considerable war work, but his affiliation with the concern remains absolutely unchanged in any degree.

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News of Los Angeles Studios

PRINCE AXEL, of Denmark, upon the occasion of his visit to Los Angeles during the latter part of last week, insisted upon visiting the "movies." Accordingly, he was entertained by Cecil B. DeMille at the Lasky plant, and later by Charlie Chaplin at his studios in Hollywood.

ELBERT W. BIBY, father of Edwin Biby, of the publicity department at the Chaplin studios, died this week at his home in Long Beach. He has two sons in the service, one at a training camp in Texas, and another in the Red Cross work in France.

A RUMOR was current in Holywood that Charlie Chaplin had been attacked by the "flu," but this was denied by Chaplin in person when he appeared two nights in succession in the lobby of the Alexandria hotel. Chaplin expects to begin "shooting" on his new picture soon. The subject is yet unnamed, but the scenes will be laid in a rural community, it is announced.

A NUMBER of stories appeared in the Los Angeles press that Priscilla Dean, Universal star, was engaged to be married to Capt. Eddie Rickenbacker, former race driver, but now one of the American flying aces in France, but the story was denied by Miss Dean. She says she is a "sturdy" friend of Rickenbacker, and nothing more. Her next picture will be called "The Gutter Rose," and the story is now being prepared under the supervision of Director Ted Browning.

ELINOR FRIED, formerly film editor of Universal, stationed at the New York offices at 1600 Broadway, has reached the Pacific coast to collaborate with Frank Lawrence, the coast film editor of Universal, on Universal and Bluebird productions.

THE recent picture made by Charles Ray under the working title of "Dreamy Dub," will be released under the title of "The Girl Dodger," it was announced at the Ince studios this week. In this play Ray is seen as the bookworm who evaded feminine association. He eventually fell into a situation that is said to have changed his ideas of the fair sex.

J. BARNEY SHERRY has been reengaged by Thomas H. Ince to play the part of a millionaire stock broker in a photoplay now being produced. Sherry has interpreted so many milionaire parts that he is now called "the millionaire of the screen."

ENID BENNETT has begun work on a new picture, which is to be a drama with a desert setting. The story was written by J. G. Hawks and will be directed by Fred Niblo.

DOROTHY DALTON has begun work on a new film play which it is said will be one of the most elaborate in which this star has ever appeared. She will play the part of an ambitious New York society woman.

THE stages at the new Thomas H. Ince studios in Culver City are nearing completion. It is claimed they will be the largest and lightest in the country. The administration building will be completed within about three weeks.

GEORGE McDANIEL, who played opposte Theda Bara in one of her last pictures made on the coast, completed the lead this week in Harold Bell Wright's screen interpretation of his novel, "The Shepherd of the Hills."

MAY ALLISON, who recently finished "Thirty Days," her last production for Metro before the closing order was received, spent last week at home, announcing that she would take a vacation in the mountains before returning to work.

Agnes Marc Has Been Engaged As a Member of the Stock Company at Famous Players-Lasky West Coast Studios

RALPH ROBINSON, publicity director for Metro, has been placed in Class A1 of the draft, and he is expecting a call to the colors any day. His brother, Carlyle Robinson, who was personal representative and publicity director for Charlie Chaplin, has received his commission as second lieutenant at Camp Pike, Little Rock, Ark. Lieutenant Robinson expects to be soon sent to Camp Funston, Kans., now under command of Maj. Leonard Wood. It is understood that another promotion is in prospect for him and that he will be placed in command of a company

TAKING advantage of the lull in production activities, a party composed of Charles and Al Christie, George Beban, Sessue Hayakawa, Scott Sidney, E. Mason Hopper and Jack Pratt, spent the week duck hunting in the vicinity of Elizabeth Lake. Statistics of the hunting expedition willl be furnished by the publicity men of the various studios.

LOTTIE PICKFORD, sister of Mary Pickford, who has been ill at the St. Vincent's hospital, is on the road to recovery, it was announced at the hospital this week. She is suffering from an affliction of the ears, which at one time threatened to develop into pneumonia. Her condition was regarded as being so critical two weeks ago that her mother, Mrs. Charlotte Pickford, and sister Mary, rushed to her bedside from widely separated points. Mrs. Pickford was in New York, while Miss Pickford was touring the Northwest.

CECIL B. DeMILLE'S superproduction, which has reached its second week's production, is yet unnamed, but it was announced this week that it is a story of the eternal triangle. Production, however, was interrupted for a few days because DeMille was confined to his home with a bad cold. He refused to be classed as an influenza victim.

THE Bessie Barriscale Company, now producing for Hodkinson release, has just finished the filming of "Two Gun Betty" which was directed by Howard Hickman who is the author of the story. Jack Cunningham prepared the continuity. The Barriscale Company has been organized, incorporation papers having been taken out under the laws of Arizona. Howard Hickman is president. J. D. Frothingham, vice-president and treasurer, and M. C. Levee is secretary. The attorney for the company is now in New York completing negotiations for the release of pictures made by this company. Si Snyder has been engaged to direct the publicity and advertising matter of the company.

What Exchanges and Theatres Are Doing

HARRY BALLANCE, branch manager of the Paramount-Artcraft exchange, has recovered from an attack of influenza that kept him in bed for twelve days. He was back in the Paramount-Artcraft exchange this week, and predicted a big rush of business when the theatres are again allowed to open for business.

PERSISTENT rumors that all theatres in Arizona will be opened next week were received Saturday and Monday by film exchange managers. Manager Ballance, of the Paramount-Artcraft exchange, was informed the theatres in Deming, New Mexico, would be open not later than Wednesday of this week.

SPECIAL Representative Harry Lustig of the Metro is shortly to leave on a trip over the western territory which will embrace the exchanges of Denver, Salt Lake, Seattle and San Francisco. He had prepared to leave on this trip, when Mrs. Lustig was taken ill with typhoid fever, but she is now practically recovered after a very severe attack.

MAE MARSH, popular Goldwyn star, arrived in Los Angeles last Thursday. She was greeted at the train by Mr. and Mrs. Ben Fish, of the Los Angeles Goldwyn exchange; J. A. Quinn, manager of Quinn's Rialto on Broadway; Norma and Constance Talmadge, and Dorothy Gish, all friends of the little star.

SINCE the Rex Beach production, "Laughing Bill Hyde," featuring Will Rodgers, was exhibited at the Kinema theatre, the Goldwyn exchange has been flooded with inquiries from exhibitors as to why more pictures of the same kind are not being produced, according to announcement this week by Branch Manager Ben Fish.

BEN FISH, branch manager of the Goldwyn exchange, and his salesmen, Bernard Fish and Harvey Gausman, this week are planning a drive on Bill Parsons' comedies as soon as the influenza ban is lifted. If the exhibitors refuse to book these comedies, after the campaign is under way, these three musketeers will demand the reason why.

GEORGE SARGENT, manager of the Liberty theatre at Camp Kearny, last week asked David Bershon, branch manager of the Universal exchange, to provide the Liberty theatre with film for outdoor shows in the camp, all indoor performances having been prohibited. Mr. Bershon conferred with Metro, World Film, All Star Features, Mutual, and Kleine, with the result that enough feature pictures were sent to Camp Kearney to keep five different shows running at five different points in the camp every night last week. The system will continue this week, and every week hereafter, Mr. Bershon said, so long as the closing ban is in effect in the big cantonment. Manager Sargent wrote a letter to Branch Manager Bershon thanking Mr. Bershon for his interest and quick action in supplying the picture so badly needed in the camp.

THE Universal exchange at Phoenix, Ariz., was closed last week. All territory formerly served by this office will be handled hereafter from the Los Angeles branch, it was announced. The new arrangement is being made, according to Branch Manager Bershon, so as to give Arizona exhibitors quicker service on the newest releases. Instead of sending such releases to the Phoenix exchange, and booking them from that point, the pictures will be sent direct to the exhibitor from Los Angeles, thus gaining much time. "And as everybody knows, time is money," Mr. Bershon said.

LARRY E. LUND, manager of the Broadway theatre at Oakland, motored to Los Angeles last week. He was accompanied by Mrs. Lund.

AL TUCHMAN, head of the supply department of the Universal Film Manufacturing Company of New York, was a visitor at the Universal exchange this week. He is touring all the Universal exchanges in the United States. He held a number of conferences with David Bershon, branch manager of the Los Angeles exchange, and made special trips to Universal City.

S. S. MOOR, formerly connected with the Universal office in New York, has been transferred to Los Angeles and he is now attached to the Universal exchange in Los Angeles.

TAKING advantage of vacation time afforded them by the closing of theatres in the Los Angeles territory, eleven branch managers and salesmen of Los Angeles exchanges last week slipped away from the city for a hike in the Sierra mountains. They were the guests of Bernie Loper, son of B. E. Loper, manager of the Select exchange, at his lodge cabin in Santa Onita canyon. Members of the party were B. E. Loper, of Select; David Bershon, Universal; C. L. Theurkauf, Bluebird Universal; Harvey Gausman, Goldwyn; Guy Gunderson, Kleine System; Thomas Hancock and Harry Merritt, of World Film; H. A. McBride, of the Ham Beall Publicity Bureau; L. D. Purdy and A. B. Lamb, of Metro. While every member of the party reported sore feet from the long hike, yet each one remarked that the vacation had acted as a tonic, with the result that when the theatres are again open these "peppery" managers will be out after the business with greater energy than ever before.

FRANK DUFFY, special representative of Paul Brunet, vice-president and general manager of Pathe, left last week for San Francisco and Seattle on his way back to New York. He spent about two weeks in Los Angeles.

E. R. WILLIAMS, salesman for All Star Features, who was ill last week with influenza, was able to return to the exchange offices this week.

E. O. VAN PELT, advance business manager of "Hearts of the World," D. W. Griffith's great picture, has survived a severe attack of influenza and was this week at the All Star offices.

ALVIN G. FORRY, of the All-Star Features exchange, and acting branch manager in the absence of Louis Hyman in San Francisco, this week received information that he has been chosen to attend the officers' training school at Fort MacArthur, Texas. He will leave for the Texas camp within two weeks, he said.

BILLY SNELL, manager of the Topic theatre at El Centro, wired the M. & R. exchange this week that he believed the theatres of El Centro would be open by the latter part of the week.

GEORGE M. MANN this week resigned as district manager of the Fox Pacific Coast exchanges. He will be succeeded by Paul Mooney, district manager of the Fox exchanges in the Middle Western States, and well known in film circles. Mr. Mooney has had charge of the territory served from St. Louis, Chicago and Cincinnati for several years. He will make his headquarters at the Fox exchange in Los Angeles. Announcement of these changes was made by Branch Manager M. A. Walsh.

TOM MIX, Fox Western star, went to the hospital last week to undergo an operation for the removal of lead from his hip that is said to have been there for fifteen years. He was under ether for three hours. A story is told on Old Blue, faithful horse belonging to Mix, that the animal refused to eat or to be led or to be entertained in any manner while Mix was absent. Accordingly the horse was taken to the hospital, according to this same story, and when he got a glimpse of his master, he proceeded to act as all good horses are expected to act.

Complete San Francisco News Condensed

ALL indication of opening theatres depends upon the course of the influenza. For a week the entire city has been wearing "flu" masks, and today's reports from the Board of Health seem to indicate that they are proving effective. The report shows a falling off of 50 per cent. in new cases in the past twenty-four hours. Any such improvement continued a few days would make November 10th a very likely date for the reppening. In the meantime, every theatre in the State is closed, although Visalia has written to inquire for films for November 3d. As the theatres were closed by the State Board of Health, it is not believed that Visalia will be permitted to open until the disease is fully checked in San Francisco.

THE management of the Tivolo theatre in San Francisco and the T & D theatre in Oakland is making extensive improvements in both houses. In both the pit is being cut out and arrangements being made to greatly increase the size of the orchestra. How many men these orchestras will be increased has not yet been decided, but it is said it will rest with the leaders. Both houses are being thoroughly renovated and new installations are being made for stage effects. The other houses belonging to the T & D circuit are being generally overhauled and such work as is necessary to put them in first class condition is being done.

SOL L. LESSER, chairman of the United States official war film division, State Council of Defense, has received notice from Charles Hart, director of the national division of films, that the third Government film feature, "Under Four Flags," will be ready for distribution in California about November 15th. "Under Four Flags" is exclusively a fighting picture. Its scenes will present a vivid story of welfare as waged by Yankee troops. The activities of the French, British and Italian soldiers, under the master direction of General Foch, will supply the remainder of the material of the film. The initial showing of this new film will be made in San Francisco immediately after the withdrawal of the Health Board's influenza order. It is intended to have the premier private view at the Greek theatre, University of California, Berkeley. This preview will be given to invited guests only and will be the first ever held in this classic theatre. Incidentally an open air display of a motion picture in the middle of November will form an additional advertisement for the balmy atmosphere of this State. The circulation of "America's Answer" has been greatly hampered by the prevailing influenza, and it is understood that the theatres which have contracted for this second film will have to use it before they will be allowed to have the third.

ISADORE BERNSTEIN, representing the National Film Corporation of Los Angeles, stopped over in San Francisco a day or two on his way back from the East to convince some of his friends that the report of his recent demise was anticipatory. He says that he never felt better.

E. H. EMMICK, president and general manager of the Peerless Film Service, Inc., accompanied by Mrs. Emmick, left for the East immediately after Mr. Emmick's return from his duck hunt. As he got away before your representative had a chance to see him, and the others on the hunt decline to talk, it must remain a mystery how many ducks the party secured.

THE Spanish influenza has laid its heavy hand on nearly every exchange in the city, although so far the Paramount people report they have had no sickness. While several theatre managers in the State have passed on from the effect of the disease, no one connected with the local exchanges has as yet died. J. T. Turner, of Turner & Dahnken, is reported to have been very low from pneumonia following an attack of the influenza, but the latest reports indicate that he is on the mend. H. J. Henrioulla, assistant manager of the Pathe Exchange, Inc., and Ed Rowden, clerk in the same exchange, were stricken this week, although neither case is regarded as serious at present.

ALFRED A. BERARD, proprietor of the Modesto theatre at Modesto, Cal., died October 25th from pneumonia, following an attack of the influenza. He was thirty-five years of age and was one of the best known and best liked exhibitors in the State. The body was brought to San Francisco, where the funeral services were conducted in accordance with the Masonic ritual. L. Reichert and G. C. Blumenthal, both of the Metro, were the representatives of film row at the funeral.

FRANK ROGERS, manager of the Apollo theatre in this city, is also a victim of influenza. He died from the effects of the attack this week.

MOST of the film exchanges in the city are running on half time. In this way the mail can be taken care of, the cleaning up process can proceed, and at the same time the em-

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

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ployees can get as much fresh air as possible. A good many heads of exchanges and the managers of many of the closed theatres have seized the opportunity to go to the country and a number have started on long automobile trips. Among those who are out of town for a week or so is Floyd St. John of the World Film Corporation. He is spending a week at Paterson, Cal.

HARRY LEE KNAPPEN, manager of Select Pictures Corporation, says that he has been notified that "Big Mich" Lewis, who has made such a reputation in Rex Beach stories, is to be the star in six big specials which will soon be released. The first of these is "Vengeance is Mine," and this is said to be a very powerful photoplay.

G. C. PARSONS, branch manager of Goldwyn Distributing Corporation, has just returned from the hospital, where he went a week ago to have his tonsils removed. The fact that Mr. Parsons did not go to the hospital with influenza, makes his trip there all the more remarkable.

CHARLES PERRY, formerly of the Winter Garden, New York, and other theatres, has been appointed manager of the Rialto theatre in this city.

J. McCULLOUGH, formerly manager of the Jewel theatre in this city and later connected with the Mutual Film Corporation, left last week for France, whither he goes in hte service of the Y. M. C. A.

J. A. KRAKER, formerly with the Vitagraph, is now in France with his regiment. He was heard from this week and says that he is prepared "to teach the Hun a new goose step" if he ever gets in contact.

THE Bining theatre, Ashland, Ore., has just installed a new foto-player, made by the American Photo Player Co., of this city.

THE American Photo Player Co., of San Francisco, announces that it has sold five foto-players to the Lynch Enterprises, and that they will be distributed among the corporation's theatres in the south. This is a duplicate of an order given about a year ago.

Short Notes of San Diego

MANAGER W. H. HILTS of the Alhambra theatre has temporarily dismantled the house during the influenza embargo on public gatherings, and the place has been equipped for use by a shoe dealer.

THE plans for the construction of a new theatre on Eighth street, between Broadway and E street, on the Post property, have been abandoned for the present.

LOCAL motion picture houses, since their enforced closing, have been using their lobby display space, in a number of instances, for advertising the fourth Liberty Loan and the war savings stamps.

J. M. DODGE, of Dodge & Hayward, of Spreckels (Hippodrome) theatre, while the house is closed has been taking a vacation trip to San Francisco and other northern points.

KENT G. BUSH, of the Broadway Amusement Company, operating the Broadway and Superba theatres, has been making good use of his time in taking the bag limit of ducks on the back-country lakes and reservoirs.

THOROUGH renovation of all the motion picture houses is the order of the day, so that everything may be spick and span as soon as the ban against shows is raised. The public is looking forward to this release. Fortunately conditions have been much more favorable here than in most other cities throughout the country.

What Butte Is Doing

C. W. ECKHARDT, manager of the Marlowe theatre, Helena, motored to Butte this week to confer with the new general manager of the Ansonia Amusement Company, Merle Davis.

THE theatres at Scobie, Mont., resumed on Monday, September 28, according to George Bourke of the Universal exchange, his company getting orders to start service on that date. The "flu" lasted just a month there.

THE D. B. LEDERMAN system of booking and office work has just been adopted at the Universal exchange here and Manager Bourke is loud in praise of it. This is a uniform system to be installed at all Universal exchanges.

R. J. KLEIN has purchased the Crystal theatre, McQueen's addition, Butte. The new proprietor is getting ready for the reopening of the house as soon as health authorities permit. The former owner, J. A. Maguire, is reported to be in the army.

H. K. BRIN, traveling out of Salt Lake for the Universal, was in Butte this week.

EDWARD ARMSTRONG of Denver, district manager of the inter-mountain region for Universal, was here this week.

Butte Considers Closing Order a Blessing

THAT the forced stoppage of film production by the big manufacturers of the country is a blessing in disguise is the opinion of George Bourke, manager of the Universal exchange in Butte, Montana.

"Overproduction has been badly overdone," he said. "A big percentage of pictures never found the screen in Butte and even in New York. The exhibitor out this way will not miss a month's suspension of releases in the least."

Mr. Bourke reports that there is "nothing doing" at his exchange, the entire state being closed up at this time, with the exception of Scobie, a little town in Northeastern Montana, where the "flu" first made its appearance and where after a month's shutdown houses have reopened, and one coal camp, Bear Creek, near Red Lodge, was still open at last reports.

There are rumors that Great Falls may reopen, and in Butte it is felt the worst is past and that the closedown will not continue very much longer.

"We are getting ready to book houses where we left off, when the resumption comes," said Mr. Bourke, "and while we don't relish the inactivity, it may really result in good and open the eyes of manufacturers to the wisdom of limiting new productions."

Famous Players-Lasky Studios Buy Bonds Liberally

THE FAMOUS PLAYERS-LASKY CORPORATION'S two studios in Los Angeles went one hundred per cent on the Liberty Loan, with a total of $153,000, the sum of $23,000 being raised at one studio and $130,000 at the other. Every employe of the studios bought one bond and 65 per cent made additional subscriptions. This amount, added to the $428,000 subscribed on Zukor Day in New York, raises the Famous Players-Lasky subscriptions to $581,000, with none of the branch offices reported.

The biggest subscriptions at the studio were made by Cecil B. De Mille, Frank A. Garbutt and Ethel Clayton. Miss Clayton sold $22,500 worth of bonds in three hours by offering to double all subscriptions taken at the studio on a certain afternoon. When the total was added up, Miss Clayton made out a check for $15,000—this in addition to her first purchase of $10,000 made on Famous Players-Lasky night at the tank in Central Park. Other big subscriptions were made by Elliott Dexter and Bryant Washburn.

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429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
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NOVEMBER 23, 1918

Motion Picture News

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DOMINATES THE FIELD

Adolph Zukor *presents*

CARUSO

In his First Motion Picture

"My Cousin"

An ARTCRAFT Picture

Story and Scenario by Margaret Turnbull *Directed by* Edward Jose

Want to come back with a bang? Want to re-open to big crowds? Want to bring in all your old patrons and a lot of new ones, too? This, then, is the picture to show.

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VOL. XVIII-NO. 21 Entered as Second Class Matter, October 1, 1917, at the Post Office at New York, N.Y., under the act of March 3rd 1879 PRICE 15 CENTS

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The brilliant Star
Marie Walcamp
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"Tongues of Flame"
A Remarkable Drama of the Days of '49
Get these BIG Facts
Author – Bret Harte, famous California Novelist and Fiction King.
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Scenario – by Lanier Bartlett who furnished the Screen Version of "The Spoilers."
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Exquisite Shots of the wonderful Redwood Forests of California.
Book thru your local BLUEBIRD Exchange or Bluebird Photoplays, Inc. – 1600 Broadway, New York.

Jesse L. Lasky *presents*

Bryant Washburn

"in The Gypsy Trail"

A Paramount Picture

By Robert Housum. Scenario by Julia Crawford Ivers. Directed by Walter Edwards.

She Wanted To Be Eloped With!

NO perfect gentleman like Bryant Washburn for her! So Bryant hired a bloke to treat her rough. He thought he'd cure her of this foolish idea.

Did he?

Unless you were one of the thousands who laughed at this play when it ran for months on Broadway, you'll never know—until

until you see Bryant Washburn in the splendid motion picture, which is funnier than the play ever dared to be.

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FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

Your new serial, "The Iron Test," which I am now running in my theatre, appears to be the best yet. And it will have to go some, too, to beat "The Fighting Trail," Vengeance and the Woman," "The Woman in the Web" and "A Fight For Millions."

The public has learned to expect something big when Vitagraph serials are announced, and as a result my audiences from the first episode of "The Iron Test" have been large and enthusiastic.

Mgr. Arcade Theatre,
Astoria, L.I.

It s Smashing Success Wherever Shown Proves That It Will Rival the Enormous Popularity of its Forerunners

"THE FIGHTING TRAIL"
"VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB"
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15 Episodes of Melodramatic *THRILL*

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by Paul Hurst

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A NEW ERA IN VITAGRAPH

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November 25, 1918—"Miss Ambition," to be followed by eight other Corinne Griffith features on these dates:—

January	6, 1919	June	23, 1919
February	17, 1919	August	4, 1919
March	31, 1919	September	1, 1919
May	12, 1919	October	6, 1919

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CORINNE GRIFFITH

in The First of Her Nine Star Series Releases

"Miss Ambition"

A FIVE PART BLUE RIBBON FEATURE

Written by REX TAYLOR

Directed by HENRY-HOURY

In "Miss Ambition," the Exhibitor finds his ideal feature—one that, having all the qualities to attract patrons, pleases them after they are in, and brings them back again.

This powerful role of a beautiful girl who climbed the social ladder and then went back—for love—has proved a most fitting one for Miss Griffith, one of the most successful screen delineators of the society girl.

Supporting her in the unweaving of this strong, colorful story are such well known favorites as Betty Blythe, Walter McGrail, Denton Vane, Templer Saxe and Harry Kendall, while the artistic direction of Henry-Houry is reflected in the exquisite settings, novel lighting and fastidious correctness of detail.

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The beautiful romance of a New Foundland fishing village where adversity awakens the soul of a selfish woman to the realization of happiness in the love of an honest man.

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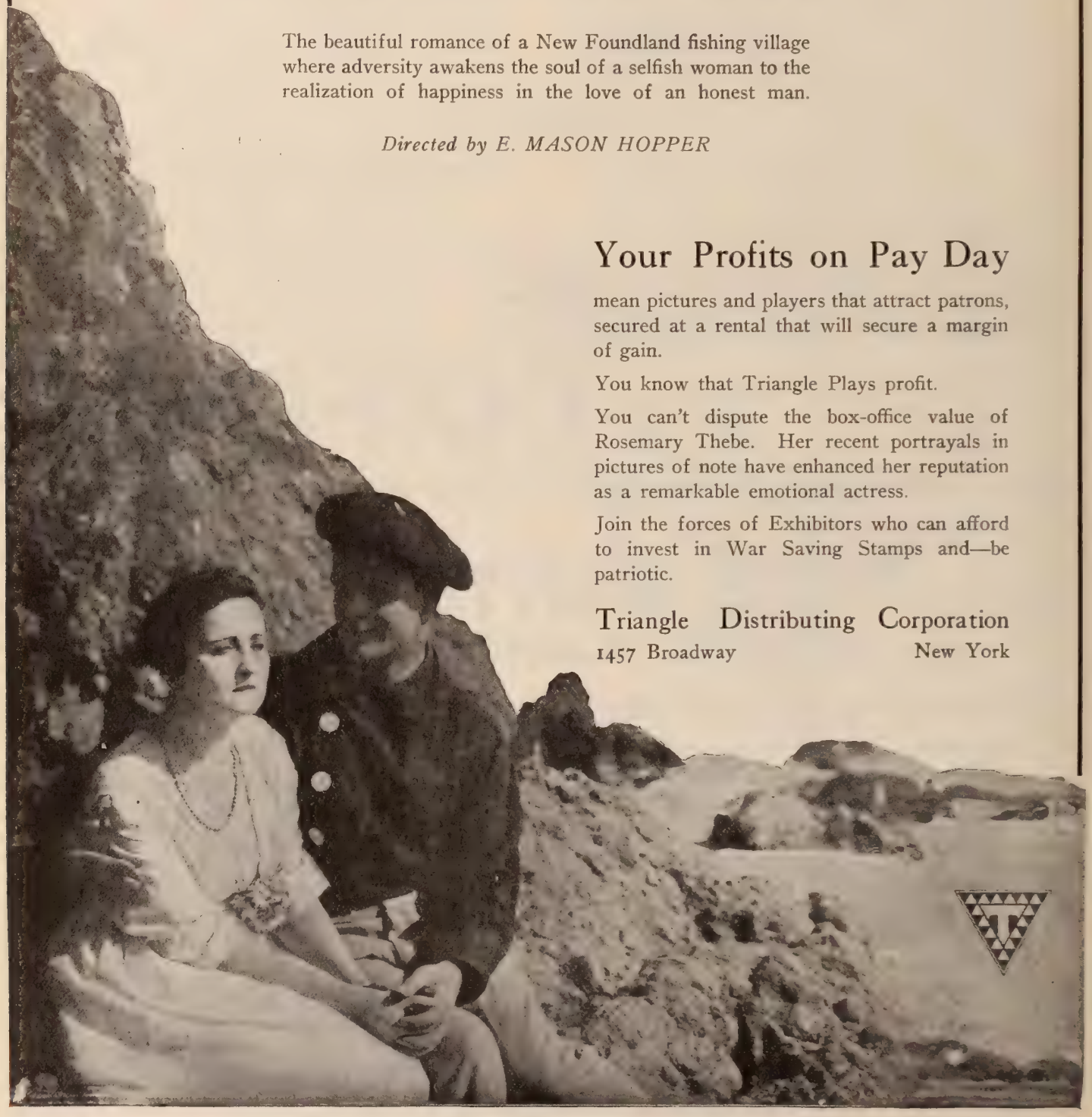

Your Profits on Pay Day

mean pictures and players that attract patrons, secured at a rental that will secure a margin of gain.

You know that Triangle Plays profit.

You can't dispute the box-office value of Rosemary Thebe. Her recent portrayals in pictures of note have enhanced her reputation as a remarkable emotional actress.

Join the forces of Exhibitors who can afford to invest in War Saving Stamps and—be patriotic.

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Your Audiences Have Had Time To Think

WHILE your theatre was closed your patrons have had more time to read the newspapers and magazines. Even an epidemic could not dull or destroy their interest in the motion picture.

The motion picture has become *a part of the lives of the American people.*

While reading about their favorite heroines and heroes of the screen they were barred temporarily from *seeing*, your audiences have had time to think.

They have had time to wonder why you have given them some of the poorer pictures and the lesser stars instead of the better pictures and the bigger stars.

They have had time to weigh pictures and screen personalities in the balance. And they've now decided to ask you, the exhibitor, to *raise the grade of your pictures.* They expect more of you now than ever before.

You can meet all of their demands, you can anticipate their desires, you can head off some possible complaints *right at this moment* by booking Goldwyn Star Series productions in your theatre.

ALL audiences want to see Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore. All healthy, normal human beings desire to see Rex Beach's famous characters on the screen.

ALL audiences want to see *Quality* pictures, made from powerful stories by the ablest directors in the industry.

ALL audiences desire to see finely made productions in preference to poorly-made pictures.

YOUR audiences are receptive to Goldwyn Pictures. The name *Goldwyn* "out front" and on your screen means increased strength, power and reputation for your theatre.

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SAMUEL GOLDFISH *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

GERALDINE FARRAR

MABEL NORMAND

TOM MOORE

MADGE KENNEDY

REX BEACH

MAE MARSH

Goldwyn Pictures

These Successes Launched This As "A Goldwyn Year."

GERALDINE FARRAR in a modern society and mystery melodrama was just what you and the public wanted. "The Turn of the Wheel" made good and will continue to be a profit-making attraction throughout the year. Booked at The Strand, New York.

MABEL NORMAND returning to broad comedy in "Peck's Bad Girl" caused the screen public to cry "Hurray!" Exactly what they wanted—and a big success in theatres everywhere.

TOM MOORE an instant hit as a Goldwyn star in "Just For Tonight." Fast, speedy, romantic comedy—the kind of story that made audiences forget about the war.

MADGE KENNEDY'S most liked picture—"The Kingdom of Youth." Exhibitors were so enthusiastic about it that they conducted big personal advertising campaigns—and business was heavy. Booked at The Strand, New York.

REX BEACH'S "Laughing Bill Hyde" with Will Rogers introduced a brand new star to the American public and such notices as the critics gave him have rarely ever been equalled in screen history. Booked at The Rivoli, New York.

MAE MARSH in "Hidden Fires" has what dozens of exhibitors rank as her best picture since "Polly of the Circus" and "The Cinderella Man." Booked at The Rialto, New York.

All of these productions are *brand new hits since September 1.* Two thousand additional theatres, including *yours*, should book and begin playing them before Christmas. Productions like these are the basis of Goldwyn's power. They are confidence-builders—and for *you* they are *patronage builders.*

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Goldwyn Pictures

How To Do Eleven Months Business in the Next Ten.

THAT'S *your* problem—and your intention—as an exhibitor. You reopen your theatre under a new head of steam. While closed up *you've been thinking*. You *know* now that you cannot hope to pull out ahead with lesser stars and average pictures.

Big stars build patronage and prosperity just as big guns win battles. *Goldwyn* means in the public's mind *big stars and big productions;* the screen's best known personalities. We announce for forthcoming release:

Nov. 17. TOM MOORE in "Thirty A Week" from the stage success by Thompson Buchanan. Booked at The Rialto, New York.

Nov. 24. MABEL NORMAND in "A Perfect 36." By Tex Charwate. A big, broad comedy-drama. An even greater success than "Peck's Bad Girl."

Dec. 1. GERALDINE FARRAR in "The Hell Cat." A big western melodrama by Willard Mack. Booked at The Strand, New York.

Dec. 8. MADGE KENNEDY in "A Perfect Lady." By Channing Pollock and Rennold Wolf From their big stage success. Booked at The Strand, New York.

Dec. 15. REX BEACH'S "Too Fat To Fight" with Frank McIntyre. A great international comedy of the Y. M. C. A., K. of C., the Y. M. H. A. and the Salvation Army. Booked at The Rivoli, New York.

Dec. 22. MAE MARSH in "The Racing Strain." By Tex Charwate. A thrilling racetrack romance of the Blue-grass with a romantic climax at the Saratoga handicap.

When you give audiences what they want you never have to worry about your profits. Your box-office takes care of itself.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

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"THIRTY A WEEK"

"A PERFECT 36"

"THE HELL CAT"

"A PERFECT LADY"

"THE RACING STRAIN"

"TOO FAT TO FIGHT"

70 DAYS BOOKINGS IN *Marcus Loew's Theatres*

AT the very moment of the recent suspension concluding a record-breaking pre-release week as the first independent production ever booked at the *Stanley Theatre*, Philadelphia.

Betzwood Film Company's Great Patriotic Spectacle

For the Freedom of the East

with **LADY TSEN MEI**

Conceived and directed by IRA M. LOWRY

had been *booked on sight* for a full time showing on the entire Marcus Loew metropolitan circuit.

Few productions are ever rated by the Loew experts as strong enough to warrant such a blanket booking. This contract for immediate playing dates was signed because—to use their own words—"here is one of the best pictures ever made for *the average American.*"

Twenty Goldwyn offices during the month of non-releasing have proved by their bookings and by exhibitor approval at trade showings that "For the Freedom of the East" will be *one of the big, steady, money-making productions of the Winter and Spring seasons.*

If you act quickly your nearest Goldwyn office can give you an almost immediate playing date. Don't wait till the prints are all busy which would delay you in getting this big successor to "For the Freedom of the World."

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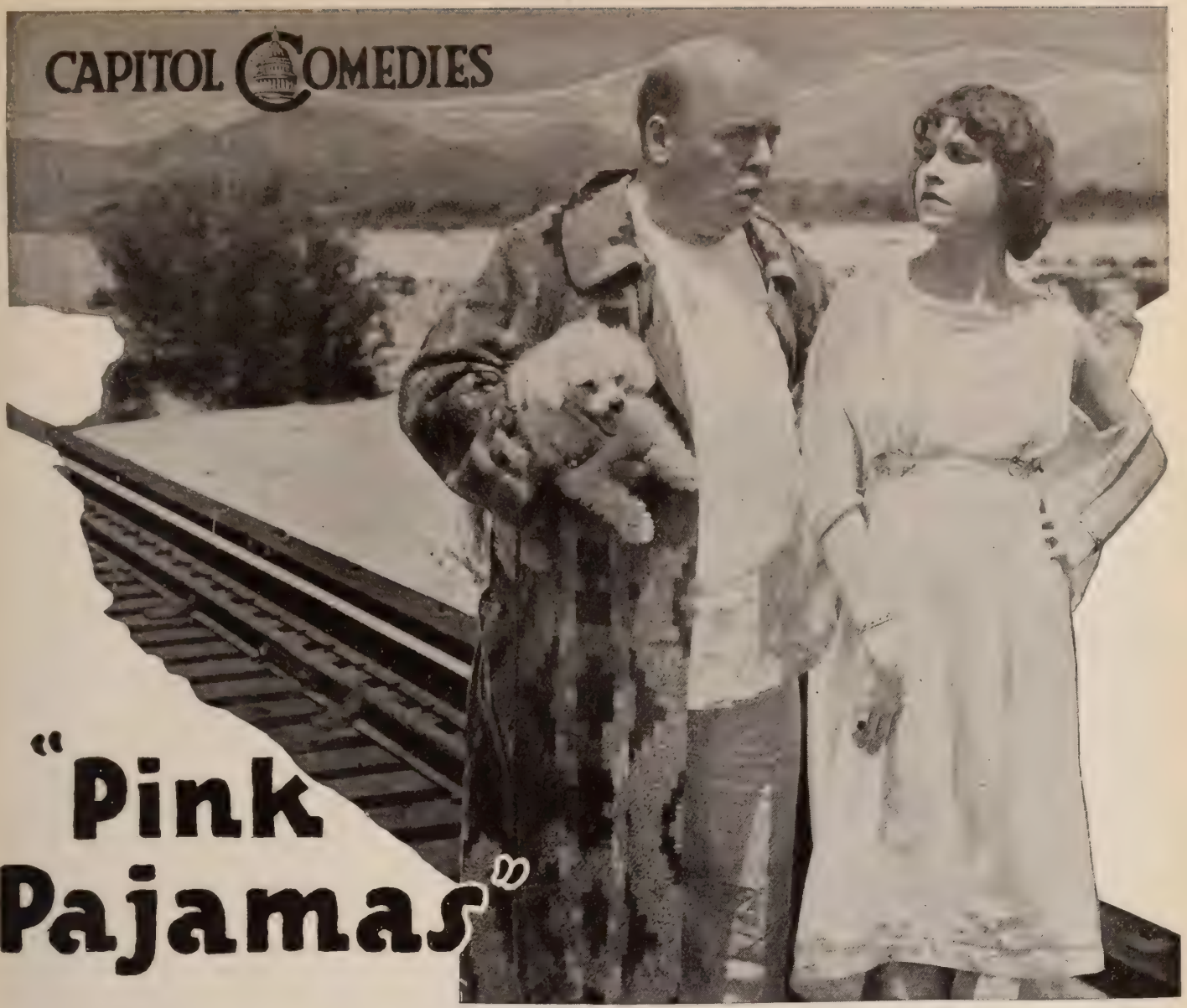

The train stops on the moonlit desert while the crew tries to cool overheated bearings.

Bill's wife sends him to take their Pekingese pup for his evening exercise.

Mrs. Jim Frye quarrels with her husband and walks out into the desert in her nightie.

Bill himself is clad in romantic pink pajamas.

The train pulls out leaving them beneath the winking Arizona stars.

This is a part of the plot of "Smiling Bill" Parsons' newest release "Pink Pajamas," one of the best comedies he has ever done.

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

are now playing in 2700 theatres—the pick of the successful houses of the nation. For the exhibitor who has not yet played them twelve splendid comedies are immediately available at all twenty Goldwyn offices.

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SAMUEL GOLDFISH *President*

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We have secured good advertisers to talk to YOU. Listen to them!

"- a chance to see something that raises the Motion picture beyond the reach of those who would keep it trash"

New York Times

Mrs. Martin Johnson and young girls of the Solomon Islands

Vulgarity is peculiarly the heritage of civilization. The naked young girl of the Solomon Islands is as free from self-consciousness in her untrammeled, ear-ringed estate as she is unaware that clothes are a matter for legislation in the greater part of the world. At maturity, immediately preceding marriage, she paints her body with yellow ochre according to tribal custom. After marriage, she may wear ornaments of shell or feather or twisted grass, or even the semblance of a dress.

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

a feature attraction

"These are remarkable pictures and probably the most unusual that have ever been taken, for they were secured at imminent risk of life."

Motion Picture News

"This audaciously original, unconventional and startling picture caused blase Broadway to gasp with amazement"

The Billboard

Distribution rights throughout the world controlled

by

ROBERTSON-COLE COMPANY

1600 Broadway New York City

OPEN MARKET BUYERS

Mr. S. L. Rothapfel's enthusiastic approval of Maurice Tourneur's newest production "Woman" will be re-echoed by every progressive exhibitor who books this picture.

The Rivoli

"TRIUMPH OF THE MOTION PICTURE"

Broadway at 49th Street

Operated in conjunction with
THE RIALTO
Times Square

Personally Directed by S. L. ROTHAPFEL

To Our Patrons

IT is not often that I permit myself to become enthusiastic to the extent of endorsing a film production, but the beauty and novelty of Mr. Maurice Tourneur's latest spectacle, entitled "Woman," compels me to proclaim it one of the most remarkable motion pictures I have ever seen.

It gives me pleasure to announce that this masterpiece will be shown at the Rivoli for the week beginning Sunday, October 27th.

The production will be given a musical and scenic setting worthy of its superlative merit.

Owing to the length and magnitude of the work, no additional pictorial feature other than the current release of the Creel Committee's official allied war review will be shown on the program.

I earnestly urge every devotee of the motion picture to witness this latest example of Mr. Tourneur's art.

Faithfully,

S. L. Rothapfel

Managing Director.

For information regarding distribution apply to

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK, INC.
LONGACRE BLDG., 42nd & BROADWAY, NEW YORK CITY

THE DOOR'S WIDE OPEN

AN exhibitor should not be expected to hunt among a score of exchanges in each city to find a day's show. He could find it just as well among three or four exchanges. He could find it most easily at any General Film Company exchange, established since 1910.

Nor should manufacturers be expected to scatter their product among a score of exchanges to reach the same exhibitor in each city.

Furthermore, distributors should not be expected to build and maintain a separate exchange in each city. It multiplies their overhead expense and reduces service efficiency. It makes film cost more to the exhibitor.

However the old situation is improving. The government has taken the nonsense out of railroad routing. And General Film Company is taking the nonsense out of motion picture distribution.

General Film Company long has advocated conservation and warred upon extravagance. It leads in practical conservation by presenting itself as a ready-to-use medium between any manufacturer or distributor and the exhibitor.

Why do thirty, and more, individual producers route their product through General Film Company exchanges? Because its exchange system, the oldest established and most splendidly equipped, was unreservedly open to them. No wonder that they adopted General Film in its completeness rather than the casual exchange here and there.

Why do the most experienced distributors like George Kleine and Wm. L. Sherry discard their own circuit of exchanges and adopt those of General Film Company? They have told you. Looked at calmly, an exchange is a plain, unadorned utility which can serve many interests at a saving. General Film exchanges can do it particularly well. And these men, standing on their own platform of conservation, have shown the strength of their convictions by applying them.

Progressive people see the absurdity of film distribution in the extravagant way, when it can be done better at a minimum of outlay. They naturally turn to such a smoothly-running, permanent service concern as General Film Company, which circulates their film while they retain full control of it.

For over a year General Film Company has been inviting progressive people to employ its facilities.

The invitation still holds good!

THE DOOR'S WIDE OPEN.

Yours for conservation,

GENERAL FILM COMPANY (INC.)

25 W. 44th Street, New York.

How can an advertiser continue advertising? By giving YOU value.

Some of the Clever People
Seen in Every RAINBOW Comedy—

RAINBOW COMEDIES

They Pack a Laugh in Every Scene

with

LILLIAN VERA and Eddie Boulden

Directed by Jos. Richmond

Produced by

United States Motion Picture Corporation
Wilkes Barre, Pa.

A New Single-Reel Release of Rainbow Comedies Twice a Month

Nearly a Slacker
My Lady's Slipper
Some Judge
How She Hated Men
The Camouflaged Baby
The Pipe of Peace

RAINBOW COMEDIES

Your Program Needs Them

GENERAL FILM COMPANY, Distributor

A magazine's success is measured by its advertising. Look at the "News!"

AMERICAN RED CROSS

War Work Films

Just What the Public Wants to See!

An Exclusive Series of Fine, Inspiring, Dramatic Scenes from the Allied Front with Heart Appeal Uppermost

"THE HISTORIC FOURTH OF JULY IN PARIS"
"FIRST AID ON THE PIAVE"
"KIDDIES OF NO MAN'S LAND"
"SOOTHING THE HEART OF ITALY"
"VICTORIOUS SERBIA"
"REBUILDING BROKEN LIVES"
"OF NO USE TO GERMANY

Each Release "Five Reels in One"

Produced by Bureau of Pictures American Red Cross
W. E. Waddell Director

Distributed for American Red Cross by General Film Company

We have secured good advertisers to talk to YOU. Listen to them!

The Turn in the Road is to the screen what James Whitcomb Riley and Eugene Field are to Poetry and what such plays as Peaceful Valley, The Poor Relation, The Man from Home, The Fortune Hunter, Peg O' My Heart and the County Chairman were to the Stage

Helen Jerome Eddy with her mother, Mrs. Eddy,
Winter Hall and little Ben Alexander, with seven of his pets in

The Turn in the Road

All star cast comprising Helen Jerome Eddy, Winter Hall, Pauline Curley, Lloyd Hughes, George Nichols, Charles Arling and little Ben Alexander

Story and Direction by

King W. Vidor

Neither a War, Spy, Sex nor Sermonizing Picture

— **BUT** —

A wholesome, happy, clean and virile presentation of life with all its humor and pathos as it is known and understood by the average American. A picture of the deepest heart interest which puts across its lesson of love and fearlessness as life's great beneficial influences with a surge of satisfying comfort because its characters and their problems are handled with that combination of romantic sentiment, common-sense directness and realism which is of intense appeal to men, women and children everywhere.

BRENTWOOD FILM CORPORATION

4811 Fountain Ave. **Los Angeles, Cal**

Announcing the superbly beautiful and gifted artiste

GABY DESLYS

(pronounced Gabby Daylease)

·in·

INFATUATION

Directed by Louis Mercanton Produced by Eclipse Film Co.
Written by Marcel L'Herbier

M'lle Deslys is an international celebrity. Her beauty and talent have won her an unbounded popularity. This picture is a "special" feature in every sense of the word. 6 parts.

Released Dec. 1

PATHÉ
DISTRIBUTORS

A. H. Woods presents

FANNIE WARD

in the dramatic stage success

THE NARROW PATH

A striking story of the double standard, the one for men, the other for women – its falsity and injustice. A powerful picture, asking the question "must the woman always pay?"

Produced by ASTRA
Directed by Geo. Fitzmaurice

Scenario by Ouida Bergere
and Jack Cunningham

PATHÉ
DISTRIBUTORS

His Name Registers Cash!

Exhibitors agree that a first class comedy is essential to the success of a program. A custard pie and a pretty girl or two in a bathing suit do not make a comedy.

HAROLD LLOYD

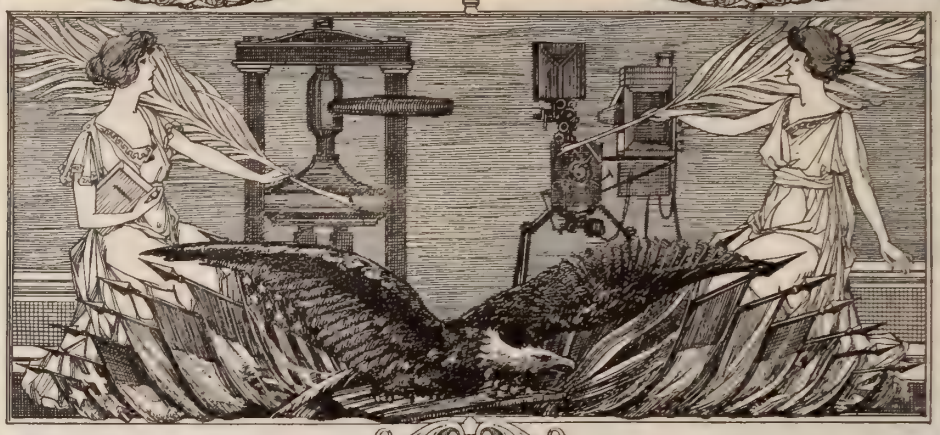
comedies are uniformly excellent, well thought out, well acted and well directed. Audiences now ask for them. Lloyd's name registers cash!

"Lloyd comedies are the best one reelers on the market. Everyone is great."

Pastime Theatre,
Itasca, Tex.

Produced by Rolin

PATHÉ
DISTRIBUTORS



War has been Biggest Part of the Daily Life of Every One of Us

You take advantage of that fact in showing

OFFICIAL WAR REVIEW

The war has reached into every home; it has affected every individual. Not alone because with the millions of men in khaki nearly every family has its representatives in the service, but because the food on the table, the clothing that is worn—every article that is bought or sold, has paid its tribute to war.

Thus there is a universal desire to be informed of the progress of that which has become the biggest part of our daily life. The newspapers and magazines can only tell a part. The motion picture supplements and makes clear. It shows things at the front as they really are!

Every exhibitor should show these official pictures, taken by the Governments of France, Great Britain, Italy and United States. Thus he may satisfy a universal demand!

Presented by

COMMITTEE ON PUBLIC INFORMATION

George Creel, Chairman

DIVISION OF FILMS

Chas. S. Hart, Director

Distributed by

PATHÉ

What Is the Meaning of The New Releasing Arrangement of Hodkinson Service?

Hodkinson Service means the best possible service from Producer to Exchange and Exchange to Exhibitor.

Pathe Exchange, Inc., with its thirty distribution points in the United States and its selling force augmented by Hodkinson Representatives to 180 men, is the best equipped organization in the country for the intelligent and efficient handling of films.

In addition to Pathe's well-trained force, a Hodkinson Representative will be placed in each Exchange. This representative has been chosen for his position because he understands and appreciates the troubles of the Exhibitor. His duty is to minimize your troubles. His slogan is—"A fair deal to the exhibitor."

This new releasing arrangement is in accordance with the Hodkinson policy of never missing an opportunity to strengthen the efficiency of the organization.

On and after November 25th Hodkinson Service will be released through Pathe Exchange, Inc.

HODKINSON SERVICE through PATHE EXCHANGES with Hodkinson Representatives to give you personal attention means cooperation such as you have never before known.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

Scenes from the Big Aviation Photoplay

"A ROMANCE OF THE AIR"

Now playing at the RIVOLI THEATRE

FIRST AMERICAN ESCADRILLE IN FRANCE

As original members of the famous Lafayette Escadrille, Lieut. Hall and Major William Thaw share the distinction of being the only survivors.

LIEUT. BERT HALL, famous American flying "Ace" appears himself in this production.

EDITH DAY, prima donna of "Going Up", Broadway's biggest aviation success, as the American Girl.

A landing in France of Lieut Bert Hall after making a thrilling escape from the German line, carrying two ladies in his biplane.

LIEUT. BERT HALL
FAMOUS AMERICAN FLYING ACE
THREE YEARS BATTLES "OVER THERE"
APPEARS HIMSELF SUPPORTED BY
EDITH DAY
AND AN ALL STAR CAST IN
A THRILLING PLAY OF
LOVE AND WAR
MR. CARLE E. CARLTON PRESENTS
A ROMANCE OF THE AIR"
By FRANKLIN B. COATES
SUGGESTED BY
LIEUT. BERT HALL'S BOOK
"En l'air!"
INTERESTING FACTS ABOUT
LIEUT. BERT HALL.
He fought in the Foreign Legion.
He was decorated by Gen'l. Joffre.
He received the Medaille Militaire.
He received the Croix de Guerre with three Palms.
He was decorated by the Czar four days before
he was deposed.
He bombed the Kaiser's Palace at Sofia.
LIEUT. HALL AND MAJOR WILLIAM THAW
ARE THE LAST SURVIVORS OF THE ORIGINAL
FAMOUS LAFAYETTE ESCADRILLE.
NOW PLAYING
AT THE
RIVOLI THEATRE
Produced under the personal supervision of
CARLE E. CARLTON
En l'air cinema Ltd. Times Bldg. New York

MOST PEOPLE KNOW
WHAT THEY WANT-
GIVE IT TO THEM

Fox

Unconditional Surrender

Back of everything is the Idea from which it sprung.

Back of Fox success is the Fox Idea—the plan of producing only the kind of motion pictures that the most people want to see.

Back of Fox success is an IDEA so big and broad and sound that it couldn't do anything else than succeed.

Any man is bound to win out, who is clever enough to know what the public wants—and wise enough not to haggle about the cost of giving it to them—for the public is more generous in its pay than the most generous philanthropist with his gifts.

The public will not only PAY for what it wants, but will pay liberally to the point of extravagance.

William Fox has succeeded for the very reason that he gave the public what it wanted—succeeded far beyond his own ambitious dreams of only a few years ago.

The public has surrendered to the Fox Idea.

Current Releases

(Beginning November 17)

BIG, TIMELY PICTURES
WHY I WOULD NOT MARRY
18 TO 45

VICTORY PICTURES
Tom Mix in FAME AND FORTUNE
Gladys Brockwell in THE STRANGE WOMAN
George Walsh in I'LL SAY SO
Tom Mix in TREAT 'EM ROUGH

STANDARD PICTURES
Evelyn Nesbit in THE WOMAN WHO GAVE
Theda Bara in THE SHE-DEVIL
Evelyn Nesbit in I WANT TO FORGET
William Farnum in THE MAN HUNTER
Theda Bara in THE SIREN'S SONG

F O X
FILM CORPORATION

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

FILMS

BOOK FOX FILMS—
THEY ARE WHAT
MOST PEOPLE WANT

to the William Fox Idea

There is no "kamerading" about it—it's a complete, wholehearted, unconditional surrender to Fox Pictures.

And the exhibitors of marked success have followed suit—made just as complete, wholehearted, unconditional surrender.

Now—since successful exhibitors are the ones that lean on Fox Pictures, isn't it a wise move for you to do what they are doing?

Wouldn't it be good business for YOU to follow in their footsteps?

For nothing succeeds like success,

—and the Fox idea is a success—a bigger success than you realize, or than we care to boast about.

If you, as an exhibitor, really want success—and we know you do—you can best succeed with Fox productions just as thousands of other exhibitors have.

Look over the list of current Fox releases—study them carefully—then book them quickly.

# of Fox Films

(Beginning November 17)

EXCEL PICTURES

The Lee Children in TELL IT TO THE MARINES

Virginia Pearson in BUCHANAN'S WIFE

Peggy Hyland in CAUGHT IN THE ACT

Madlaine Traverse in THE DANGER ZONE

SUNSHINE COMEDIES

MONGRELS

FOX EXTRAVAGANZAS

FAN FAN

ALI BABA AND THE FORTY THIEVES

MUTT AND JEFF

THE DOUGH BOY

AROUND THE WORLD IN NINE MINUTES

POT LUCK IN THE ARMY

THE NEW CHAMPION

5,000 MILES ON A GALLON OF GAS

F O X
FILM CORPORATION

How can an advertiser continue advertising? By giving YOU value.

MOST PEOPLE KNOW WHAT THEY WANT- GIVE IT TO THEM **Fox**

An Amazing Tribute

By ROB REEL

Give 'em credit. The Fox people with their filmed life of GENERAL PERSHING, their "18 TO 45" draft picture, "THE PRUSSIAN CUR", not to mention their expose of current European public scandals, are first on the streets—or the screen—with the news.

—CHICAGO AMERICAN, Oct. 8.

The timeliness of WILLIAM FOX productions is the talk of the trade.

It smashes all precedent and surpasses all expectation. Never previously have exhibitors found available such a remarkable and sustained series of opportune pictures as WILLIAM FOX now is offering.

Trade papers have recognized this and discoursed extensively on the changed conditions—on this new era which WILLIAM FOX has ushered in.

Exhibitors generally have been amazed at the wealth and diversity of the offerings. And they have been quick to seize the opportunity to make the busy ticket taker's chair the only vacant seat in their houses.

The good news has spread even further. It has become a common topic of home conversation and of newspaper comment.

It has made WILLIAM FOX at once the marvel and the envy of the most resourceful producing organizations in the land.

No wonder then that an editor of the Chicago American says: "Give 'em credit" !

The biggest productions dealing with events of today are WILLIAM FOX productions.

These pictures have been planned—made—printed—long in advance of the chosen release time. They have come onto the market at the psychological moment—have had the tremendous impetus of popular enthusiasm—have set new and hitherto impossible records of profit.

They are the result of WILLIAM FOX IDEA—the Idea that lets you cash in immediately on the big, vital events of the hour—the Idea that increases the strength of your program and the value of your theatre!

And it's a fixed—definite—*steadily growing* Idea—an Idea so soundly established that the editors of the leading newspapers recognize and comment on it.

FILMS

BOOK FOX FILMS—
THEY ARE WHAT
MOST PEOPLE WANT

to Fox Enterprise

We think William Fox should have been a newspaper publisher. We have thought this for a long time—as, month after month, Fox comes to bat with a production that shows the top-notch publisher's knack of feeling the public pulse.—Editorial,

MOTION PICTURE NEWS

It is the Idea that foresaw public interest in the German espionage system in America and enables you to show HORST VON DER GOLTZ, the chief spy, in your theatre as the principal character of "THE PRUSSIAN CUR."

It is the Idea that witnessed the dawning of public interest in the career of GENERAL JOHN J. PERSHING, recognized the value of that interest, and months ago began the filming of "Why America Won," the picture biographical, unique in the history of the cinema industry.

It is the Idea that has made available to exhibitors everywhere such timely productions as "QUEEN OF THE SEA," featuring ANNETTE KELLERMAN, and "WHY I WOULD NOT MARRY," a tremendous morality picture dealing with social problems of the hour.

It is the Idea, developed to its uttermost limits, without duplication of theme, that is enabling wide-awake, live-wire exhibitors to capitalize *public interest* as they never have done before. It is the Idea to tie to—the Idea of promise and profits—the one big, progressive, courageous Idea of the new 1918-1919 season.

The WILLIAM FOX BIG TIMELY PRODUCTIONS will be money makers whether you show them now or later, but the *unusual* profits—the turn away crowds—will be the reward of those exhibitors who link up opportunity with TODAY.

WILLIAM FOX has made these productions possible—has given them to you, each on an individual basis. It's up to you whether you will go over the top to Prosperity, or content yourself with being a camp follower.

The time to decide is NOW!

F O X
FILM CORPORATION

A magazine's success is measured by its advertising. Look at the "News!"

(Courtesy N. Y. World)

The Picture of The Hour

"UNCONDITIONAL SURRENDER"

NOW that the cry "Kamerad!" has come from the Kaiser—

Now that the world is asking what fate is in store for the arch-foe of mankind—

Film buyers are offered this big, gripping, up-to-the-minute drama that shows the Kaiser punished as the public wants to see him punished; that tries the Hohenzollern before the court of World Justice, pronounces and carries out his fate.

It is the picture of the hour, but it is also a picture of permanent value. The beauty of its scenes, stretching back into the dawn of history; its thrilling panorama of present events; its spectacle of humanity triumphant over its would-be crucifier, make it a drama that will live and earn money for the exhibitor long after ordinary screen dramas are forgotten.

The man who acts quickly will draw big profits from this picture.

For particulars apply to—

A. BLAIKIE DICK, 25 W. 44th Street, New York
Telephone Vanderbilt 3900

The Play from which the film is made sweeps New York like a cyclone!

"THE BETTER 'OLE"

and Old Bill enthuse metropolitan audiences!

THIS is the grand cheer-up picture of the day. It is the happy *peace* film! There has never been anything like it before. The conflict just closed produced an epoch-making motion picture that will brighten the folks at home and the boys coming home as no other force or agency can. *Strong words, but true*

The quickest possible way to forget the troubles now past is to smile them away with Old Bill, who is just as Bairnsfather pictured him in a hundred American newspapers.

(After the sensational stage success, "The Better 'Ole," by Bruce Bairnsfather and Arthur Eliot)

Cinema Distributing Corp.
218 W. 42nd St. New York
PAUL H. CROMELIN, PRES.

GLOBE

he Better 'Ole" Couldn't Be Very Much Better

"Ullo!" It's more than a scream. It's a saturnalia of joy. If you miss it you'll miss the best show of its kind ever seen in New York. They call it "THE BETTER 'OLE"

If you think New York already has had so many war plays that it can't stand another, see this merry melange and you will find you're mighty mistaken. You also will discover that there are war plays and war plays. If your appetite for the theatre is jaded go see "THE BETTER 'OLE" Go see it anyhow

TIMES

BAIRNSFATHER PLAY DOWN IN GREENWICH

"The Better 'Ole" Adds Ch... to the Most Humorous of All War Cartoons.

This "Bill" of the theatre is a work of the broadest sympathy, combined with the most delicate art. He is the Old Walrus of the cartoons, with his pendant mud-guard of a mustache, his impregnable ignorance, and his race-basic humanity, but he is also Mr. Coburn's Bill, with a thousand indefinable touches of character and humor that mark an authentic creation. And the inspiration extends to his comrades, of the trio of Tommies—Bert, with his patent cigarette lighter that won't light, and his mania for giving cation tag to every All three are at the work together—th that deserve to stay ons of Dumas

TRIBUNE

"The Better 'Ole" at the Greenwich Theatre Scores Hit

"THE BETTER OLE" has caught more authentic war spirit than any other play of the trenches and back areas which has come to town It is concerned only with one phase of the life of a fighting man, and that a subordinate one, but the fact that within its scope of humorous terpretation it keeps consta on the key puts it above the plays of the shattered school

HERALD

BAIRNSFATHER CHARACTERS IN DELIGHTFUL WAR COMEDY

Three figures which have become classics in the lighter side of war's horrors stepped into real life Saturday night. They are Old Bill, he of the sonorous mustache, Alf and Bert, that trio of humorous characters in the trench sketches of Captain Bruce Bairnsfather, British Army, which have made the world laugh through its tears. They are the chief characters in a comedy-drama called "THE BETTER 'OLE," by Captain Bairnsfather and Captain Arthur Eliot.

OLD BILL, BERT AND ALF COME INTO REAL LIFE

Those three musketeers among the fighting Tommies of England, Old Bill, Bert and Alf, who have endeared themselves to hundreds of thousands of readers of *The World* in Capt. Bruce Bairnsfather's war cartoons, have at last appeared in the flesh Their creator, with the aid of Capt. Arthur Eliot, has turned them into characters in a war play with the somewhat cryptic title, "THE BETTER 'OLE," which has all the persuasion and force, both for humor and pathos, of the famous pictures on which it is based.

WORLD

AMERICAN

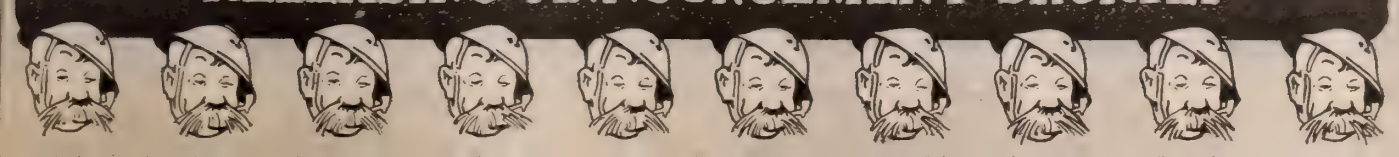
"The Better 'Ole" Cleverest War Play of Current Season

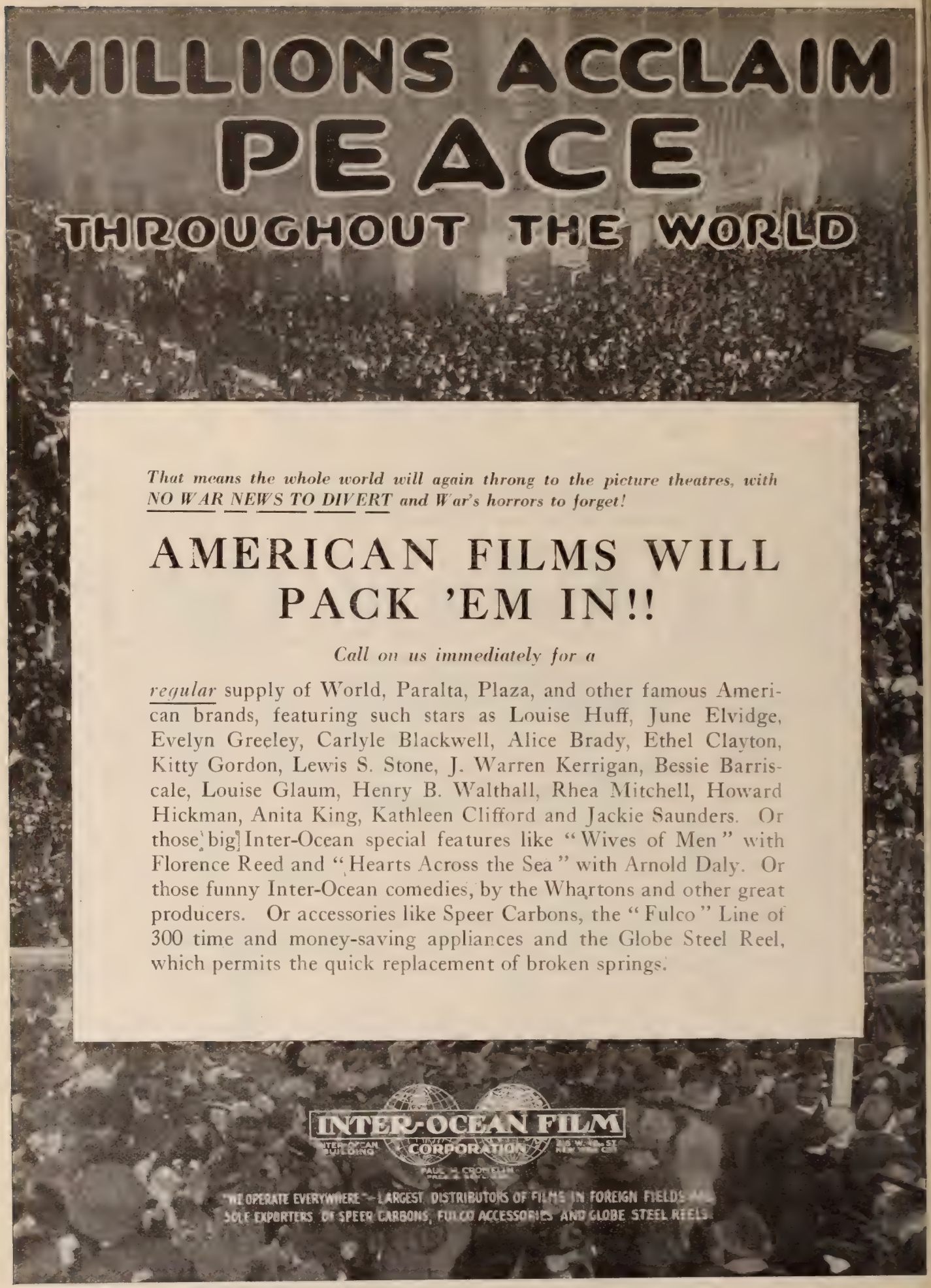
When the box office speaks, the ears of managers are always listening. Therefore, Mr and Mrs. Coburn, who are responsible for the American production of this English work, are considering no less a theatre than the Manhattan Opera House or the Lexington Opera House—home of war plays—where "You Know Me, Al," and "Yip, Yip, Yaphank," got the money.

The Old Walrus--nothing else like him in the world!

-comes;-*is seen*;-and conquers:--Here's news as good as peace!

RELEASING ANNOUNCEMENT SHORTLY



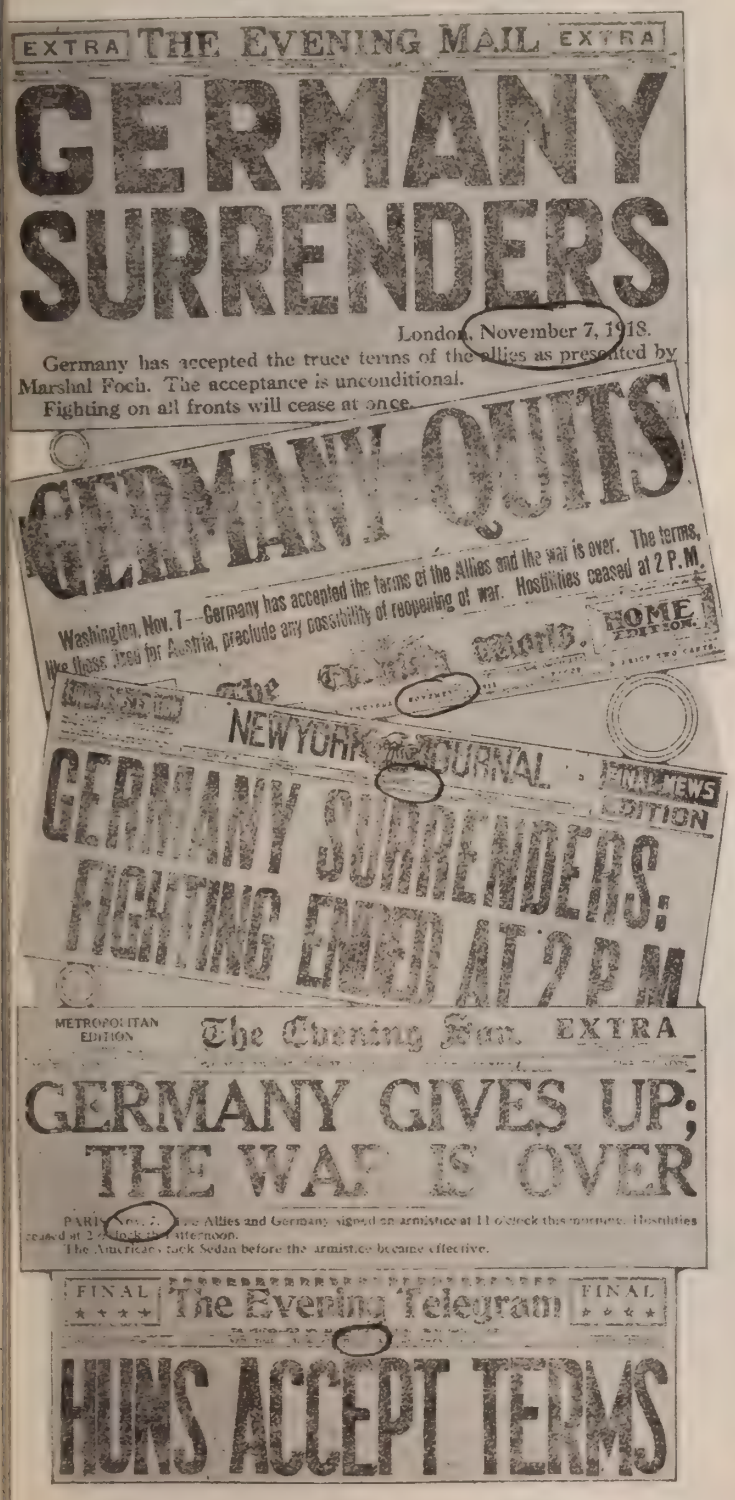

MILLIONS ACCLAIM
PEACE
THROUGHOUT THE WORLD
That means the whole world will again throng to the picture theatres, with NO WAR NEWS TO DIVERT and War's horrors to forget!
AMERICAN FILMS WILL PACK 'EM IN!!
Call on us immediately for a
regular supply of World, Paralta, Plaza, and other famous American brands, featuring such stars as Louise Huff, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Alice Brady, Ethel Clayton, Kitty Gordon, Lewis S. Stone, J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall, Rhea Mitchell, Howard Hickman, Anita King, Kathleen Clifford and Jackie Saunders. Or those big Inter-Ocean special features like "Wives of Men" with Florence Reed and "Hearts Across the Sea" with Arnold Daly. Or those funny Inter-Ocean comedies, by the Whartons and other great producers. Or accessories like Speer Carbons, the "Fulco" Line of 300 time and money-saving appliances and the Globe Steel Reel, which permits the quick replacement of broken springs.
INTER-OCEAN FILM
CORPORATION
WE OPERATE EVERYWHERE — LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS
SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE STEEL REELS

"Premature Information!"

"Little Talks with Foreign Buyers"—No. 19

By

President


EXTRA THE EVENING MAIL EXTRA
GERMANY SURRENDERS
London, November 7, 1918.
Germany has accepted the truce terms of the allies as presented by Marshal Foch. The acceptance is unconditional.
Fighting on all fronts will cease at once.
GERMANY QUITS
Washington, Nov. 7—Germany has accepted the terms of the Allies and the war is over. The terms,
HOME EDITION
NEW YORK JOURNAL
FINAL NEWS EDITION
GERMANY SURRENDERS: FIGHTING ENDED AT 2 P.M.
METROPOLITAN EDITION
The Evening Sun EXTRA
GERMANY GIVES UP; THE WAR IS OVER
PARIS, Nov. 7—The Allies and Germany signed an armistice at 11 o'clock this morning. Hostilities
The Americans took Sedan before the armistice became effective.
FINAL
The Evening Telegram
FINAL
HUNS ACCEPT TERMS

GERMANY SIGNED THE ARMISTICE but *not* on November 7th, as most of the newspapers erroneously announced. It all reminds me of the reports that come to Inter-Ocean about new films released on the American market. Ninety-nine per cent. of them are declared to be "just the thing for the foreign market," but Inter-Ocean doesn't recommend, much less buy, them until its entire staff has had a chance to look 'em over at the Inter-Ocean Building projection room. When Inter-Ocean does buy a picture, you may be sure it isn't on the strength of premature information, but because our staff of world-market experts have decided that the film WILL MAKE MONEY FOR YOU. If you are a genuine buyer of American films for export, I would advise you to write me to-day for "THE INTER-OCEAN GLOBE," the only monthly bulletin about films published by any film exporting firm. Remember, "THE GLOBE" prints nothing but carefully confirmed Inter-Ocean News!

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42ND ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE REELS

READY FOR WORLD SALE—52 World Films a year, featuring June Elvidge, Louise Huff, Evelyn Greeley, Kitty Gordon, Ethel Clayton, Alice Brady and Carlyle Blackwell; 24 Paralta Plays a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; 20 Plaza Pictures, featuring Anita King, Kathleen Clifford, Gloria Joy and Jackie Saunders; the great features, "Wives of Men," with Florence Reed; Sherrill's "Hearts Across the Seas"; Ince's "Whither Thou Goest"; "The Victim," with Robert T. Haines; Pyramid's "Inside the Lines" and "The Man of Bronze," with Lewis S. Stone; Selexart's "Honor's Cross," "Blue Blood" and "Social Ambition," with Rhea Mitchell and Howard Hickman; "Hunting Big Game in the Frozen North," and "The 13th Labor of Hercules"; the surefire comedy brands: Vim, Black Diamond, Bingo, "Charley" (Mabel and Fatty) cartoons.

WM. L. SHERRY SERVICE

Theodore C. Deitrich presents
The Exquisite Empress of Expression

DORIS KENYON

Heading Her Own Company in

DE LUXE PICTURES

Now Booking Amazingly Big in her Latest Dramatic Success

Wild Honey

By LOUIS JOSEPH VANCE and VINGIE E. ROE

An Adaptation of Mrs. Roe's Story in
THE PICTORIAL REVIEW
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Direction of M. Kashin

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Department of Education

Office,
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November 5, 1918.

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CHARLES D. ATKINS,
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More Next Week!

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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ANNOUNCEMENT!

Mr. George K. Spoor announces to the Motion Picture Industry the opening of a Sales Office and Service Bureau, for the Spoor-Thompson Laboratories, in the World Tower Building, Rooms 1403-4, 110 West Fortieth Street, New York City. You are cordially invited to call upon our sales manager, Mr. Charles F. Stark, who will be glad to inform you how the Spoor-Thompson method of processing film gives you the highest quality of prints at a price far lower than you can obtain anywhere else. The establishment of a messenger system between this bureau and the laboratories furnishes you with the best and quickest service attainable. Telephone, Bryant 1490.

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"The Exhibitors' Medium of Communication"

Volme 18. No. 21 November 23, 1918

Write That Letter!

OF course you didn't get time to write us a letter this week regarding that bomb-shell which J. A. Quinn, of Los Angeles, exploded in our last issue.

There was too much peace in the air for all of us—the days of note-writing seemed at an end.

But don't forget that we are still in the motion picture business; the three-a-day bread and butter has still to be provided by the motion picture business.

Dig up your copy of last week's MOTION PICTURE NEWS and find that Quinn article. He said some sizzling, rip-snorting things about productions and production policies.

You will either agree with him emphatically or disagree with him—equally emphatically. In either case you will feel like saying a few jarring words yourself.

Obey the impulse.

Remember—we dared you to! And, "by the same token," you can dare us to publish every word you send.

As we said before—*let's start something.*

J. D. Williams on the Job

BETWEEN closing the details of the First National-Mary Pickford contract and celebrating peace, J. D. Williams found time during the week to send us a scorching letter regarding J. A. Quinn's views.

You will find it on Page 3045. Read every word of it, and when you write your own letter discuss both of these contributions.

Mr. Williams places an enthusiastic endorsement on every word spoken by the Los Angeles exhibitor. He indicts our Times Square friend, the producer, in no uncertain terms.

Mr. Quinn did not deal in generalities—neither does Mr. Williams.

But there is one point made by the prominent exhibitor which Mr. Williams does not take up. Mr. Quinn's letter, heartily endorsed by the Southern California Theatre Owners' Association, included these sentiments: "The exhibitor will be better served and better satisfied when you cut out most of the costly printed matter that now fills our waste-baskets, and the senseless placing of advertising in every sort of medium—and confine it to two journals."

Don't forget that point.

Dr. Royal S. Copeland

NOW that reports from every section of the country show over eighty per cent of the theatres once more open for business the industry probably has time to say a word of thanks to Dr. Roy S. Copeland, New York's Health Commissioner.

In the face of the most determined opposition Dr. Copeland kept firm in his belief that a well-ventilated, cleanly theatre was not to be feared; that the value of amusements in keeping up the spirits of the public gainsayed any possible danger.

The theatres were kept open—and the influenza is disappearing in New York with much less of a black memory than it left in many other cities.

Dr. Copeland won out—but requires no vivid stretch of the imagination to picture the abuse and calumny that would have been heaped on him had he failed.

He fought a propaganda led by former office-holders and aided by panic-stricken but illy-informed citizens. He fought for the motion picture theatre. He won.

We don't know of a word more of thanks that we can say than the above statement of fact.

Unless we add the words of one manufacturer to us. He was speaking during the period when ninety per cent of the country's theatres were closed.

"Frankly," he said, "I don't know what the picture industry and especially the distributors would do if it were not for this man Copeland in New York. He has given us the only chance we have to balance a single dollar of income off against the terrible overhead loss we are suffering."

Perhaps It's the Last

IF the letters we receive from exhibitors are any criterion, there is a widespread feeling of resentment against the promoters of each new "drive" and their habit of taking up collections in motion picture theatres.

The showmen hesitate to speak. For they desire to do all that is within their power to aid each worthy drive for funds.

But they are becoming more and more of the conviction that the amount of nickels and dimes collected at a picture theatre performance bear no proportionate relation to the inconvenience caused the audience and the actual loss inflicted on the theatre owner.

At the present moment—when theatres are making a valiant effort to recover from the effects of the influenza epidemic—the situation is particularly trying.

The use of the screen to aid the various drives is proper. The message to "Give" can be conveyed to the public there in even more forcible manner than by means of the press.

No dissatisfaction will be aroused—and if we are any judges of psychology, more financial benefit will accrue to any cause. But heckling interruptions and long-winded speeches are out of place.

(*Editorials continued on next page.*)

A New Step in Service—This Week

THAT popular service feature of Motion Picture News—the Exhibitors' Box Office Reports—will be found this week on page 3125 in a new and advanced form.

The Complete Plan Book made the service hit of the year with exhibitors big and little. It is being filed in theatres everywhere as the only complete guide to pictures—giving the review and complete exploitation aid all in one spot.

Now the Exhibitors' Box Office Reports have been merged with The Complete Plan Book—a ten-strike in service, and making the Plan Book more than ever the one indispensable tool of the exhibitor.

In one spot the exhibitor will now find a complete record of all pictures released during the previous three months; the name of the star, the producer, the release date, the issue of The Complete Plan Book in which the review and exploitation aids appeared, a brief summary of the Motion Picture News review, comments in the exhibitors' own words as received by our Box Office Reports Department, and a "Consensus" grading of all reports received.

All in one spot!

And all in The Complete Plan Book!

This forward stride will be followed in the weeks to come with further improvements in the Box Office Reports Department and The Complete Plan Book. For *we* know that *you* know—that—

Motion Picture News never stands still!

Editorials Continued from Preceding Page

S. Barret McCormick—Teacher

ONE of the biggest men in this business told us one day, "If I could get a man like S. Barret McCormick on salary I'd hire him tomorrow just to work with us in helping exhibitors to put over our pictures the way he puts the Circle shows over."

Yet this same manufacturer would probably expect a word of explanation to understand that Motion Picture News actually dominates the exhibitor reading field as we know it does.

There are fifty-seven reasons—more or less. One of them is S. Barrett McCormick.

This successful showman is a regular and exclusive contributor to Motion Picture News. And he doesn't write press stuff—but plain, straight-forward lessons in the advertising and presentation of productions. He lays *his* cards on the table—for the benefit of all News readers.

This week appears the second article of a new McCormick series. It is called "At the Zero Hour"—the moment when a manager or advertising man goes "over the top" to consider his next bill.

You'll find it on page 3065.

And as we said before—McCormick is just *one* of the reasons.

The Influenza Situation
Is Covered
on pages 3046 and 3047
In This Issue

Dealing in Personalities

"One Regular Feller"

WHEN we had the cut made for this likeness of Watterson Rothacker we had intended heading this column with the word "Lost or Strayed."

For all our best sleuths had reported to us since Monday that the debonair Chicagoan was in New York—and yet he hadn't been seen in Motion Picture News office.

Which was not according to either law or tradition.

But on Wednesday he made his appearance. So we won't have to offer a "Reward and No Questions Asked."

But having made the cut we must use it. And use it to tell you that alongside of this thin column of type is the face of the one man in America who is happier than either Harry Schwalbe or J. D. Williams over the signing of Mary Pickford by First National.

That man is Watterson R. Rothacker.

And he's celebrating because he is going to do the laboratory work on the new Pickford subjects.

We are not celebrating. We foresee all the columns of space we will have to use up publishing letters of commendation received by Watterson R. with each succeeding release.

"Joe Lee's Boss"

LOUIS MAYER deserves a word of mention here now that the war is over and most producers with war subjects on their hands and losing sleep worrying over them.

When Mr. Mayer got Anita Stewart's signature to the dotted line of a contract he was bombarded with war subjects by every playwright, novelist and scenario writer who had a typewriter.

But Louis is a clever showman. He had made a few clean-ups on war pictures, but when he started to pick a production in which to put his own money and time he chose "Virtuous Wives," "Old Kentucky," and a string of always sure-fire subjects like that.

And now he's laughing up his sleeve.

Williams Replies to Quinn Letter

[Editor's Note—In the last issue of MOTION PICTURE NEWS, dated November 16, was published an article which J. A. Quinn, of Quinn's Rialto theatre in Los Angeles, read at a recent meeting of the Southern California Theatre Owners' Association. The theatre owenrs endorsed every word in the article in very emphatic measure, and adopted a resolution pledging Mr. Quinn full support in his plan for betterment of conditions now existing.

The whole industry read the article, but J. D. Williams, of First National, was first to come under the wire with a reply. As he wrote his letter immediately after arranging with Mary Pickford for the release of the latter's future productions, Mr. Williams finds opportunity to speak a word for the well-known star.

Incidentally, Mr. Williams takes occasion to say a good word for Mr. Quinn in many respects, admitting that the latter's arguments are convincing and adding that more moral courage of the Quinn type would be a boon to the exhibitors and the industry.]

Editor, MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City.

Dear Sir:—

YOUR editorial prologue to the straight-from-the-shoulder statement by Mr. J. A. Quinn in your issue of November 16 is a challenge to the industry to disprove his charges of incompetency or to admit that he is right.

Mr. Quinn makes a sweeping accusation against manufacturers. And he gives it force by hitting straight and hard. He makes a convincing argument because he is specific. Generalities mean nothing when criticism is intended. More moral courage of the Quinn type would be a boon to the exhibitors and the industry.

Mr. Quinn declares that "what the business needs is a 'doctor' quick."

This is written on Tuesday. Since Saturday afternoon I have met and talked casually with three of the industry's most prominent producers. Each of them expressed the following general opinion on Miss Pickford's contract with our organization:

"What's the idea of Miss Pickford paying $40,000 for the rights to the story of 'Daddy Long Legs,' and the same sum for 'Pollyanna?' She does not need big, high priced stories of that kind. Her popularity is great enough to get the public in to see her in stories that would cost a whole lot less. She is going to waste a lot of money foolishly that way."

Would Mr. Quinn or any other exhibitor take any pride in presenting Miss Pickford to their patrons in a production cheapened by an inferior story? Would Miss Pickford's popularity grow? Do people pay just to see Miss Pickford on the screen, or do they give her such phenomenal tribute in memory of "Tess of the Storm Country," "Rebecca of Sunnybrook Farm" and "Stella Maris," constantly hoping that the newest and latest Pickford offering will be on a par in quality with those released.

The answer is obvious—to exhibitors, at least.

MR. QUINN speaks as an exhibitor when he challenges George Kleine's statement that of 1,300 features released in 1917 1,000 were good ones by the reduction of that number to approximately 100. I agree with Mr. Quinn.

The internal conditions responsible for such an appalling record have got to be remedied. And straight-from-the-shoulder criticisms and discussions are the most certain means of shaming those responsible into a corrective policy or out of the industry entirely.

History is repeating itself in this industry, despite the fact that its progress has been rapid and consequently difficult to keep pace with.

LET'S go back for a moment to the heyday of the old Biograph Company. Every exhibitor knew the Biograph standard and the box-office value of Biograph productions. The word Biograph spelled capacity business for practically every theatre. Today Biograph is a memory. Why? Five or six commercial parasites, tumbled by a combination of fortunate circumstances into executive control of the distribution of the work of real talent, made it a club with which to pound exhibitors into supporting associated output of lesser quality. Exhibitors could easily have afforded to pay five or six times as much as they did pay in those days for Biograph productions, but—they didn't. Biograph productions cost more money to make than other releases on the same program. They featured capable, popular players. The stories were good. The direction was of the best. But Biograph did not get rental prices five or six times as great as the inferior releases of other producers distributing through the same exchanges.

If Biograph had received what it was properly entitled to by merit and the exhibitor value of its output, Mr. D. W. Griffith would undoubtedly be the directing genius of its organization today and the name Biograph would lead the industry in quality and box-office popularity.

I intend no affront to any individual in this connection. Some of the producers of those days are my friends and probably if I had been in their positions then I would have done very much as they did. It is merely a question of method.

And there are exact parallels today for the Biograph situation of five, or six years ago. And today, as then, it is a question of method that is the fundamental error in the correlation of the three prime elements of the industry.

THE position of a big star on a program today is relatively the same as was the position of Biograph productions on a program in the Biograph time. The star's productions stand out as beacon lights to exhibitors. But beware of the hidden shoals and the jagged rocks of disaster in the guise of "regular releases" surrounding the work of any big star. A manufacturer with a program franchise signs a contract with a star. Six or eight productions a year are agreed upon. Exhibitors are told about the wonderful box-office value of the star. His or her contract is described as further evidence to exhibitors that the foundation of the producing or distributing company is laid on the ground of quality.

Exhibitors know, much better than the manufacturers, what stars are popular and profitable. They send in their applications for bookings. The manufacturer is elated at prospects. Why not pyramid the chance for a moderate profit? The way is simple. Contracts with three, five or seven or more second, third and fourth rate stars. Exhibitors are "clamoring" for the big star's productions. Make him take the releases of the others as a condition of his contract. Result, the manufacturer dreams of a theoretical profit from the release of "one-a-week" instead of "three-a-year."

And, as Mr. Quinn aptly charges, the exhibitors pay.

DOES the producer, under such an arrangement, get as much for the productions of the big star as they deserve in the proportion of their merits to the merits of the releases of the second-raters? He does not, and he cannot. And the result is that he is unable to pay the big star what he or she is rightly entitled to.

It is a method that is a three-sided boomerang. The star does not enjoy a remuneration in keeping with his or her actual box-office earning power. The producer works an injustice to the star, to himself, to all of his releases and to the exhibitor. And the exhibitor is forced to book and pay rental for productions he does not want and cannot show to a profit to support the manufacturer's effort at monopoly.

Mr. Quinn says of Miss Pickford: "She is on top of the ladder and draws the people because she has the ART and PERSONALITY and ABILITY to deliver the goods." Mr. Quinn and every other exhibitor whose backbone is his greatest asset will perhaps be interested to know something of Miss Pickford's confidence in the policy of quality with its consequent elimination of waste, extravagance and exhibitor burden.

(*Continued on page* 3048)

Country Notes Reopening Progress

Estimated That More Than Eighty Per Cent of Theatres Are Again Open—St. Paul and Minneapolis Still Closed—Merchants Register Kicks

STEADY improvement in the influenza situation was noted the past week throughout the country, many additional reopenings being reported through the special service which MOTION PICTURE NEWS has maintained for the benefit of keeping the industry well informed.

At last reports it was estimated that more than eighty per cent of the nation's motion picture theatres which had been closed because of the epidemic, have reopened and that exhibitors are most optimistic over the prospects of future business. St. Paul and Minneapolis have secured the limelight by closing at a time when other places were reopening. It is expected November 24 will see the end of the Minneapolis ban.

The most cheerful reports come from the West, where the majority of theatres are open. Los Angeles expects to reopen November 21.

Dayton Fans Fail to Respond Loyally

The Dayton, Ohio, representative of Motion Picture News wires that business in the Dayton motion picture theatres has fallen down considerably since the influenza ban was lifted on November 2. Two probable reasons set forth are that some people are still afraid to come out where the crowds assemble, and that parents with children under sixteen years of age do not attend the shows because the theatres will not admit the youngsters.

The Strand theatre offered an exceptional bill in "The Marriage Ring" as the main attraction.

All of the Dayton theatres have undergone a change since they were closed.

Buffalo Recovers and Forges Ahead

With all theatres in full swing again, Buffalo, N. Y., local managers this week are lending their aid to putting Buffalo quota in the United War Work campaign over the top. Thursday evening all the neighborhood houses will give 25 per cent of their receipts to the fund and Sunday evening all the downtown houses will give benefit performances, with a general admission of $1 to any theatre. Houses cooperating in this stunt are the Teck, Star, Majestic, Gayety, Shea's, Academy, Olympic, Garden and Lyric. Coupons are printed in the local papers which are exchanged at the box office for tickets. Harold B. Franklin, manager of Shea's Hippodrome, is manager of the features bureau of the campaign and has staged an attractive setting at Lafayette square.

Exhibitors Peeved at Health Officials

Minneapolis, Minn.—In its fifth week of motion picture "darkness" Minneapolis is showing signs of anger towards health authorities. Some exhibitors feel that Dr. Guilford, who has handled the dictatorial end of the closing, has been playing with them.

For two weeks past Minneapolis' influenza conditions have been such that the ban could have been lifted without fear of the malady getting a fresh start toward hazardous ends. Doctors have stated as much and public officials have verified the authenticity of such statements.

At one meeting of health officials and theatre men, church men and others, Dr. Guilford said that theatres might open at their pleasure should they provide each patron with a mask.

With the closing of St. Paul theatres November 5 Dr. Guilford stated that Minneapolis' ban would not be lifted for at least two weeks because, he stated, that he feared "St. Paulites might carry influenza back to Minneapolis." St. Paul and state health authorities are not of that opinion.

Minneapolis exhibitors are hopeful that they may open their doors about November 17 but it appears that November 24 might be a better guess as to the time.

APPRECIATES AIDS

At a meeting of the Area Committee of the Y. M. C. A. Military Service Department in Toronto, a special vote of thanks was passed for the co-operation of Manager T. S. Cooper of the General Film Company in the entertainment of soldiers at various camps and hospitals.

Supervisor Percival J. Lee, in reporting this action, wrote: "Only the Entertainment Committee know to what extent you have sacrificed personal gain to the Country's good by your great work in this way, and I am sure the glorious morale of the Canadian troops is due in a large measure to the recreation given them by you."

Ban Lifts on Whole of Pennsylvania

Harrisburg, Pa.—The influenza ban has been lifted from the theatres in practically the whole of Pennsylvania, the restrictions on November 9 having been ordered by State Health Commissioner Royer to be removed from the last of the 64 counties, Franklin, the order having become effective there last Saturday, November 9. The theatres still under restrictions in the state are a few in isolated sections of certain counties where the epidemic has lingered a little longer than in the state as a whole.

Saturday, November 9, the theatres of Pittsburgh were released from quarantine, but thirty-seven theatre owners of that city are confronted with charges of having violated the state order for having opened their houses in advance of the state health commissioner's official sanction. The managers acted on the proclamation of Mayor Babcock, who encouraged the reopening of both theatres and saloons in Pittsburgh, on the contention that the danger of the epidemic had passed before the date set by Dr. Royer for removing the restrictions. This attitude of the mayor resulted in Dr. Royer sending a corps of agents to gather evidence against the picture houses, with the result that arrests followed. After the arrests there was no further trouble in Pittsburgh, the rest of the theatres waiting to reopen until the day set by the state authorities.

Section Reports

Ogden, Utah.—The influenza situation is improving and the ban may be lifted on November 18, reopening the theatres.

Butte, Mont.—The ban was lifted in Anaconda November 13, following the reopenings in Butte by five days. Theatres in Butte were closed 29 days. It is said by health authorities there is no further danger from the epidemic in Butte. All theatres are doing exceptional business, and exhibitors are satisfied. Other Montana and Northwestern towns were expected to follow in the footsteps of Butte, as the epidemic is said to be under control.

Cleveland, O.—Cleveland theatres opened Monday evening, November 11. Fifty per cent of Ohio houses have reopened. Cleveland exhibitors report big business since the passing of the influenza.

Cincinnati, O.—Motion picture theatres of Cincinnati reopened November 12, the ban having been fully removed.

Salt Lake City, Utah.—The influenza epidemic has abated here, but health officials up to November 13 had not decided upon the date of reopening for theatres. The prospect was that with continued progress towards stamping out the epidemic the order for reopenings would be given to be effective about November 23.

San Francisco, Cal.—The situation here is much improved. Official action on reopening the theatres was to be taken

(*Continued on page* 3047)

Close-ups of the Week's Events

The limelight of the industry gleamed upon Pittsburgh exhibitors last week, insofar as the influenza situation is concerned. It appears the Mayor of the Smoky City encouraged the reopening of the theatres on the contention that the danger of the epidemic had passed. But this was before the date set by the State Health Commissioner, who ruled that the houses could reopen November 9. Listening to the Pittsburgh Mayor, thirty-seven exhibitors opened their picture palaces before November 9—and have been confronted with charges of having violated the State order. It is said the city of Lancaster was also lax in observing the order, but that exhibitors were very cautious and kept out of trouble.

Nearly the whole of Pennsylvania is "open" now.

Exhibitors of North America have been so "wrapped up" in their own troubles incident to the influenza closings that they have not had time to wonder if anyone but themselves suffered. Reports indicate that theatres of Brazil and many other countries of South America were closed on account of the epidemic. But the chap who said that "Misery loves company" may be mistaken in this case, as exhibitors in general declare the closing period has done much good to the exhibiting business. No kicks have been registered.

The "brotherly love" which has always been in evidence at St. Paul and Minneapolis is again active, being revived on the eve of peace. St. Paul prospered for a time in the epidemic crisis at the expense of her neighbor, and was then closed tight. This brought forth word from Minneapolis that the latter's theatres would remain closed for at least two additional weeks, as it was feared St. Paul inhabitants would import germs to Minneapolis.

They're at it again.

Observing personages within the industry have noted that the independent producers are planting pictures solidly on Broadway as a result of the influenza. And, judging by the box office reports, the fans like the films immensely. "The Woman the Germans Shot," which Select has secured, is one of them. "A Romance of the Air" was at the Rivoli. The Rialto had "A Woman's Experience." At the Strand was "Little Women," a Brady picture. "Marriage" played the Broadway. "Lafayette We Come" was also in evidence.

The merchants of the country have been awakened to the fact that motion picture theatres are necessary to their business. From all sides the shopkeepers are registering kicks at the enforced closing of the theatres, claiming that without motion pictures they have practically no trade. Which appears, on the surface, that the time is ripe to encourage cooperation between the merchants and exhibitors.

Section Reports

(*Continued from page* 3046)

Thursday night, November 14. On good authority it was stated the theatres would be permitted to reopen on November 23.

SPOKANE, WASH.—The picture theatres and churches planned big programs in celebration of their reopening Sunday, November 17.

SEATTLE, WASH.—The ban in Seattle was lifted Tuesday, November 12, and all motion picture theatres are open. Patrons must wear masks in all houses and when shopping in the stores.

SAN DIEGO, CAL.—The ban on theatres, schools and churches here was to be raised November 17.

NEW ORLEANS, LA.—The theatres here have been rejoicing at reopening November 16. All motion picture houses have booked excellent attractions in anticipation of big business.

Influenza Hits Yakima Employees

The epidemic of influenza, which resulted in closing practically every theatre in the United States, has been particularly a blow to the Mercy Amusement Company, Inc., of Yakima, Wash., which operated three theatres in that city.

Three employees of the company have died either from influenza or from pneumonia resulting. The first of the three to succumb was Frank Read, for four years drummer in the Empire theatre orchestra, and who died October 26 of pneumonia. Walter E. Jordan, property master for two and a half years at the Empire, died of influenza October 29. Mrs. Jordan, wife of Walter E., died of the same disease two days following the death of her husband, leaving a four-year-old son. Fergus D. Shaw, for three years projection operator for the company, but who for the past two months in military service, stationed at Pullman, Wash., where he was an instructor in the radio corps, died of influenza at Pullman October 27.

Besides losing three valued employees, the three theatres of the Mercy Amusement Company have been closed since October 9. Prospects are, however, that the ban will be lifted in another week.

Los Angeles Hopes to Open November 21

A wire from Los Angeles on November 13 stated that Los Angeles exhibitors believe the Board of Health will permit theatres which closed October 11 to reopen November 21. A petition asking the closing of all business places or the reopening of the theatres has been filed with the City Council. It included the names of many ministers, officers of labor unions and all exhibitors and managers of other theatres. The hearing was set for November 14.

A Los Angeles report asserts that all theatres in Arizona were still dark on November 13. On the same day it was announced that seventeen theatres in southern California which had been closed were again in operation. These included Riverside, San Bernardino, Pomona, Fullerton, Redlands and Whittier.

The majority of towns in the Northwest territory, including Seattle, Portland, Spokane and others closed October 12 were to reopen November 18. Denver and most of the towns in Colorado and New Mexico reopened November 11. Salt Lake City and territory are closed, with no definite date set for reopenings. It is said that San Francisco may not reopen until December. Health departments declare they will not permit the places still closed to open prematurely, or until their is no illness from influenza. It is estimated that less than ten northern California towns had reopened up to November 13.

Edel Buried in Buffalo

BUFFALO, N. Y.—Harold Edel, former manager of the Strand theatre, Buffalo, and the Strand, New York, was laid to rest in the Mitchel H. Mark mausoleum in Forest Lawn. Many local friends attended the ceremonies, the arrangements being in charge of Moe Mark, Mr. Edel's uncle. Mr. Edel is mourned by a wide circle of theatrical men in Western New York.

Weber Directs Anita Stewart

Productions to Be Made at Studio in Hollywood—First National Will Do Releasing—Work at Once

WITH the reshaping of motion picture events on the West Coast, which included the marriage of Charles Chaplin and Mildred Harris and the reported withdrawal of the latter from Universal, came the definite statement to Motion Picture News on Nov. 13 that Lois Weber will direct the Anita Stewart productions. Miss Weber formerly directed Mildred Harris, and it is presumed that the latter's marriage to the screen comedian changed her motion picture future considerably, in so far as engagements are concerned.

Lois Weber is probably the best known among women directors, and her acquisition by the Stewart organization has been the cue for numerous messages of congratulation to the Louis Mayer forces. To a representative of Motion Picture News in Los Angeles it was made known that the new producing arrangements will not change the method of distribution of the Anita Stewart productions. The First National Exhibitors' Circuit has been handling these features, the most recent being "Virtuous Wives," and will continue to release them. The studio staff will also remain as formerly, it is announced.

Plans for the immediate future call for production work at Hollywood, which city Miss Stewart is expected to reach this week. Upon her arrival it is presumed that work will be put under way, and that no time will be lost in putting the first of the Weber-Stewart features through the camera.

Among the productions which Lois Weber made for Universal are "Borrowed Clothes," "Forbidden" and "There's No Place Like Home," all starring Mildred Harris. Regarding the future business plans of the latter no statement has been made.

In regard to "Virtuous Wives," the most recent Stewart picture, Louis B. Mayer said: "It is a story that will have a direct, intimate appeal for every girl and woman in the United States. It will be available through the exchanges of the First National Exhibitors' Circuit."

It is understood that the Mayer organization confidently expects Miss Stewart's productions to have an even greater appeal with Lois Weber at the helm of the directorial end. Miss Weber's name is well known among the fans of the country, who have come to know her productions for the skilful direction with which they are made. In Miss Stewart she has a star whose popularity can be made even greater than it has been, in the opinion of many of the industry.

United War Work Team Is Aggressive

The members of the Allied Theatrical, Motion Picture, Music and Entertainments Team of the United War Work Campaign, of which William Fox is chairman and George M. Cohan associate chairman, has been announced from the headquarters of the committee, 110 West Forty-second Street.

Men prominent in the theatrical and motion picture world volunteered to give their undivided attention for the one week of the drive, which commenced November 11th to 18th inclusive, and make every effort to oversubscribe the allotment made by the Executive Committee in charge of the National Drive.

The members of the team are: William Fox, chairman; George M. Cohan, associate chairman; B. S. Moss, E. F. Albee, A. L. Erlanger, Marcus Loew, Sam A. Scribner, Adolph Zukor, Lee Shubert and Sam H. Harris.

Williams Replies to Quinn Letter

(Continued from page 3045)

She told us, before starting for Los Angeles on Saturday, that she had several directors and scenario writers in mind from which to make the final choice before starting work on her first release through our exchanges. She named them and they were foremost among the top-notchers. She named several plays and books she is considering for adaptation to the screen. They are among the biggest and best in the history of literature and the stage.

The three producers mentioned above questioned her policy of protecting herself and exhibitors by insuring quality from three angles—star, story and direction. She knows that her popularity is dependent upon the kind of stories she produces. She knows that the public would not continue to lavish its patronage upon her if the quality of her product was not in keeping with her ability and standing. And she is certain to intensify her popularity in exact proportion to the increase in the appeal and entertainment value of her releases.

The bulk of trouble in our business lies with the producers. They do not believe in giving exhibitors a combination of star, story and direction. They lack vision, business ability and confidence in their own judgment. They want tremendous profits quickly. They overreach themselves and lose out completely. They are business parasites who combine luck and chance in a gamble, instead of reasoning along practical and obvious lines. They get a star and exploit him or her. The story is the last item for consideration. And if it costs more than a couple of thousands of dollars it is too expensive. The production cost would be too great. The public is disappointed and vents its disapproval on the exhibitor. And the producer declares that the business is going to the devil.

This great fault will be corrected by exhibitors, if it is corrected at all. The parasite producers will continue to throw mediocre stuff at exhibitors as long as they will book it. They have proven that they cannot measure up to the box-office standards for a producer. They will go right along, wasting, indulging their own opinions and ideas without the least thought, regard for, or study of public likes and dislikes. And exhibitors will continue to pay the freight until—

The J. A. Quinn's of the business get together and say:

"Enough of this bunk. These swivel-chair producers are going to stop playing and get down to business or expire commercially, because we are going to hold them up to ridicule and give them the chance to prove, if they can, that we are wrong. We are going to give our patronage to the stars and producers who know more about production and quality than their office boys and refuse to pay premiums in booking what we don't want to get what we do want.

"We are going to play the big star quality productions for longer runs, make them earn more money for us by more intensive to-the-public selling methods and give every ounce of encouragement we can to those who see that quantity is slowly killing the industry and are attempting to restore it to the good graces of the public by thinking only in terms of quality."

J. D. WILLIAMS.

"Under Four Flags" Will Have Official Showing

Official showings of "Under Four Flags," the third U. S. Official War Picture, issued by the Division of Films, Committee on Public Information, are announced for seven cities outside of New York, where the latest Government war film will be made known at the Rialto and Rivoli during the week opening November 17th. All the official bookings are for a week.

In Washington "Under Four Flags" will be the initial attraction at Harry M. Crandall's new Metropolitan theatre, which opens its doors Saturday evening, November 23d. The Metropolitan will be one of the handsomest cinema houses in the United States.

Indianapolis will see the new picture at the Circle theatre during the week beginning November 24th. The Walnut theatre, Cincinnati, will have the official showing during the week of December 1st. Three cities will see "Under Four Flags" during the week of December 8th. In Kansas City it will be shown at the Liberty theatre, a new house; in Dayton, O., it will be seen at the Strand theatre, and in St. Louis at the Odeon.

St. Louis exhibitors favor the Odeon on account of the exploitation the picture will receive before being released for the regular picture houses, and are said to be cooperating to make the engagement a success.

The official showing in Philadelphia will be at the Stanley, which has booked the picture for the week of December 16th.

Universal Men Banquet at Kansas City

A banquet was tendered to L. B. Douglas, manager of the Kansas City Universal office, on Saturday, November 2d. This was an anniversary of his birthday.

The dinner was attended by all employees of the exchanges, including Messrs. Stern, Pearce, Lozier, Recob, Kelly, Abramz, Lukenbill, Glennon, Jones, Dodson, Quade, Cass, Hill and Miller, and Misses McLendon, Freeman, Lish, Wallingford, Helm, Bolton, Cooper, Ludwig, Bladen and Scott, and Mrs. Crisian, Mrs. Lynch and Mrs. Mossman.

A handsome diamond scarf pin was presented him, and the affair wound up in the wee hours of the morning. Mr. Stern acted as toastmaster, and speeches were made by Mr. Pearce, Mr. Hinton, Mr. Jones and Mr. Dodson.

Statues Help "Under Four Flags"

The Division of Films of the Committee on Public Information has adopted as the pictorial background for its publicity for "Under Four Flags," the third Official War Picture, which gets its first Government showing at the Rivoli and Rialto theatres, in New York City, Sunday evening, Nov. 17, the military group which has adorned the up-town front of the "Flatiron" Building, at Twenty-third street and Broadway, for several months. It is called "The Allies," and the four heroic figures represent the fighting men of America, France, Great Britain and Italy.

Parsons Tells Plans for Billie Rhodes

William Parsons and Isadore Bernstein, directing officials of the National Film Corporation of America, have returned to the coast from an eastern trip where plans for release of future productions of the National were completed. According to announcements made by Messrs. Parsons and Bernstein, a market has been established for eight features starring Billie Rhodes, to be released during the coming year. This applies to both the foreign and domestic markets. It is also stated that for perhaps the first time in the history of the film industry, a year's work has been laid out for a producing unit and its star, inasmuch as the National has purchased rights on eight different books or plays which will constitute the offerings for the next twelve months. The eight productions selected for Miss Rhodes are entirely different with respect to atmosphere, locale and the nature of the part for the star. The first release will be "The Girl of My Dreams," which is a mountain story. "The Springtime of Youth," a circus story, will follow. The latter is an original scenario by Bess Meredyth, and both of these plays have been filmed. Other stories purchased are "Hearts and Masks," a crook story by Harold McGrath; "The Road to Arcadia," a gypsy story by Nina Wilcox Putman; "Little Genius," a theatrical story, and "The Man Catcher," which is laid in a boarding house. Titles of the others have not been announced. Work of producing these several subjects is now in the preparatory stages, and the actual filming will be commenced within a few days. John B. Clymer has been engaged to prepare the continuity.

Universal Lists Releases Starting Nov. 18

Universal reports encouraging prospects of bookings for the list of its Bluebirds and Special Attractions set for release in regular order after the resumption of business November 16. The schedule has remained virtually unchanged in relation to the order of releasing.

Following is the list of Bluebirds and the dates of their release: "Hugon, the Mighty," featuring Monroe Salisbury, November 18; "All Night," featuring Carmel Myers, November 25; "Tongues of Flames," with Marie Walcamp as star, December 2; "She Hired a Husband," featuring Priscilla Dean, December 9; "Set Free," featuring Edith Roberts, December 16; "The Cabaret Girl," featuring Ruth Clifford, December 23.

The Special Attraction schedule is as follows: "Kiss or Kill," featuring Priscilla Dean, November 18; "Vanity Pool," featuring Mary MacLaren, December 2; "The Wildcat of Paris," with Priscilla Dean, December 16; "Danger—Go Slow," featuring Mae Murray, December 30, and "Roped," featuring Harry Carey, January 13.

Universal's serial of the circus, entitled "The Lure of the Circus," will be released November 25.

TWO SERVICE SECTIONS THIS WEEK

They Will Be Worth Your Reading and Preserving For Use Later

IN this issue there appear two Special Service Sections. One of these is on "After the War," the first of the peace pictures, which will be sold on the States Rights plan by the Argosy Film Corporation. In these pages there are assembled specimens of the advertising aids and numerous suggestions are made for creating word of mouth advertising community in your community.

The second is on the Universal Special Attraction, Priscilla Dean in "Kiss or Kill." Suggestions are made for getting the full value out of the title and making the most of the story and the star.

You will find no foolish stunts recommended here, but practical talks about the pictures that will enable the exhibitors to get a full understanding of them in advance and use either the suggestions made in the special sections or ideas of their own.

Pickford Heads Own Company

Arranges with First National Exhibitors' Circuit for Distribution of Her Subjects—No Release Dates Scheduled

MARY PICKFORD will in the future head her own producing organization, it was announced in New York Nov. 10, following the star's visit to the metropolis and her conferences with officials of First National Exhibitors' Circuit. On Nov. 9, during the course of these conferences, Miss Pickford signed a contract with First National, it is announced, providing for the distribution of her subjects, which she will make upon her return to the West Coast. The releasing channel will be First National. No definite release schedule has been set, it was said.

Harry Schwalbe, secretary-treasurer, and J. D. Williams, manager, respectively, of the First National Exhibitors' Circuit, represented that organization. The star, her mother and her attorney, and the two officials of the exhibitor-distributing concern, were the only persons present at the time the agreement was executed.

Miss Pickford has gone to Los Angeles, where, as an independent producer, she will complete arrangements for beginning work on "Daddy Longlegs," her first release through First National exchanges.

It is explained by officials of First National that Miss Pickford's contract does not provide for any specific release dates on any of her productions. She told them that an average of three months would be required for each release to allow ample time for the effort she proposed putting into each subject to insure high quality. The terms and conditions of the contract are said to be such that Miss Pickford can take any length of time she feels is necessary, without interference or requests for haste.

The contract, it is said, makes Miss Pickford personally responsible for every release she makes through First National. She is now the head of her own producing company, on exactly the same basis that Chaplin makes his comedies for the exhibitor-directed distributing concern.

"We feel exactly the same as our franchise holders do about the contract with Miss Pickford," said an official of First National. "Pre-eminent among feminine screen stars, with a popularity that is phenominal, she has given the weight of her name, her prestige and her box-office value to the exhibitor-created policy on which First National is founded—quality production through specialization, personal responsibility for the merits of her work and her releases to exhibitors free from conditions or restrictions of any character. That fact, to First National members, is just as important in its promises for the future as is the fact that Pickford-selected, Pickford-made productions will be distributed by First National exchanges.

Fox Declares Pictures Booked Steadily

From the Fox offices comes the declaration that during the no-release period the William Fox Big Timely Pictures and the Productions Extraordinary have proved life-savers to those exhibitors unable to get pictures of an importance worthy of their patronage.

The Big Timely Pictures available for exhibitors during the no-release period are "The Prussian Cur," R. A. Walsh's play; "Why America Will Win," the photobiography of General Pershing, and "Queen of the Sea," starring Annette Kellermann.

Many theatres also have been able to tide themselves over the no-release period by showing "Cleopatra," "Les Miserables," or "A Daughter of the Gods."

Unique Exploitation for "Under Four Flags"

Director Charles S. Hart, of the Division of Films, Committee on Public Information, and Manager S. L. Rothapfel, of the Rialto and Rivoli theatres, arranged with Major Hitchcock, at Wing Headquarters, Mitchel Aviation Field, Mineola, L. I., for a squadron of airplanes to be utilized in exploiting the united official showing of "Under Four Flags," the new Government picture, during the week of November 17.

Mutual Corp. Gets a New Name

Since Absorption by Affiliated Will Be Called Exhibitors Mutual Distributing Corporation—Back to Chicago

A NEW name for Mutual Film Corporation, which was taken over last week by Affiliated Distributors Corporation, and the first news of which was published in Motion Picture News of Nov. 16, was decided upon in Chicago Nov. 13. A wire from the Windy City on that date advises that the name of Mutual Film Corporation has been changed to Exhibitors' Mutual Distributing Corporation.

At first it was expected that the organization would take the name of Exhibitors Mutual Film Corporation, but this idea was abandoned after it had been practically decided upon.

In an announcement this week Exhibitors' Mutual Distributing Corporation makes it known that the publicity and advertising department of the company, which moved from Chicago to New York July 1, have been moved back to Chicago under the merger with Affiliated. Terry Ramsaye, who was in charge of the New York office, resigned when the new deal was consummated, and it is understood that he has been engaged as publicity director of S. L. Rothapfel's two Broadway motion picture palaces, the Rialto and Rivoli.

The removal of the departments was under the supervision of Colvin W. Brown, advertising manager of Mutual, who becomes acting head of the department for Exhibitors' Mutual Distributing Corporation following Mr. Ramsaye's withdrawal.

The merger was completed Nov. 7, and as stated in Motion Picture News, financial and managing control of Mutual was acquired by H. A. Brink, William J. Clark and H. C. Cornelius, president, vice-president and secretary-treasurer respectively of Affiliated.

It is said the deal does not in any way affect the releasing of productions through Affiliated and in no wise changes its plans, but guarantees exhibitor-controlled distribution through a corporation which is thoroughly equipped and can render the most efficient distribution obtainable. Affiliated Distributors Corporation, through this new movement, should benefit very materially through the advice and cooperation of James M. Sheldon, chairman of the Board of Directors of the Mutual Film Corporation. A. S. Kirkpatrick, Assistant General Manager, will as heretofore maintain and control supervision over all of the branches of the Mutual. The present efficient organization of Mutual throughout will continue and be used as nucleus around which to build the contemplated larger organization.

The officers of the new organization are: President, William J. Clark; vice-president and general manager, H. A. Brink; Chairman of the Board of Directors, James M. Sheldon; secretary, H. C. Cornelius; treasurer, Paul H. Davis; assistant general manager, A. S. Kirkpatrick; auditor, Hugh Davis, and general counsel, Charles C. Pettijohn. In addition to the above there will be appointed an advisory board of prominent exhibitors representing each section corporation and zone in the United States and Canada, who will be substantial stockholders in the Mutual Film Corporation.

Mitchell Lewis Engaged to Make Series for Select Pictures

Select Pictures Corporation announces the acquisition of Mitchell Lewis as a series star. Mr. Lewis, who has become known to photoplay fans for his characterization of Poleon in "The Barrier," and for other creations, has already begun upon the production of a series of pictures for Select, the first of which, "Code of the Yukon," has been filmed and is in process of preparation for distribution through Select exchanges.

Mitchell Lewis productions will be made in series and marketed in the same manner as the series productions of the other Select stars, Clara Kimball Young, Norma Talmadge, Constance Talmadge, Alice Brady and Marion Davies. The Lewis series for the first season will include six features.

Interest is attached to the news that Mr. Lewis has been taken into the Select fold by reason of the fact that Select pictures have up to this time exploited only the work of women stars. There has been much speculation at various times as to whether or not Select would add a male artist to its ranks—and now comes the answer to this query.

Will Help Develop Scenario Writing

With the aid of J. C. Brownell, scenario editor of the Universal Film Mfg. Company, M. Kashin, manager of the Broadway theatre in New York, inaugurated a movement for the advancement of the motion picture creative art.

His undertaking is in effect to develop a regular course of training at the Broadway for regularly enrolled, recognized students of scenario writing.

Mr. Kashin has arranged with Mrs. Frances Taylor Patterson, instructor of the class of scenario composition at Columbia University, to make attendance by her regular class at the Broadway theatre once a week, a regular part of the curriculum of study.

The class will be called upon to analyze the film productions they see, and prepare written criticisms of the films. It is purposed to have the students provide also suggestions for substitute climaxes or twists for the film stories and to evolve, if possible, advance formulas for future films.

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Cromelin Gives Details on Plaza Sales

President Paul H. Cromelin announces the titles and stars of Plaza subjects recently acquired by the Inter-Ocean Film Corporation from E. D. Horkheimer as follows: "The Angel Child," with Kathleen Clifford; "The Law That Divides" (Miss Clifford); "Playing the Game," with Anita King; "Mistaken Identity" (Miss King); "Petticoats and Politics" (Miss King); "Whatever the Cost" (Miss King); "The Girl Angle" (Miss King); "The Locked Heart," with Gloria Joy; "Wanted a Brother" (Miss Joy); "The Midnight Burglar" (Miss Joy); "No Children Wanted" (Miss Joy); "Miss Mischief Maker" (Miss Joy); "Little Miss Grow-Up" (Miss Joy); "Sunny Jane," with Jackie Saunders; "Wild Cat" (Miss Saunders); "Bit of Kindling" (Miss Saunders); "Betty, Be Good" (Miss Saunders); "Bab, the Fixer" (Miss Saunders); "The Checkmate" (Miss Saunders); "Jackie, the Hoyden" (Miss Saunders).

Mr. Cromelin also announces the acquisition of "The Transgressor," the second production by the makers of "The Victim," now in Latin-American countries, where it was placed by Inter-Ocean. The new special is in nine reels, from the story by O. E. Goebel and Conde B. Pallen, under Ludwig G. B. Erb's personal supervision.

Eugene H. Kaufman, office and accessories manager of the Inter-Ocean, announces new placements of Speer carbons, which he introduced to the foreign field in Brazil, Island of Malta, China, Dutch East Indies and Scandinavia. The shipment to the Island of Malta is the first of an American carbon ever made to that little isle.

A sale was terminated by Gus Schlesinger of Inter-Ocean in behalf of "The Transgressor" for the territories of Argentine, Uruguay and Paraguay. The sale also took in the following Inter-Ocean subjects: "Wishing Ring," "The Boss," "Hunting Big Game in the Frozen North" and "Eight Bells." Mr. Schlesinger also announces that he has sold the Scandinavian rights to "Inside the Lines." Mr. Louis Brock of the sales staff, placed "Wives of Men," featuring Florence Reed, in Australia and Argentine last week.

Paramount Schedules Moore Subject

The Success Series release scheduled by the Famous Players-Lasky Corporation for November 17 is "Snobs," in which Victor Moore is starring. This Paramount production was directed by Oscar Apfel from the story by George Bronson Howard. Anita King appears in the leading feminine role opposite the comedy star

The story of "Snobs" chronicles the fortunes of Charles Disney, industrious driver of a milk wagon, poor but respectable, who suddenly finds that he is an English Duke and heir to twenty millions from a deceased grandfather.

Milwaukee Plans New Motion Picture Theatre

MILWAUKEE, WIS.—Milwaukee is to have a new 3,000 seat photoplay theatre to be erected immediately after the removal of the present ban against building, if plans now under consideration are carried out.

This new theatre, which is to be erected on the present site of the Schlitz Palm Garden, Third street and Grand avenue, is being planned by outside photoplay interests who have already made several minor investments in local theatrical enterprises. But one Milwaukee man is interested in this project.

The location for the new house is an ideal one as the corner is in the very heart of Milwaukee and more people pass this corner than any other in Milwaukee. All that remained in the way of completing this deal is the actual closing of the lease for the property. Details of the transaction have been fully completed, it is said, but the actual signing is being delayed until peace has been completely negotiated.

A scale of prices ranging from 15 cents to 50 cents will be charged for the productions, and elaborate programs will be presented. Under this scale, it is planned to have 1,500 seats at 15 cents, the balance ranging upward to 50 cents, making it possible to care for that large class of people who refuse to pay more than 15 cents for photoplays and at the same time affording splendid accommodations for the higher priced patronage.

"Your Fighting Navy" to Be Exploited Big

"Your Fighting Navy at Work and at Play," the Educational Film Corporation's multiple-reeler of Uncle Sam's sea fighters, will come into added prominence as the result of the great events of the last fortnight, Educational believes. The Navy that took the victors to Europe will now begin to bring them back. The warfare against the deadly mine and submarine is succeeded by the policing of the northern European waters and due measures to cope with any sinister designs of the Bolshevist fleets. In the final peace settlement the great role of guarding the seas in behalf of the League of Nations is to be shared by the navies of America, Great Britain, France and Italy.

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, says: "We regard the signing of the German armistice as imparting increased value to our Navy picture. Millions of Americans, including the kinsfolk of the three-quarters of a million sea fighters, are curious to know what the Navy has done and is doing. This curiosity has been whetted by Secretary Daniels' and Assistant Secretary Roosevelt's partial revelations of its recent amazing activities. As a result of my personal talks with naval experts, I make the prediction that the Navy will play a large and perhaps a predominant role in the final settlement of world affairs."

ONE FOR THE IMITATORS!

Industry Looks for Busy License Bureau If Chaplin Stunt Is Given Wide Vogue

IMITATORS of Charles Chaplin, who on special occasions inserts the title of "Spencer" to separate the given and surname, have been given a chance to prove to what extent their imitations go, if the news that emanates from Los Angeles is correct.

It is asserted that the screen comedian and Mildred Harris were married October 23 at the home of the Los Angeles County Clerk, R. S. Sparks. The alleged secret sprung a leak on November 10, and industrious individuals within the industry have been trying to ascertain the truthfulness of the report ever since. At last reports it was said the County Clerk modestly admitted the marriage, and attributed the secrecy to Chaplin's shyness. The honeymooners threatened to go to Santa Anna or some other place unless the clerk promised to seal his lips, and everybody knows that would have took Los Angeles off the map almost entirely. So County Clerk, faithful to the Capitol of the motion picture industry and to its much imitated comedian, agreed to silence.

Then followed the news that Lois Weber will no longer direct Miss Harris and that the latter's future is "indefinite."

Anyway, there's no law against Cupid demanding unconditional surrender, even while the studios are trying to rest up from overwork.

National Association Meeting

Regular Quarterly Meeting of Directors of National Association of Motion Picture Industry Held November 14

THE regular quarterly meeting of the board of directors of the National Association of the Motion Picture Industry was held at the rooms of the association, 806 Times Building, 11 o'clock, Thursday morning, November 14th.

Numerous important matters were on the calendar for discussion and action at this meeting. The Washington situation was carefully gone over in every detail, especially the recent action of the Senate Finance Committee in amending the War Revenue Tax Bill.

Another important matter scheduled for action is the organization of the Exhibitors' Branch of the National Association. At the convention of the American Exhibitors' Association in Chicago it was decided that the two national exhibitor organizations should merge into one body to be called the Exhibitors' Branch of the National Association. Since the Chicago meeting nothing had been done pending the arrival of Peter J. Schaefer, the president of the merged organization, in New York.

It is also very probable that the Board will have a delegation of its members to attend the annual meeting and convention of the United States Chamber of Commerce, of which the Association is a member, to be held at Atlantic City, December 4th, 5th and 6th. This is a very important convention, as the question of world trade after the war will be discussed in all its details.

The part that the motion picture will play in the reconstruction period after the war is naturally very large, and it is expected that the delegation from the association will take an active part in the deliberations of the convention.

Another subject brought up for discussion was the question of inaugurating a campaign for Sunday opening of motion picture theatres throughout the United States, preliminary details for a campaign of this description are now in the course of preparation, and it merely requires the action of the board of directors to put them into effect.

Advertisers Plan to Welcome Soldiers

At the regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held at Rector's, the first steps were taken toward a fitting celebration of the return of those members now in the military and naval service of the country, several of whom have been participating in the fighting on the Western front. To that end, a committee was appointed by President P. A. Parsons, consisting of Paul Lazarus, Bert Adler and Julian Solomon.

The weekly addresses, which proved such an enjoyable and instructive feature of last winter's sessions, will shortly be resumed, and at Thursday's meeting Arthur James, Julian Solomon and Nat Rothstein were named as the speakers' committee for the ensuing year.

The sympathy of the association was extended by resolution to Phillip K. Mindil, whose only son has been reported killed in action in France. Mr. Mindil was connected with the film industry for many years and numbers many of the members of the association among his friends.

Minnesota Rejoices at Booze Report

MINNEAPOLIS, MINN.—Exhibitors, a majority of them, are pleased with the outcome of the recent voting on state-wide prohibition. Latest returns show the "drys" to be in the lead by apparently safe margin and theatre men are of the opinion that a dry state will mean more business for the theatres. Hence influential theatres, open during the campaigning period, supported the "dry" amendment to the state constitution.

Film Division Is Appreciated

Many Exhibitors Write Letters of Praise for Services Rendered—Community Section Becomes Very Valuable

"YOUR cooperation is doing an immense amount of good, and I am mighty pleased with the spirit of help obtained through your kindly offices and endeavors."

Thus writes Mr. I. C. Mishler, of the Mishler theatre in Altoona, Pa., expressing his appreciation for what the Division of Films, Committee on Public Information, had done for him through his Department of Domestic Distribution. What led up to it was the number of telephone calls and personal visits he had received as a result of the circular letters sent out by the Department's Community Section in advance of his showing—a form of advance publicity given to every booking now made on the Government war picture, "America's Answer."

The one point insisted on from first to last by the Department of Domestic Distribution is that an opportunity to see "America's Answer" is *owing* every man, woman and child in the United States. The picture is no mere diversion. It is an accounting by Uncle Sam of his stewardship in handling the billions of dollars entrusted to him. Moreover, it shows, as no other picture does on the same scale, just how our boys have been living in trench and behind the lines; how life, despite the hardship and grimness of war, is a cheerful and even a laughing matter on transport and train, in "Y" hut, and even just beyond the range of the guns, where Y. M. C. A. helpers and Salvation Army lasses have been distributing doughnuts, chocolate and smokes. It is a fine, big, powerful picture, as well as an intensely human and intimate one, and Uncle Sam intends that no one with the price of the smallest admission shall miss seeing it.

As part of the Department's plan the Community Section came into being, initiated and carried on by Clara de Lissa Berg, which endeavors through a systematically planned advertising campaign to stimulate an interest in "America's Answer" throughout the community, so that it will demand the picture; and which follows up the receipt of booking dates with personally addressed letters to heads of industrial concerns, schools, churches, clubs and various organizations, bespeaking their cooperation in making the coming exhibition a success.

When this is done, the manager receives a letter, telling him of the circulation that has taken place and inviting him to suggest other individuals whom he would like addressed, an opportunity that has been gladly taken advantage of by those exhibitors who have been able to open their theatres during the past fortnight.

There follow a few of the many replies to letters sent out by the Community Section, which show how vividly the plan has appealed to the spirit of patriotic cooperation and how practically that spirit is translating itself into action.

From Rt. Rev. Richard H. Nelson, bishop of Albany, to the clergy of his diocese: "You will render a service to the great cause in which our country is engaged if you will use your influence to have this picture exhibited in your town." Letters such as these were received from many bishops, and copies of them were sent to clergymen of the dioceses covered.

From Rev. J. Howard Gibbons, rector of Trinity Church, Covington, Ky.: "I will do all I can, and will urge the members of my congregation to attend. I have seen the film. It is a wonderful presentation."

As a result of the request made to him by Rev. J. R. Lewis, of Brunswick, Ga., the manager of a picture house in that city agreed to book "America's Answer," and the same is being done in many cities.

In response to a request made by the Community Section, Mrs. Saunders, president of the Mississippi Federation of Women's Clubs, addressed a letter to all presidents of women's clubs in her State containing this request: "Will the women of your club ask the picture houses in your community to exhibit 'America's Answer' and give them your support by attending the performance?"

Rabbi William H. Greenburg, of Dallas, Texas, writes: "I shall be glad to use my influence in inducing the manager of one or more picture houses to book 'America's Answer.'"

Dr. David R. Corson, assistant superintendent of schools in Newark, N. J., wrote that he would announce a coming exhibition of "America's Answer" at a conference of school principals. Mr. Randall J. Condon, superintendent of schools in Cincinnati, wrote as follows to all his school principals: "Will you please ask the houses in your district to arrange to show these pictures and say that without doubt arrangements can be made to allow the children to attend matinee performances."

Mr. H. H. Kenyon, promoter of service of the Y. M. C. A. in Philadelphia, wrote: "We are glad and esteem it a privilege to aid you in advertising 'America's Answer.' . . . If you will give us full details we will endeavor to carry them out to the letter."

Thus is the circle of interest completed, and a 100 per cent showing of the great picture is from every point of view a 100 per cent success.

Proctor Goes to Coast for Pathe

Ralph O. Proctor, who has served as division manager of Pathe through the Central West, with home office in Chicago, has been transferred to the coast and will supervise the exchanges in San Francisco, Seattle, Portland, Denver, Salt Lake, and have his headquarters in Los Angeles. Mr. Proctor went to Los Angeles on a vacation trip, and after spending a few days there sought a transfer which was granted him. While in Los Angeles Mr. Proctor was the guest of Bryant Washburn, star of Paramount.

De Luxe Gets Searle Dawley as Director for Doris Kenyon

J. Searle Dawley, one of the best known directors in the motion picture industry, has signed a contract to direct Doris Kenyon at the head of her own company in De Luxe features. Theodore C. Deitrich, president of Miss Kenyon's company, has been endeavoring to secure Mr. Dawley's name to a contract. Mr. Dawley had decided to give up directing and devote all of his time to literary work, and only consented to return to directing with the understanding that he would direct Miss Kenyon exclusively.

"I consider her one of the most remarkably talented and beautiful young women before the public today," explained Mr. Dawley, "and I am satisfied that I will be able to do wonderful work with her."

The first of Miss Kenyon's pictures to be directed by Mr. Dawley will be "Twilight," a tremendously dramatic production, adapted for the screen by Louis Joseph Vance, and originally written for the *Metropolitan Magazine* by Vingie E. Roe, and published in the October issue of that widely circulated publication under the title of "The Alchemy of Love." Work on the production will be started at once.

Mr. Dawley has been a motion picture director for twelve years, which was preceded by a stage career of four years' duration. He has always been particularly successful with women stars, having directed Marguerite Clark for three years in all of her most successful productions. He also directed Mary Pickford, Billie Burke, Elsie Ferguson, Bertha Kalich, Mary Miles Minter, Mrs. Fiske, and many other celebrated stars of the screen during his long career. In addition to all of this he found time to write eighteen plays for the stage and screen.

"Billy Hart Night" for New York Elks

W. V. Hart, veteran motion picture man, conducted one of his famous "Billy Hart Nights" at the Elks Home, 108 West Forty-third Street, Sunday, November 17th, at which he was the host to film stars and his wide circle of friends. These Billy Hart Nights are periodical affairs at the New York headquarters of the B. P. O. E., and have always attracted a capacity crowd to the auditorium.

All the leading movie heroes and heroines residing in the East are in the habit of attending, to be introduced by Mr. Hart to his friends and brother Elks, according to report, and to make a bow or speech as they may feel inclined.

This social stunt is a long established one at the Elks Home, and each year increases in importance. A program of motion pictures and music accompanies the appearances of the stars. So far, admission has always been complimentary, and by invitation, but this time an admission was charged, the proceeds going to the United War Work campaign.

Northwest Exhibitors Endorse Alfred Black

At a recent meeting the Motion Picture Exhibitors' Corporation of the Northwest passed the following resolution:

WHEREAS, in appreciation of the efficient and able manner in which Mr. Alfred S. Black, of the Maine Branch of the National Association, has labored for our interest in Washington and elsewhere, in the past,

BE IT RESOLVED, that we, the Motion Picture Exhibitors of the Northwest, in meeting assembled, wish to place ourselves on record by a vote of thanks to Mr. Black.

AND BE IT FURTHER RESOLVED, that in appreciation of the fact that he is the only representative that has aided the Exhibitor in fighting the plan of the Distributors to place the burden of the proposed film rental tax on the Exhibitor, that we lend our moral and financial support to any effort he may make in the interest of the Exhibitor.

MOTION PICTURE EXHIBITORS' CORP. OF THE NORTHWEST.
(By) W. H. Deeth,
President.
(By) Clyde H. Hitchcock,
Secretary.

Edison "Ad" Manager Dies

Leonard C. McChesney, 59, of Orange, N. J., died at his home recently of heart failure. He was advertising manager of the Thomas A. Edison industries of Orange for sixteen years, and was well known in the motion picture industry.

Robert Harron Ill

It was reported from Los Angeles by wire on Nov. 14 that Robert Harron, the D. W. Griffith player, is ill from influenza and is in a very critical condition. His sister, Tessie, aged nineteen years, died of the ailment a few days ago.

Dorothy and Lillian Gish, Griffith stars, are said to be improving nicely.

Edwards to Build

A. F. Edwards, of the Edwards Amusement Enterprises, Reedsport, Ore., has made known to Motion Picture News his intention to built a theatre in Reedsport in the near future. All arrangements to construct the house have been made, it is said, and the theatre will be an improvement to be proud of, it is expected.

Turn the Page to Read what Mr. Kashin Has to Say

Brunet Answers International

Declares Pathe News Film Is Not Discontinued and Was Never Known as Hearst International News

"THE Pathe News was never known as the 'Hearst International News.' It has always been identified with the name of Pathe since its inception over ten years ago, and it always will be!" This is the keynote of a statement by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in reply to the announcement printed in several trade magazines of last week, which read in part as follows: "After December 24, the date on which the contract between the International Film Service and the Pathe Exchange, Inc., on the Hearst-Pathe News expires, the name of Pathe will be eliminated from this famous reel, and it will resume the original name of the 'Hearst International News.'"

"To clear up any misconception that may exist as the result of this statement of the International," said Mr. Brunet, "it may be well to give a brief resumé of the history of the Pathe News, which for the last twenty-three months has been united with the International's news film, the combination being known as the 'Hearst-Pathe News.' The first news film to be devised, assembled and released was the Pathe Journal in France some twelve years ago. The innovation proved to be so successful that the Pathe organization in this country, about ten years ago, started a similar news film, released weekly in one reel, called the Pathe Weekly. Four years ago, in the spring of 1914, to be exact, it was changed to a daily short reel of 200 or 300 feet, and the name became the Pathe News. As the Pathe News it continued until January 1, 1916, when by terms of a contract entered into with International Film Service, Inc., the name of Hearst was added, and it was called the 'Hearst-Pathe News.' But though the Hearst name was added, the Pathe News remained the sole property of Pathe, controlled, published, edited and distributed by Pathe. For reasons deemed good and sufficient by us, the contract, originally drawn for the period of two years and which will expire on December 24, has not been renewed.

"The International statement refers to the Hearst-Pathe News as 'this famous news reel.' The Pathe News has been famous since its inception over ten years ago, and the best evidence of its fame is the fact that during the past two years it has survived with flying colors the criticisms and censure directed against it as the result of the popular misconception of the reason for the joinder of the name Hearst with that of Pathe.

"I positively and unqualifiedly deny that the Pathe News, soon to resume its old name and the one under which it became famous, was ever known as the 'Hearst International News,' as has been intimated recently in advertisements appearing in certain news and trade papers.

"I positively and unqualifiedly state that the Pathe News of December 24 and after will be the same famous weekly that thousands of exhibitors have known, shown and admired in past years."

Pioneer Releases "Prodigal Wife" Film

The Pioneer Film Corporation announces that it will release "The Prodigal Wife," which was made by the Screencraft Company under the personal direction of Frank Reicher.

"The Prodigal Wife" stars Mary Boland, and the supporting cast includes Lucy Cotton, who has made a name for herself in many recent Broadway productions. The story is an adaptation of "Flaming Ramparts," by Edith Barnard Delano, which appeared in *Harper's Magazine*. It is an absorbing tale of mother love, a story that is sure to hold the interest of all those who see it and furnish entertainment of a very high quality.

Following the releasing of "The Prodigal Wife," the Pioneer Company will place on the market a feature starring Mollie King, which is now in the making but which has not been named as yet.

"Wives of Men," starring Florence Reed, which the company also released, has been booked for a week's run at all of the Poli theatres in New England.

Smith Gives Bills to Employees

There was a unique celebration of the signing of the war's armistice at the Vitagraph studios in Brooklyn last Monday when nearly 200 employees were presented with a five-dollar bill each by Albert E. Smith, president of the company, and then given a half holiday to be happy. The recipients included everyone from office boy to the four-figured weekly salaried stars without difference. Owing to the recent shut-down of motion picture production, which had lasted four weeks, the Vitagraph workers had just returned to the studio that morning to resume.

Notwithstanding the urgent necessity of immediately proceeding with vitally important production, Mr. Smith decided it was time to suspend. He called the entire force together, made a short speech, and then announced his present. "Some of you," he said, "have a larger earning capacity than myself, but I ask you one and all to accept the little gift in the spirit of unanimous happiness."

Caplon Gets "Carmen of the Klondike"

Mr. Milton Caplon of the Variety Picture Corporation, Baltimore, Md., has purchased from the S. A. Lynch Enterprises "Carmen of the Klondike," the Selexart production, with Clara Williams, for distribution in the territory of Delaware, Maryland, District of Columbia and Virginia.

Telephone, Bryant 6841

BROADWAY THEATRE

The Playhouse of Preferred Pictures

BROADWAY AT 41st STREET

NEW YORK

DIRECTION OF M. KASHIN

#1

Oct.23rd., 1918.

Mr. Wm. A. Johnston,
Editor,
The Motion Picture News,
729 Seventh Ave.,
New York City.

My dear Mr. Johnston,-

The Government at Washington, it seems to me, ought to take notice of the conservation measures you have placed at the hands of the motion picture industry. I refer to the service department you are conducting in The News under the title of The Complete Plan Book. This department, if properly employed by all the producers, should be made the means of saving tons of paper and an ocean of human effort every week.

I have been watching the department closely for several issues, and I have noticed the fine indorsement you have received in general terms from the various leaders of filmdom. The pages of the plan book have been uniformly perfect and efficient. The comments of acceptance have been thoroughly deserved.

But it seems to me producers and exhibitors have yet a specific action to take in order to adequately apply those pages.

I believe the Complete Plan Book should be adopted by producers and exhibitors as an absolute substitute for the reams and stacks of printed material that is ordinarily sent out by the producers individually and watched by the exhibitors. The respective pages the Book devotes each week to discussion of advance films are all the exhibitors need to guide them. Why not let these pages suffice? Why not cease burdening the mails with rafts of special material from each company?

If the industry were to focus on your department an infinite amount of time, material and energy would be saved. The

Telephone, Bryant 6841

BROADWAY THEATRE

The Playhouse of Preferred Pictures

BROADWAY AT 41st STREET

NEW YORK

DIRECTION OF M. KASHIN

#2

exhibitors, I am sure, judging from interviews I have had, would welcome the change. It is a fact that ninety-nine per cent of the producers' publicity is thrown in the waste basket. To save that material and use it even in the most limited way would require a force of book-keepers at each theatre. Besides that, the same is the case with motion picture editors of the newspapers throughout the country. They get such great quantities of material and at so early a date that it does not warrant their keeping the same. I am in a position to state that they eventually refer to The Motion Picture News for whatever information they seek.

It is utterly impossible for the film man to keep files and records of all that literature. But if your plan were accepted universally as the standard and single service medium of its kind, the exhibitors could keep the weekly issues filed easily, and would find tremendous advantage in using them from time to time.

The producers up to now, it seems to me, have been running a race to see who could produce the most elaborate press sheets in the greatest number.

A producer came to me recently and asked what I thought of the publicity material I received from his company. I told him I was doing with it just precisely what I did with the material from other companies. " I throw it in the waste basket," I said. He then asked me," Well, why not send me some of the stuff you get from other companies, so that I may be guided in improving my service?" I was glad to oblige him.

I judged that he might abandon some of his own overplus of literature and also avoid the mistakes of the others. But I regret to say that just the opposite took place. This producer immediately increased his output and tried to outshine his competitors by issuing still more elaborate press sheets.

There is no doubt still room for improvement in your department but as it stands, the Complete Plan Book is the nearest approach to real service that exists in the field.

Permit me to thank you for the refreshing ideas contained therein, and allow me to compliment you for usual progressiveness.

Sincerely,

M. Kashin

Exhibitor Service Bureau

What Style of Advertising?

There Can Be No Set "Rules," for It All Depends upon Many Local Conditions

IN advertising, conditions govern. There are no such things as hard and fast rules and when some of the self-styled experts try to tell you that there are you will save time by moving on down the street. Advertising in motion pictures depends even more than any other on conditions. Of course there are plenty of things to avoid doing, but we ourselves haven't the nerve to get out in the open and tell you just what to do all the time.

We make this observation because we have received a question from an exhibitor in a large city who has not been a consistent advertiser asking what style of advertising we would advise him to adopt. We believe that there are interesting points to the general exhibiting public here and since the city that we wanted to discuss next has not reopened its theatres and there is no picture advertising appearing in the papers, we will give you the generalities of the answer here.

Specifically, the exhibitor asks whether he should adopt the line drawing style of display or the half-tone with a combination of type, or the black and white effect. Now on the opposite page we have illustrated several different sorts of these displays, all of which have been drawn especially for the theatres except that of the Orpheum, Cleveland, which has used one of the splendid drawings sent out by Universal for the main effect.

In the first place much depends on your newspaper. It is unfortunate that there are comparatively few that get good printing effects out of the half-tone and black and white effects. The Rochester newspapers do and therefore the displays of both the Strand and the Eckel theatres of that city run largely to these effects. *If you do not get good printing these should be avoided, for nothing looks worse than smeared effects.* It's a good idea to experiment with this if you like this sort of effect. As a matter of fact, if you have real influence with your newspapers you can improve upon the appearance of this class of advertisements by having the stereotyper "underlay" them.

It is for this reason that many of the exhibitors have dropped the style and have gone to the drawn style of display.

Now there is one thing to avoid in the black and white and half-tone style of advertising. You can rarely use small type of script matter and get away with it. Now take the case of the Strand theatre display. Now, although the original display is thrteen inches across four columns, the script matter opposite the cut of the star can be read only with a great deal of eye strain. Always avoid the use of small script on black. It is confusing at the best and with such a background there is no contrast unless the wide style of letters is used.

Echkel theatre used a quarter of a page and adopts a combination of the half-tone effect and type. It makes a distinctive display by having the name of the theatre partly hidden by the trees in the background, but at the same time it interferes somewhat with making William Farnum and his horse stand out.

We much prefer the combination of the cut and the type advertisement when you have a good deal to say about pictures. The black and white half-tone, when there are a number of pictures mentioned, somehow nearly always seems to result in confusion.

Now turn to the displays of the Sun and the Muse theatres, both of Omaha. They show up much better than they did in the newspaper because *everyone of the leading theatres used the same hand-drawn effect and none of them stood out as distinctive.*

That leads us into another point: A theatre has to be governed considerably by the general style of advertising that the other theatres are using. Especially designed advertising is obviously employed to make the displays stand out as distinctive. Yellow may be your favorite color, but you would hardly paint your house that color if all the others on the same block were yellow. We have noted that in more than one city the general advertising runs to one type and stays that way.

If your newspapers make a practice of jamming all the theatre advertising together in one corner of the paper and most of the other theatres are using either the type or the half-tone combination we would earnestly recommend the hand-drawn, or sketched effect. That is the policy followed by Harold B. Franklin at Shea's Hippodrome, Buffalo. The newspapers charge such a high rate that the use in all of them of really big space is out of the question. The result is that all of the theatres use small space and these masses of type are jammed together. Franklin soon saw that and decided to go to the expense of having hand designed displays and generally uses a little more space than everyone else. The result of the contrast is that the displays of the Hippodrome stand out as the dominant thing on the page.

Right here let us make another observation. If the habit in your city is to use small space and the others are not doing the same thing you can always get a better showing by using the hand-drawn effect—as light as possible. Note the display of the Muse theatre.

Here is another point: *You are going to have a mighty good artist to get away with this. Why, some of the drawings of stars sent out by the producers as alleged displays are almost comic sketches, so unlike the players are they.*

There remains a third style of this character of advertising, and the best of it is represented by the display of the Criterion theatre, Atlanta. Nine inches, three columns is the space. Now this is what is known as combination work, line work and half tone. It is the most expensive sort of engraving, but it is hard to find one that is more effective. You will find some of the best advertisers like the Standard theatre, Cleveland, generally using this form.

Plenty of white space is essential to this style of advertising and we really believe that it is the most effective of all where you are liberal with your space. Naturally the style of the line work depends on the character of the picture. We consider the specimen of the Atlanta theatre ideal because it is dainty and in perfect keeping with the beautiful picture of Miss Young. To have used a heavy effect here would have been to spoil the appeal. For a different sort of picture we would use the heavy effect.

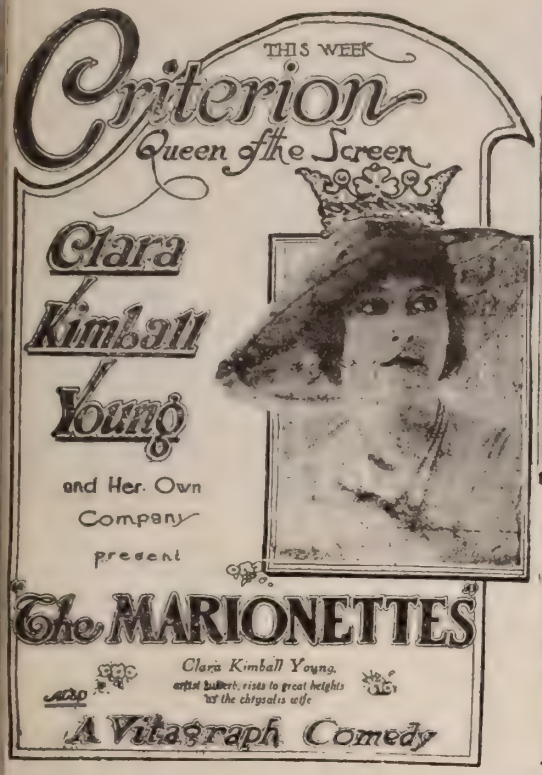
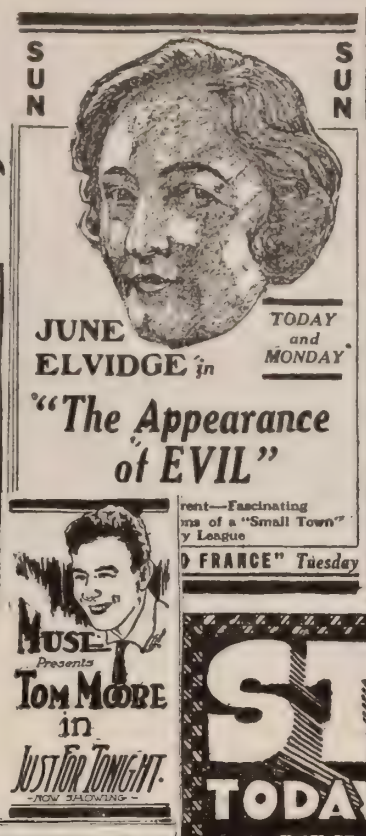
Space counts a great deal in determining the style. There is nothing, generally, messier than a small display attempted in the black and white effect. In our opinion the worst of advertising is that which is known as the reverse effect where the result is that the lettering shows in white and the background in black, employed in small space and without a cut.

Where you take space like that of the Strand and where you get good art work and excellent printing there is nothing to beat it. With the exception mentioned, the display of the Strand is ideal. It dominates the page by its size and with that is artistic, striking and convincing. And yet alongside of this the smaller space display of the Criterion would have attracted just as much attention, and next door even the single column of the Muse would have come in for notice. In the midst of type advertising any of these displays would have dominated even had the other type ads occupied more space.

Now G. F. Fullerton, whose work is familiar to all of you, really originated the style of advertising that he has used in the northwest. He uses big space and unusual white space, sometimes the scenes sketched and sometimes in half-tone, varying them. This style of advertising has spread to many sections west of the Mississippi and it is good advertising where you have the space to do it with, but it suffers in reduction.

(*Continued on page* 3058)

Selecting Advertising Style Depends Upon Many Conditions

Illustrations of the hand drawn style of advertising is illustrated by the Sun and Muse theatres, Omaha. Strand theatre, Syracuse, used the black and white and half tone effect. The Eckel, of the same city, used half tone, line and type. The Criterion, Atlanta, has the combination effect, and the Orpheum, Cleveland, "draws in" with a producer's cut



ECKEL
WM. FOX PRESENTS TO-DAY, MONDAY & TUESDAY
AMERICA'S MOST POPULAR PLAYER
WILLIAM FARNUM
In a Wonderful and Awe-Inspiring Picturization of Zane Grey's Famous Novel
"RIDERS OF THE PURPLE SAGE"
A Great American Drama—The Story of a Man Who Was Not Afraid.
Positively the Greatest Success of His Career—A Wonderful Characterization
ALSO SHOWN: Latest Mack Sennett Comedy, "Sleuths,,
NOTE: The Sequel to the "RIDERS OF THE PURPLE SAGE," entitled, 'THE RAINBOW TRAIL," will be shown at the Eckel Sunday, Mon., Tues., Nov. 24, 25, 26.

STRAND
TODAY AND 3 DAYS FOLLOWING
FLORENCE REED
In the play that rocked New York City from Harlem to the Battery
"WIVES of MEN"

Conditions Govern Style in Advertising Motion Picture Houses

(*Continued from page* 3056)

McCormick, of Indianapolis, some of whose work is reproduced on another page of this issue, generally uses a combination of half-tone, border drawing and type, and his advertising is always striking, though he uses more type than most good advertisers, for the reason that he always goes about selling the picture and puts real salesmanship behind it.

Now, referring back to the exhibitor who asked the question, let us say that we have answered it for him, but we did not undertake to do that until we had studied the copies of the newspapers of his city for several weeks and knew very well what the other theatres were in the habit of doing. Unless the others imitate him his advertising will be distinctive and be dominant because it is distinctive.

While we are aware that a lot of good advertising men are likely to come down on our heads, we would never vary the design for the name of the theatre, except in size and position, under any circumstances. We would keep that name distinctive at any cost. Then it becomes a signal to the eye.

Here are a few things to bear in mind in selecting a style of advertising:

See what the other fellow is doing and try to do yours different.

But don't let anything tempt you to get freakish. Once in a while there comes along a picture on which the freak style pays, but that is an exception.

If the other fellow imitates you, change enough to be different, but not enough to lose your individuality.

Beware of the black and white and half-tone unless you are sure of the engraving and printing. It is costly and can be an awful mess.

Beware of the wholly drawn displays unless you have a first-class artist, and on this style of work they are rare.

The combination of the half-tone with drawn work like the Criterion is always the safest. Or you can use type in the combinations of the half-tone and the drawn border and get the best results.

These are not rules. As we said at the start, we wouldn't try to lay them down.

But if there is any exhibitor who wants to know how he can improve the style of his advertising, if he will send us copies of his papers for several weeks we will be glad to advise him privately.

THAT OR ANY OTHER SERVICE IS ALWAYS OPEN TO YOU, FREE.

Two Special Service Sections in This Issue

W. D. Ward, Universal exchange manager at Detroit, conducted a unique campaign for "The Yellow Dog" and earned much free advertising. He borrowed two booths from the Michigan State Fair and placed them at prominent corners. Boy Scouts were put in them and membership in the "Anti Yellow Dog League" were offered, resulting in 10,000 Detroiters joining

Defense League and Theatre Co-operate and Put Over Picture and Liberty Loan

ACCORDING to the official announcement from Washington there is likely to be a Fifth Liberty Loan even if a treaty of peace is signed, and the theatres will doubtless be expected to do even more than ever in putting over the loan which will not have behind it active war. That is one of the reasons why there is so much of interest in the manner that H. J. Thacher, manager of the Strand theatre, Salina, Kan., put over "The Prussian Cur."

It is best told in his own words:

"At the request of one of the members of the Defense League I booked this picture, as he explained that it was the best propaganda picture he had ever witnessed, and his enthusiasm gave me an idea.

"Requesting him to inquire of the Defense League if they would permit me to exploit this picture under their auspices I would exhibit it at the usual admission prices. The idea was very well thought of, due to the fact that the Fourth Liberty Loan was about to be launched, and this picture was one that would certainly aid the sale of bonds.

"Called before the board the following morning, I was requested to explain to them just what I was going to expect them to do, and my request was that I be permitted to use their name (Defense League) in all advertisements, and that they would assist me in the distribution of advertising matter by permitting me to tell the merchants that I was putting on this picture with the request and aid of the Defense League and that I must be permitted to place window cards, heralds and posters in their stores, and I did not get one refusal in the town.

"Besides all of this I had the co-operation of both papers, obtaining 'readers' or notices every day for six days previous to the presentation of the picture, and each of these 'readers' were very large and were gratis.

"I also used this line in all advertisements: 'At the special request of the Defense League we are presenting this production at the usual admission.' Every member of the Defense League was a 'walking advertisement' and worth more than all the newspaper advertising I could have purchased.

"Having been told that I could go to any extent in using the Defense League, I was permitted to use every store and business house in the city, and in the gratis notices the newspapers were demanding that everyone must see this picture, as it was their patriotic duty.

"It suffices to state that through this exploitation this production broke all house records, and was the most profitable engagement that I have ever had.

"But better still, the Fourth Liberty Loan in this city went OVER its quota in less than two days USING THE VOLUNTARY SYSTEM, and I KNOW that this picture was the means of assisting to a great extent.

"And out of all this it developed that the Defense League feel that they owe me a debt of gratitude, while in reality they have done me as great a service."

What the Liberty Theatres Are Doing

By Edward L. Hyman
Director Picture Division, War Department Commission on Training Camp Activities

To anyone who is downhearted on account of the closing of his theatre temporarily, there is inspiration in this article by Mr. Hyman on the effect of motion pictures on the soldier boys. This is good matter to get into your newspapers, good matter to aid you in winning motion picture co-operation from that paper. Show it to your editor and tell your patrons about it.

THE Americans were coming—a long, winding column of khaki-clad huskies. As they went swinging by on their way to Chateau Thierry they were singing. The moon was very bright. The pavé road stretched ahead, a ribbon of quicksilver losing itself under the shadowy elms. In column fours, company after company of these bronze-faced, bare-throated, singing soldiers swept past, most of them walking bareheaded in the moonlight, their tin derbies swinging on their arms, their stride jaunty and defiant. To Chateau Thierry they were going and to glory, and the song they were singing was "The Long, Long Trail."

Picture for yourself these lads thousands of miles from home, going up into the hell of those shell-swept areas. No depressed spirits there, no outward signs of the weariness of the long march and no thoughts of the deadly work ahead—just a splendid feeling of unity, of comradeship, of courage, imparted by the subtle magic of their singing.

Such is the esprit de corps of the American Army; they are the finest, cleanest set of fighting men in the world.

And to help raise them to this high standard, to keep them so and to bring them home again as fine and as clean as when they left—this is the work of the Commissions on Training Camp Activities.

Work of the Commission

These Commissions represent the Government. Their task of cultivating and protecting the mental, moral and physical

Edward L. Hyman

manhood of the soldier and sailor was not inspired by sentiment or Utopian fallacies, but is a practical move in the direction of an improved individual, a better race of people, a more efficient nation.

The fact that contented recruits afford the best material for rapid, intense development into an efficient army was one of the reasons which prompted the War Department Commission to build their string of Liberty theatres, and in each of forty of the great cantonments today there is a fully equipped "Soldiers' Showshop," with seating capacities of from 1,200 to 3,000, constructed on the most modern lines of utility and safety.

The theatre idea was offered as a counterpoise for the monotony of camp life. Men get tired of drill, tired of doing the same thing in barracks, tired of lessons. To break up this monotony, to provide wholesome amusement and to directly help to make better soldiers and better fighters, is the message of the Liberty theatre.

The contrasting activities of the Liberty theatre now help to keep the soldier fit for the fighting life because they replace that gap made in his civilian existence and formerly filled with his social functions, theatres, music and the other interests with which he kept himself in trim to enjoy his daily work.

A large percentage of immorality in former armies came from lonesomeness and lack of wholesome recreation. Today a man does not have to leave the confines of the camp to secure the recreation he craves in the form of "something doing." Thus the Liberty theatre seeks to directly counteract the undesirable attractions of the nearby city and to provide a place where clean amusement and relaxation go hand in hand.

Diversified Entertainment

The form of entertainment offered by the Liberty theatres is probably more diversified than that of any other show house in the world. Pictures, yes; late releases of a character which is known to appeal to active men. Clean stories chuck full of action, feats of nerve, daring and strength, plenty of galloping horse and rescue stuff. Comedy, too, lots of it, with now and then a heart-throb tale of the kind that will make them forget where they are.

Vaudeville acts from the various big circuits are always popular at the camps, and such stars as Nora Bayes, Stella Mayhew and Harry Lauder have done and are doing their bit in this manner. Musical artists also score heavily, and with such celebrities as Melba and Maud Powell offering their services the highest character of this form of entertainment is assured the khaki circuits.

Large musical comedy and dramatic productions, such as are billed in incandescents on the great "White Way," have been produced and are touring under the auspices of the Commission.

But the range of the Liberty theatre's

(*Continued on page* 3068)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

IF the man who wrote the advertisement for the Grand theatre, the new million dollar theatre in Pittsburg, knew anything about the character of the Wm. S. Hart production, "The Border Wireless," he carefully kept evidence of the fact out of his display.

Now this is a production so far different

Symphony Orchestra and Organ plays all day
The Grand
Pittsburgh's Million Dollar Photo Theater
1500 seats 25
1000 seats 15
BOX seats 35
All this week starting to-morrow morning
W. S. HART
Quick witted two fisted and romantic
In a Vigorous Western Story
"THE BORDER WIRELESS"
MACK SENNETT COMEDY
"Beware of Boarders"
HOLMES TRAVELOGUE
"Sight of Suva"
Actual Battle Scenes in Official War Pictures
Grand Current Events Latest News of World
Next Week—NORMA TALMADGE in 'THE FORBIDDEN CITY'

from anything else in which Hart has been seen that this was the point to be brought out, not merely saying "different," but by telling why. In the first place the dominant thing is that it should have been told that in this picture Hart is seen in the role of an American soldier, enlisting after he frustrates the Huns and wrecks their wireless plant. Yet the writer of the display says: "Quick witted, two fisted and romantic. . . . In a vigorous story." On the top of this he uses one of the old "gun" cuts. The selling point of this picture has been deliberately passed by and the public has been given to understand that it is one of the usual sort of Hart stories—which it is not.

The designer must think that Hart sells himself in no matter what production he appears, and then proceeded to handicap Hart in doing just that.

Some managers still insist on being kaisers to their patrons.

OUT of all the good advertising that has been brought out by the second Charlie Chaplin picture, "Shoulder Arms," we think that of Shea's Hippodrome is right

at the top considering the fact that Harold B. Franklin got a most effective display and used only five inches across three columns. As you know he used the light drawn effect in all of his displays so as to get the contrast with the advertising of the other Buffalo theatres. This is essential because the newspapers of that city insist on massing together all the advertising of motion picture, legitimate and vaudeville houses and Mr. Franklin aims to keep his advertising distinctive.

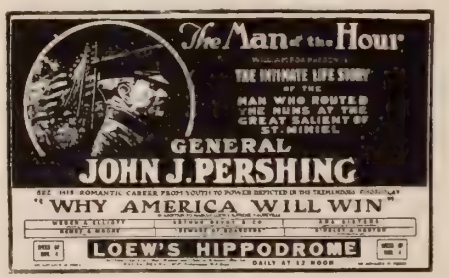
Here he has used in Ben Day effect small figures of Chaplin doing various things in the war with one large figure of the comedian. It stands out like a house afire.

And we want to call your attention to the fact that he does not say "Grand Double Bill." He features one picture the right plan.

Let Confidence be your advance guard and you'll find a big army of Success backing you up.

THERE could have been one improvement in this half-page display of Loew's Hippodrome, Baltimore, and that would have been to give more white relief to the face of General Pershing and the figures of the marching men. Yet the partial circle accomplished that to some extent.

The designer of the display was eminently right in playing up the name of the American commander above the title of


The Man of the Hour
THE INTIMATE LIFE STORY OF THE MAN WHO ROUTED THE HUNS AT THE GREAT SALIENT OF ST. MIHIEL
GENERAL
JOHN J. PERSHING
"WHY AMERICA WILL WIN"
LOEW'S HIPPODROME
DAILY AT 12 NOON

the production. He is the one in whom the country is interested. By the time that the display was used everybody was convinced that it was assured that America has already won, but there is still that same strong desire to see pictured the life story of General Pershing. And so the display states simply what the picture is and then says no more.

We are also mighty glad to see that the Hippodrome did not try to play the vaudeville up strong. To have done so would have interfered with the appeal on the Pershing picture. It was the one big thing to put over and it was well done. The display dominated the entire amusement section of the newspapers.

Marry Progress and Personality in your theatre.

THIS display occupied two full columns in the Dallas, Texas, newspapers. For the reason that if it had been reproduced in full the cut would have been longer than the page of the Motion Picture News, we have chopped about half of the

How It Happened That No One Caught the "Flu" at Hulsey Theaters

¶ A germ never did and never can live in the Old Mill or Queen or Hippodrome Theaters. Why? Easy. These showcases ventilated—not by any fancy method, but by "the open window" process. That's nature's own way of sanitation and prevention. You can't beat it. Doctors will tell you the same thing.

¶ What do we mean by "the open window" way? We mean the old fashioned way, the same as you may do in your bedroom at night for proper ventilation. You lower the top sash of your window and raise the lower sash. Nature does the rest. There is a circle of fresh air to breathe and "used air" is drawn thru the top sash.

¶ We believe that beginning next week or very soon that things will be much happier for us. Possibly being separated a while will make us appreciate each other more. It's going to be splendid to see the "Great White Way" on Elm street ablaze with the glare of a million lights and to take part in the lure of the crowds and the hum of merry voices, and when we can again see Charlie and Mary and Doug and all the rest thru the greatest medium of fun and amusement on earth—THE SCREEN.

When our good friend Mayor Lawther says "Open Sesame" it will be a sure-enough "Sesame," and we'll all be kids together again. Eh, what!

At Hulsey's Health Resorts

The Old Mill
Queen
Hippodrome

"Texas' Greatest Shows"

reading matter out of the center of the display. This portion is devoted to the ventilation, the conduct of the house, the methods of keeping it clean, etc. It is good business talk.

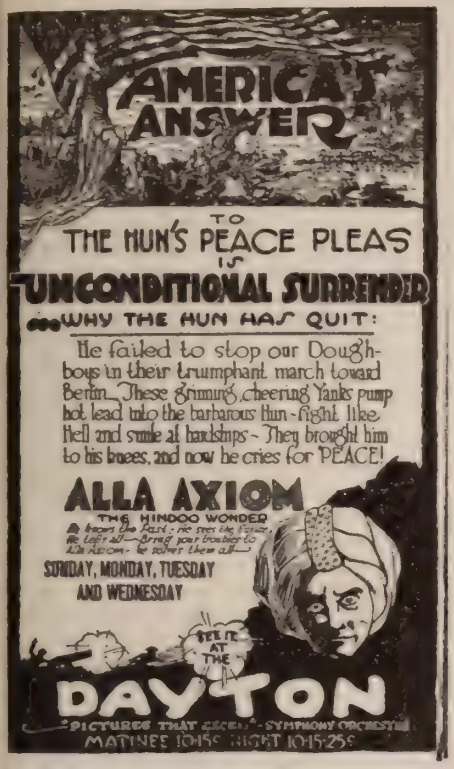
The attention of the reader was caught immediately with the caption, "How it happened that no one caught the 'flu' at Hulsey theatres," and there is a splendid line at the bottom which says, "At Hulsey's Health Resorts" and then gives the name of the three theatres in Dallas. This is the work of Herschel Stuart, general manager of the E. H. Hulsey interests.

Unconditional surrender—to Enterprise

THIS eleven-inch, three-column advertisement of the Dayton theatre, Dayton, O., is important because it teaches a lesson on the advertising of war pictures. Just because the armistice has been signed it doesn't mean that all of these war pictures are dead by a whole lot, but it does mean that you have to use your head in arranging the displays. Those managers who go ahead and exploit them as if hostilities were still in progress are not going to get the full results.

Now note the way that "America's

What Live Wires are Doing

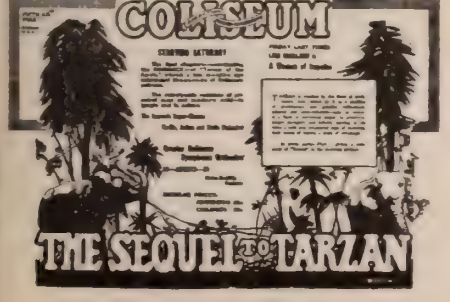

AMERICA'S ANSWER
TO
THE HUN'S PEACE PLEAS
IS
UNCONDITIONAL SURRENDER
WHY THE HUN HAS QUIT:
He failed to stop our Doughboys in their triumphant march toward Berlin. These grimmer, cheering Yanks pump hot lead into the barbarous Hun-fight like Hell and smile at hardships - They brought him to his knees, and now he cries for PEACE!
ALLA AXIOM
THE HINDOO WONDER
SUNDAY, MONDAY, TUESDAY
AND WEDNESDAY
SEE IT AT THE
DAYTON
PICTURES THAT EXCEL - SYMPHONY ORCHESTRA
MATINEE 10-15c NIGHT 10-15-25c

Answer" has been exploited here. It was right up to the minute with the latest developments and has the Hun begging for peace and then it goes ahead to tell you that this picture shows why America's answer to the Hun plea is unconditional surrender. Would you want anything more up to the dot than this, and don't you think that such statements will appeal to the fullest number of possible patrons? We are sure of it.

The display is hand drawn with the face of Alla Axiom brought in at the bottom, yet the fighting theme is still helped dominant with the silhouetted figures.

You won't have to make peace with your patrons if you make yourself as one of them.

IT is becoming quite a habit in Seattle to alter the titles of pictures. We have recently recorded several such examples. This time "The Romance of Tarzan" has been advertised as "The Sequel to Tarzan" and we don't know but what this is a good way to advertise this picture, provided the theatre figures that the original Tarzan pictures scored such a big success that it will be satisfied if it gets into the house all of those who saw the first picture.



Yet when G. F. Fullerton wrote this display he evidently wasn't sure that this was sufficient appeal so he added a box telling just what this picture shows and adding that there is an additional reel giving a summary of the events in the previous picture. We believe that bigger patronage would have resulted if the picture had been advertised on its selling argument, and then there had been introduced quite incidentally the fact that this was a sequel to the other picture. Just at present it is a little too much of an invitation to only those who saw the first picture.

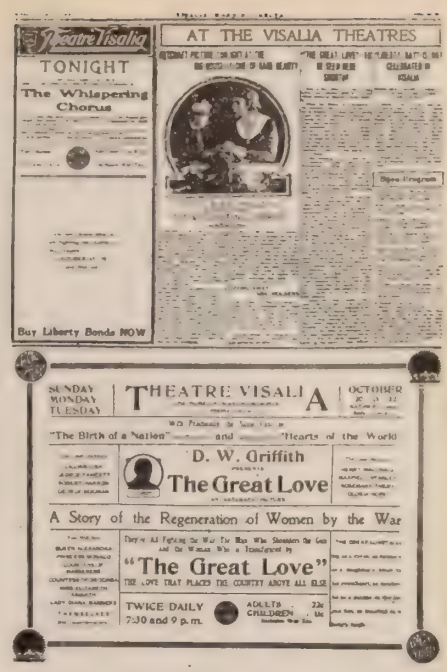
But, as we have observed, we are not sure in these conclusions for the original Tarzan picture did such big business that the Coliseum was satisfied that it could not handle more than viewed the first one. In that case, it was the proper style of publicity.

Now let's plan a little of the strategy that is going to bring the victory to your theatre.

YOU can make up your mind that when one of your displays is confusing at the first glance of the eye it is bad advertising. Advertising is like some humans—the first impression that we got of the other fellow somehow seems to stick.

Our first impression was that this is a triple bill and that the manager of the

Griswold theatre, Albany, N. Y., is trying to put over the impression that he is offering a whole lot for the money. Of course a second glance shows us the date, but the advertisement never should have been arranged so that there would be the slightest doubt about the offering that he has to sell first. We realize that in some cities the manager believes that his Sunday show will sell itself, and in some cities that may be true, but in such a case the Griswold should have gone ahead to sell the Monday, Tuesday, Wednesday show instead of balancing it off nicely with that for the latter half of the week. We repeat about advertising two or more pictures equally—it can't be done.



VISALIA THEATRE, Visalia, Cal., shows a desire to do liberal advertising and with the help of the printer it would get much further. For instance, the half-page display on "The Great Love" has just about as messy an effect as could be given it. In the first place there is a multitude of rules and the typing practically all in lower case is bad. And whoever conceived the idea of putting part of the cast at either side of the title must be a follower of the "beautifully balanced" effect theory. It is well written, practically all taken from the Artcraft plan book.

Now if the theatre had used its name plate—it shows it has one at the left—and then the date and had gone ahead to say that Griffiths presents this picture and that it is a story of the regeneration of women by the war and had followed this with the excellent selling talks that he used, had then thrown in a prominent line saying it had practically the same cast as "Birth of a Nation" and finally had followed with the cast he would have had a straight away reading ad and would have avoided the mince pie effect.

The Visalia seems to be making a strong effort to pull them in every day of the week. The manager realizes the value of arousing curiosity sometimes and when he tells the public "If you do not know what we are fighting for, come to this theatre October 17 and 18." The house gets liberal reading notices and we had almost expected to find a reading notice that would "give away" the surprise, but we are glad to say it wasn't there.

ONCE MORE

LET us again ask you not to mark your advertising copy that you send us for reproduction. If you insist on disfiguring it you might as well save postage, as it cannot be used in that state.

Seeing Rialto and Rivoli with Rothapfel

SUNDAY every one was just recovered from the celebration that set New York on fire on Thursday, even though it was a false one, and we were busy buying all the extras to be sure to be on the job when the Huns really did give in. Of course, every one knew that it was coming during the week and probably there are some exhibitors who would have hesitated to put on a war picture during that time.

But that is just what Mr. Rothapfel did and Sunday night at the Rivoli they were packed out on the sidewalk—and Monday, when the celebration of all celebrations happened you could not get near the place. And since the citizenry have recovered again they are going back at it the same way. And do they tear the house down with the showing of the war pictures in the news weeklies? You're right.

Now you will note, when it comes to it, that there is quite a little martial music in it, and that at the very end, but the use of "My Old Kentucky Home" as the theme keeps one stirred every minute. Both of the vocal numbers have a bearing on the picture and the war review as you will see. We haven't the slightest doubt that the same pictures on this program without the music would have fallen flat, but the result was one of the most enjoyable of presentations.

Tschaikowsky's "Solonelle," better known as "1812" is the overture. It is a brilliant co-operation written to celebrate the dedication of the Cathedral of Christ the Redeemer in Moscow to commemorate the defeat of Napoleon and the "Marseillaise" is counterpointed in it a number of times. With the times such as they are one may imagine the applause that it gets. Some how one settles in his seat, convinced that we are going to have a regular victory celebrating evening.

"Bird Studies," released by Educational, is the interesting scenic picture and it got a bunch of applause at the end when we saw it. There are some remarkable close-up views of these wild birds that must have tried the cameraman's patience to get. Drigo's "Serenade" is the music used throughout.

Then comes Miss Gladys Rice singing one of the old favorites, "Then You'll Remember Me." Mr. Rothapfel has been making it a practice for several weeks to revive these old favorites and it makes a great hit with the audiences. Miss Rice sings these unusually well and the audiences are always delighted with them. Now lots of managers think that to run a high-class house they have to have a bunch of Italian or French or Spanish songs, and we get them at the Rialto and the Rivoli at times. The audiences applaud, but you know that there are a lot of people who don't like grand opera and who go because they think that it is the proper thing to do, and they applaud most heartily because they think that they will be considered ignorant if they don't show their appreciation.

All of which is said because we have noted that at the Rialto and Rivoli these old time songs in English seem to us to get the real genuine sort of applause, the sort that springs from the heart and means something.

For this number the setting is simple, but effective. With the dome and proscenium arch in red and the side in purple the curtains part, with the singer standing before the red back curtain, near the left of the stage and just in front of three evergreens.

Then comes the Animated. For the first time Mr. Rothapfel is using some of exactly the same pictures at the two houses. At the Rivoli the Animated opens with Gaumont's pictures of the graduating classes at West Point, just as opens the Rialto. "No Victory" is the music used and with the views of the marching men the audience start on their way to patriotic explosiveness. Then follow Screen Telegram pictures of motor trucks taking supplies to the firing line and here we have "Keep the Home Fires Burning," this continuing through Screen Telegram pictures of allied women at the War Congress in Paris and Gaumont's pictures of women nurses at Chauteau Thierry writing letters for wounded American soldiers.

This leads in to the Official War Review No. 21 and when the general title is flashed on the screen the audience breaks into pandemonium again, for it is "Under the masterly leadership of General Foch." The first views are of our boys moving the artillery up through the ruins of French villages and then we are shown with the harvest of prisoners they meet coming back from the front. "Pomp and Circumstance" march up to Letter E is used here and the majestic music of it adds a lot to the general effect.

Then we are shown our doughboys caring for the people of the French villages they capture, feeding them from their stores, and "Pack Up Your Troubles" sets us all humming, while we choke down a few tears. Next are pictures of British officers studying in the field miniature reproductions of a German stronghold they are about to attack and here "Sons of Britain" is used. Then we have pictures of the Italians battling against nature as well as the Austrians and bringing up their cannon. We all knew by this time that Austria had deserted her old pal, the Kaiser, and therefore the applause of this was all the more accentuated. "Sicilian Vespers" is played up to the time we have Italian soldiers and sailors forming a human Italian flag and swaying back and forth to give the effect of the waving emblem. "March Royal" is used for this smashing finish.

Then the lights of the theatre all become blue, with the orchestra bathed in blue, and after a few bars the curtains part. Greek Evans in Arab costume is seated, behind him a half opening with the distant new moon and the stars in the blue sky, another one of John Wenger's artistic effects. After a few lines of "A Son of the Desert Am I," another favorite, he rises and completes the song.

"A Romance of the Air" is the feature, with Lieut. Bert Hall, an American of the Lafayette Escadrille, in the principal role. "Les Enfants de France" is played for the opening and then for the appearance of Hall, who, a title tells us, is a Kentucky gentleman, we get "My Old Kentucky Home." This is brought back a number of times for the love scenes, and we would call it really the theme of the picture, though the music score tells us that the theme is "Dawn Skies." At any rate the way that the old Southern song is used leaves the impression on the audience that few others would leave. "Madelon," "Meditation," "La Vosgienne," "Caressing Butterfly," Gruenfeldt's "Romance" and "Love's Lament" are also used.

"Robespierre" is the first of the patriotic music to be used and this comes when the officer and the two women reach France. When we are shown the French colonel preparing for an attack "March Militaire, St. Saens," is played and after we have "Kentucky Home" again the march is repeated. When we are told that the eve of the great offensive is here we have "Sambre et Meuse," "Battle Cry of Freedom," introduced during the defense of Hall before the court martial and finally at the end of the production with the wedding ceremony on the day that America entered the world war to bring victory to the earth.

Now just as the last scenes are on the screen Lieut. Hall, in French aviation uniform, comes out on the side of the stage. The house is dark and he cannot be seen, but when the picture ends and the white lights flare up the audience makes itself heard. Sunday night the ovation lasted five minutes. He scored a hit with his speech.

At the performances when he does not

ALL SAME PROGRAM

Rothapfel to Use Same Pictures and Same Music at Both Theatres

IT may be taking the edge off of next week's account of Seeing the Rialto and Rivoli with Rothapfel, but we can't help calling attention to the fact that he is using the same feature, the latest of the pictures of the Committee on Public Information, "Under Four Flags," at both the Rialto and the Rivoli next week.

Not only is he doing this, but the overtures at the two houses will be the same—"The American Festival March," composed by Dr. Hugo Riesenfeld. The musical setting for the two pictures will be the same. During the showing of the picture the Rialto quartette will sing "Rose of No Man's Land" at the Rivoli and Greek Evans will sing the same song at the Rialto.

Fatty Arbuckle in "The Sheriff" will be the comedy at both houses.

We'll tell you about the experiment next week.

appear the orchestra plays selections from "The Chocolate Soldier" and then follows the very funny Fox Sunshine comedy, "Mongrels."

The symphonic poem from "Vysehrad" is the brilliant overture. For the first time we have seen it there are two harps in the orchestra for this number and it starts with a duet, with the flutes and then the other reed instruments coming. Then to mark the passing of the glory that Lumir, the singer sees, the lights go down to a roll of drums.

There is a peculiar arrangement here for the overture runs directly into the scenic that follows and there is not a moment given for the great applause that the rendition deserves. "Sumatra" is the subject of the Post-Pathe travel picture. "A Song of India" is the first selection and with it the girl next to me began to sing. "Love Song Oriental," "Samboula" and "Orientales" are the other selections.

With the lights all in red and Miss Helena Morrill dressed in a gown of the same color she sings "Kiss Me" from "Mlle. Modiste." There are a few bars from the orchestra and the lights die down with the start of the song itself. It is an effective arrangement of the lighting because it serves to center more than even all the attention on the singer. The Byzantine setting is used here.

Gaumont pictures of the West Point boys, with the music "To Victory" opens the Animated. Then comes Screen Telegram pictures of the marching replacement troops at Camp Gordon and the music changes to "Oh, How I Hate to Get Up in the Morning." Then the scene transfers to Washington and Gaumont shows us the United War Work drive opening with Mme. Schuman-Heink singing on the steps of the capitol. "Keep the Home Fires Burning" is the music. "When Yankee Doodle Learns to Parley Vous" is used for Screen Telegram pictures of teaching French to American officers. With Gaumont pictures of American aero officers we have "Over There." This continues through Gaumont flashes of Thaw, the American aviator, Mrs. T. R. Roosevelt, Jr., at the Paris Woman's Conference and pictures of the honor to Gen. Garibaldi. With pictures of American wounded seeing the sights of Paris we get "Hands Across the Sea," continuing through views of General Joffre at a celebration. Then we have a series of short Screen Telegram views in France and as the soldiers are shown sorting the junk we have "Columbia March," which continues up to Gaumont pictures showing the chief characters at the Versailles armistice conference.

The audience goes wild during these pictures. First we have Poincaire and Clemenceau, then Lloyd George and Lord Reading and a host of other noted men, and they all get a wild welcome to the screen, but when General Pershing appears on the screen it is sure enough all off and you can't hear "Allied March" which the orchestra is playing with all its power. And it is equaled with the title, "Wilson says to Germany, 'See General Foch.'"

We were surprised that the Animated didn't end there, but it didn't, for there followed Hearst-Pathe pictures of women voting for the first time in New York to the "Good Luck, U. S. A.," and then we have

"For the Freedom of the World," stage setting at Shea's Hippodrome, Buffalo

ing a lodging house, and first we get "On-pictures of the Queen county chapter build-ward, Christian Soldiers," and then as we have some speed stuff with the camera, "Step With Pep" is used, returning to "Onward, Christian Soldiers," at the end. But this is thrown in here to get the connection with the United War Work drive and to leave the impress on the audience and to get a laugh at the same time.

Vincente Ballester follows, singing the aria from "Hamlet." and then we have the feature, Mary Boland in "A Woman's Experience." There is no theme used for this, but you can get an idea of the music when you are told that "The Valley of Poppies," "Symphonette," "Told at Twilight," Nevin's "Love Song" and "Sicilian Vespers" are among the selections.

During the playing of the second orchestral number a novel effect is obtained. The main lights become pink, with green on the orchestra and red in the center dome, and after a few bars the curtains part and the Byzantine setting is shown.

Harold Lloyd in "Take a Chance" is the comedy. It is largely chase stuff and the audience seemed to get fun out of it. "The Porcupine Patrol" and "Here's to Our Boys" are the selections used.

Detroit Theatre Uses Spoken Prologue with Picture

How a knowledge of the drama and particularly personal experiences with the stage assist in the presentation of pictures, is illustrated by Charles J. Nevison, house manager of the Del-The theatre in Detroit. Mr. Nevison is constantly staging special scenes of dramatic worth in order to gain the approval of the patrons.

When he put on "To Hell with the Kaiser" for a three day run a week ago, he made a special stage setting and introduced a spoken prologue. The characters were Satan and the Kaiser. Satan was accompanied by a group of small devils, part of the setting showing a burning pit. The Kaiser begged Satan for mercy, but each of his requests were refused, Satan declaring that his sins were so great he wasn't even worthy of finding a place in hell.

To make Satan's statements more forcible a vision of a martyred Belgian woman and babe was shown at the right of the stage.

For "Uncle Tom's Cabin" Mr. Nevison put in a minstrel first part introducing colored buck and wing dancers on a Mississippi levee.

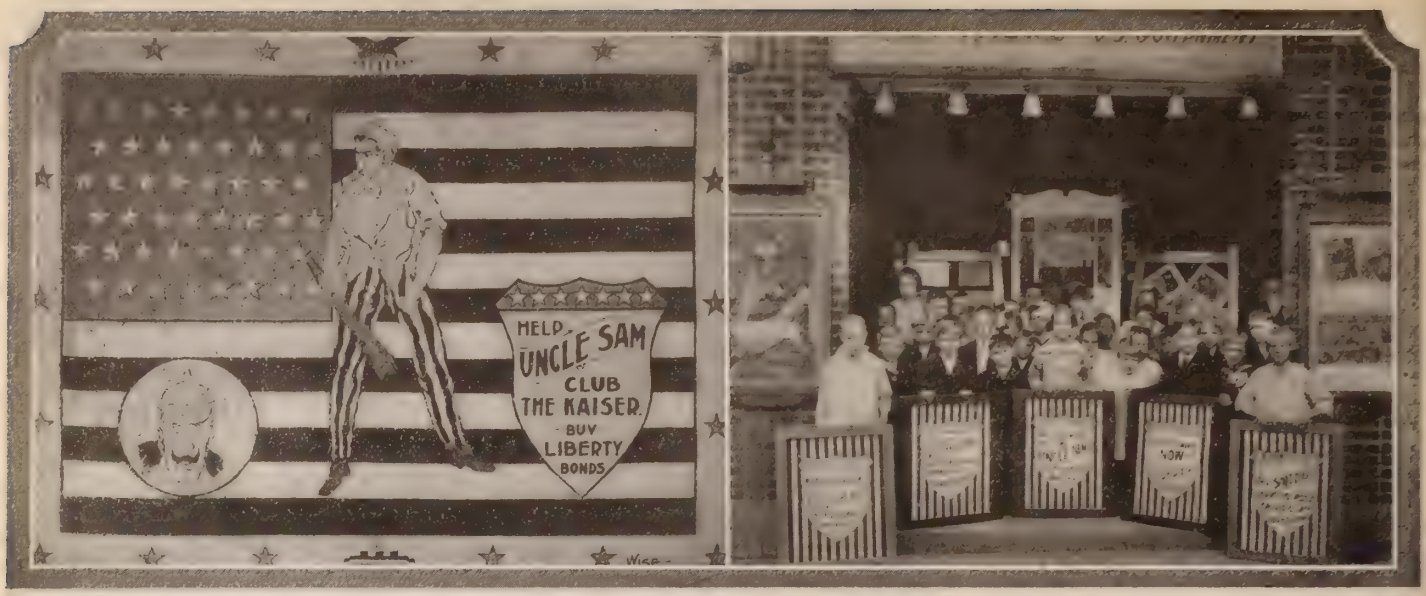
RAISED HIS PRICES

That's a Result of the Influenza in Orange, N. J.

MANAGER D. J. SHEPHERD of the Palace theatre, Orange, N. J., raised his prices when he reopened after a long shutdown due to the influenza epidemic. Formerly his prices every day except Friday and Saturday were fifteen cents, with the top prices for Friday and Saturday evenings twenty-five cents. With the reopening matinees became twenty cents and the evenings thirty.

Mr. Shepherd believes that this is the time for managers through the country to raise prices so that a fair profit can be made if they at the same time give the people the proper bills. He is opposed to double features and cut rate prices and believes that after the people have been without the pictures for several weeks this is the time to make the necessary increase.

Which seems to be good logic.



At left, Liberty Loan stage display at the Morgan theatre, Auburn, N. Y., and at right the orphans he entertained at the start of the drive

Auburn Theatre Manager Proves Smaller Theatres Can Get Results With Simple Things

MORGAN THEATRE, Auburn, N. Y., is one of the smaller city theatres that stands out among the houses that are doing things. Located in a city with a census population of 34,178, this theatre decided that it had its part to do in putting over the Liberty Loan. The only trouble was that the "flu" came along and stopped the good work just as it was good and started. But it shows that Manager Ross A. McVoy had the right idea and that things can be done in one of the smaller cities if the manager really tries.

A striking stage drop was used in connection with the Loan drive. Mr. McVoy is fortunate in having in Edward J. Wise not only one of the best operators that can be found anywhere, but a man with an artist's and a designer's touch. The basis of the display was an American flag, and with this were used one of the cut-outs from a poster on "The Yellow Dog," while the circular picture immediately under the field of stars waas taken from the displays on "The Kaiser, the Beast of Berlin." In keeping with the figure of Uncle Sam was a shield bearing the slogan, "Help Uncle Sam Club the Kaiser. Buy Liberty Bonds."

On the day that the drive started Mr. McVoy entertained the inmates of the local orphans' home at the matinee. The various placards were prepared by the management of the house and after the matinee they were displayed in the lobby over the heads of the people entering.

When Mr. McVoy took charge of the Morgan it was the same house that it is today, but it might be best described as "bare." The pictures were simply thrown on the screen and that was all there was to it. But Mr. McVoy decided that atmosphere was needed, and one of the means that he used to introduce this was through the music. He engaged Mrs. Cora A. Robinson, an artist in interpretation, and now at the opening of each performance there is an organ solo of a patriotic nature, and as the selection comes to an end the curtain is lowered, the lights dimmed and then the picture starts. At the end of each performance there is a lively exit march, with the curtain dropped again and the lights on in full. And this organ music is in contrast with the situation at the Morgan before Mr. McVoy took charge. At that time there was a piano, and the player played without any idea of the action of the picture. Now the pictures are really played, and the result has been a wonderful increase in the volume of business. Says Mr. McVoy:

"But with very little exception every action is caught, and, while no sudden change is ever noticeable, yet the cues are worked out so that the music is half our show, yet it is a 'one man's band.' We cannot as yet support an orchestra, so we believe in giving the best that we have."

But he should have gone further and said that he is a manager that is doing real things with the best that he has—that he is thinking about not only the presentation of his pictures, but about the things that enter into the routine and into the national life of the people. He is getting a lot out of things that he is doing.

Uses Closed Period for Improving Theatre

H. C. Young, who owns the Cotter theatre, Pittsfield, Mass., does not believe in letting temporary troubles interfere with the operation of his theatre. On the contrary, he uses these to better his theatre for the future. During the period that his house has been closed he has redecorated, added a new machine and made many other changes that are calculated to please his patrons.

Mr. Young was making great preparations for putting on "America's Answer" for an entire week, but the closing order went into effect just two days before the engagement was to start.

TWO MORE MEMBERS

Both Small and Middle Class Cities Added to Advisory Board

THIS week announcement is made of two new members of the Advisory Board, one representing cities of the middle class and the other the smaller group. Some time ago we promised you that the smaller cities should be represented well on the board and we believe that we have kept our word.

Sid Laurence is manager of the Majestic Gardens, Grand Rapids, Mich., a city of 123,227. Mr. Laurence is always doing things at his house and accounts of a number of them have appeared.

H. L. Percy, one of the owners of the Rialto theatre, Medford, Ore., a city of 12,400 is the other member. With his partner, A. J. Moran, Mr. Percy has made the Rialto one of the successes of the Pacific Coast section, and that is saying a great deal.

Ticket Booths in "Tanks" Novelty in Montreal

Manager Harry Pomeroy, of the Holman theatre, Montreal, put on a smashing lobby display with "Crashing Through to Berlin." In front of the house he reproduced the forward portion of two tanks and then used cut-outs of charging soldiers and a collection of war trophies. The two ticket booths were placed in the tanks. So much attention was attracted to this display that Mr. Pomeroy sold the entire display to another local house that had the second run of the same picture.

"How" of Costume Advertising

At Zero Hour with McCormick

By S. Barret McCormick

Managing Director, Circle Theatre, Indianapolis

This is the second of the series of articles with McCormick "at the zero hour"—the hour that he is waiting to go over the top with his attraction to victory or defeat.

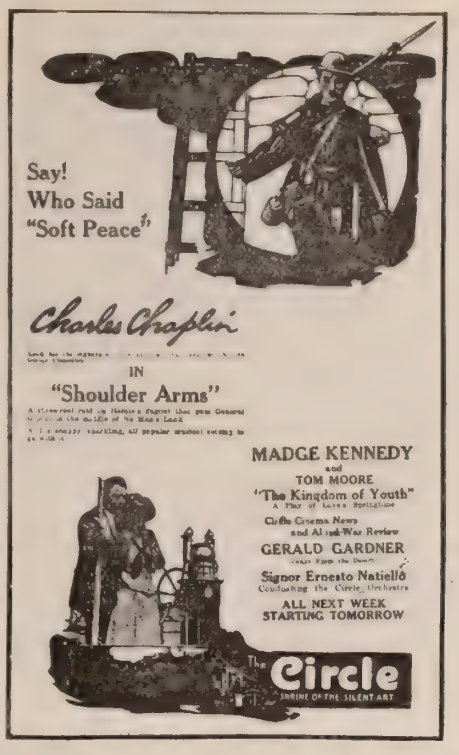
The next of this series will show the methods that Mr. McCormick uses in analyzing sales features of pictures and processes in the production of Circle theatre advertising.

"BACK in our newspaper days," said the advertising man of the *Mastodon* as he resurrected a corncob pipe and lit it to provide the proper local color to his zero hour seance, "we used to hear a lot about the follow with a nose for news. He could smell a story clear across the town and find the very element that old 'Pro Bono Publico' and 'Steady Subscriber' wanted to hear about.

"Funny that we never heard about him in advertising work. But he's there just the same. Perhaps he's masquerading under the title of 'sales analysist' or 'merchandising expert,' and drawing pay in proportion to his title, but 'way down deep he's just a good old reporter, a 'legger' with 'a nose for news who can scent news value' in a commodity and make us want to read about it just as though it were a franchise scandal or an affair on Capitol Hill."

Everything in the world is "news." Some of it is worth a seven-column head and some only gets a stick. The difference lies in what appeal it has to the great common human instinct of mortal man. The difference between the successful and unsuccessful advertising man is usually a clothespin over the olfactory organ, created by a generous nature and intended for news gathering.

McCormick got "Shoulder Arms" during "peace week," and he took advantage of the development of the news each day. This is the first one each day



On the second day there was talk against any "soft peace," and so this display was used

Costume Plays and Costume Advertising

There perhaps isn't an exhibitor in the country but who will rise in righteous indignation at the mention of a costume play, but "costume advertising," that copy which is as foreign to present-day appeal as are the plumes of eighteenth century drama, still flourishes in the sweet fields of amusement advertising, budding and blooming, but bearing no fruit.

The great dramatists of all time were the reporters of their time. The most successful of our modern playwrights are in reality "dramatic journalists," men who sense the dramatic element of our day and vivify it, whose hands are on the pulse of contemporaneous life and feel the beat of human blood as it surges, stirred by the emotions that arouse it to action.

It is this element that advertising must find in every commodity. It exploits, if it is to achieve its fullest power, "costume advertising."

If we may create such a name to apply to antiquated methods of publicity is simply the kind of advertising that fails to reach the buying heart because it possesses nothing in common with the mood of its readers. It offers no mental sensation and presents no news that is current with the emotions of its time.

Most frequently it is the stilted and stereotyped announcement, or the copy whose selling talk is drab and colorless, composed of threadbare phrases and meaningless description, that makes much amusement advertising ineffective.

It is but the skeleton of human interest, a thing stripped of the flesh and blood of human appeal.

The costume play fails to interest the average theatregoer because he is not attuned to its harmonies.

"Costume advertising" fails to attract because it strikes no responsive chord in the readers' hearts.

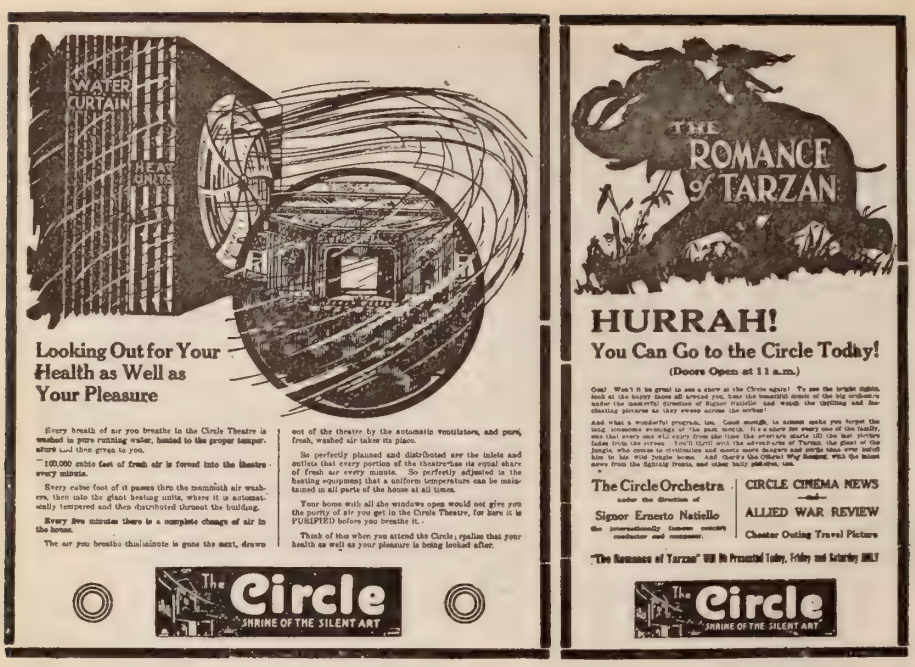
Its "news value" is nil, its sales arguments are not mooded to the spirit of the times.

Nearly every play contains some selling arguments that can be made to appeal to the current mood of the public, not necessarily parallel to the topic of the day, but sympathetic with the emotions that it must depend upon for sales results.

Obviously some plays lend themselves more than others to current news interest, as in the case of Charles Chaplin in "Shoulder Arms," which was presented at the Circle theatre during the week of armistice negotiation, and at the time of the premature peace report.

Had the picture been presented at another time a different approach to the public mood would have been necessary. As it was, the attraction's advertising capitalized an unusual news interest and itself became news which is as much as can be desired from any advertising.

On the third day, when it became evident the Germans were ready to quit, this one appeared



With his reopening announcement, McCormick took advantage of the chance to tell of the ventilation of the Circle. He used a half page in this fashion

Detroit Gets a Real Treat With McGee's Striking Presentation of "America's Answer" at Majestic

M. W. McGEE has outdone his previous efforts in the presentation of "America's Answer," the second official Government war picture and the Majestic theatre, in Detroit, has accordingly been literally besiged by thousands of Detroiters endeavoring to gain admittance. This at a time when the amusement business in the city was at its lowest ebb, due to the influenza epidemic.

The big effect that he has staged is, of course, a musical and military prelude. The scene is a spot in the ruins behind the lines. Three dug-outs are designated as Y. M. C. A., Salvation Army and Knights of Columbus. A large American flag takes the place of the curtain and shows it with soldiers marching on. They stop, get refreshments and sit or lounge around. Then they sing "Pack Up Your Troubles in Your Old Kit Bag." Joseph Ferte, one of the Majestic trio, follows by singing "I Can Always Find a Little Sunshine in the Y. M. C. A." An injured soldier, partly supported by a Red Cross nurse, and a soldier, come on and the injured man takes a seat while the nurse (Miss Hilda Barr) sings "I Love You More for Losing You Awhile."

Then the injured soldier sings "Break the News to Mother," and a male quartet joins in the chorus. The lights go down and a vision effect is produced in the sky where an old lady knits and then looks at and kisses a photograph. The old lady was secured by Mr. McGee and the picture was posed at the Ford Motor Co. studio.

Immediately at the close another drop falls representing the 24-sheet poster advertising the picture. Here the twenty performers line up and sing "Onward Christian Soldiers" and, just at the end, the stage is darkened, a screen lowered and the picture starts.

There are two more "punches" in the presentation. While the orchestra is playing Victor Herbert's "American Fantasia" the lights are dimmed and a spot light turned on a large American flag just over the proscenium arch. After the applause dies away the flag is lowered and a picture of President Wilson shown. Naturally the applause is deafening.

The other "punch" is in the opening reel of the feature. The picture shows a convoy of American ships and as they go plowing across the ocean the singers chant some marine airs.

Manager McGee has sought to keep the balance of his program away from events of a military nature. His travelogue shows the summer sports at Coney Island. There is a comedy cartoon and a topical review, with much of the war eliminated.

Coulson Proves Progress Pays in Neighborhood House

The difference that a live manager can make in a suburban moving picture theatre of average size has been shown in the case of the Coliseum theatre, which is a fairly old house in the Beach District of Toronto, Ontario. This theatre has been taken over by Mr. T. Coulson, formerly manager of the Photodrome and Globe theatres, in the downtown section.

A two-piece orchestra, piano and violin, replaced the mechanical piano, a new cashier was engaged and lady ushers were used for the first time. Lobby and window posters were no longer carelessly hung and orders were immediately issued for the placing of a little paint on the woodwork of the entrance and other portions of the house. A front store that had been unoccupied for many months was converted into an office for the manager, and the window space was used for large signs having transparent lettering. The light in the office at night now illuminates these signs, which are attractive and readable. They advertise coming attractions.

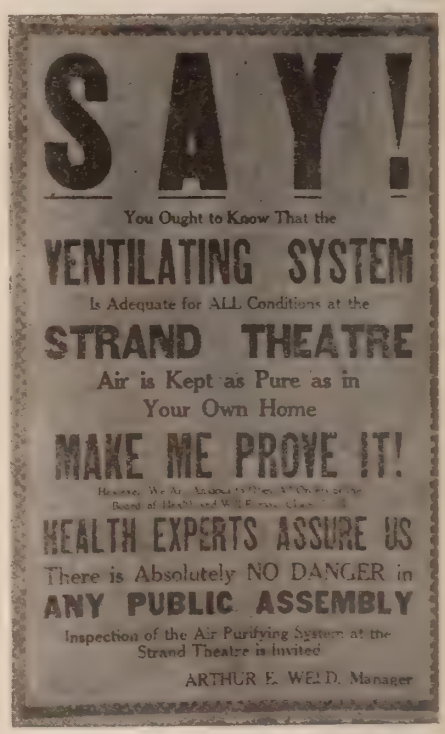
New Manager Re-established Confidence in Movies During Closed Time

ADAPTABILITY of newspaper men to the motion picture business has been proven a number of times, and there is another chance for that evidence to come forward with the appointment of Arthur E. Weld as manager of the Strand theatre, Cedar Rapids, Iowa.

Readers of the MOTION PICTURE NEWS are familiar with the things that have been done at the Strand while it was under the management of Arthur G. Stolte, who resigned to become manager of one of the "Hearts of the World" touring companies. Doubtless they will soon become equally familiar with the efforts of Mr. Weld.

With the exception of two years as a salesman, Mr. Weld has been in the newspaper business since 1902, and during the whole of that time he has been making a study of motion pictures, so that he is well equipped for theatre management. He went to Cedar Rapids from the Los Angeles *Express*.

When Mr. Weld arrived in Cedar Rapids he found the theatres closed on account of the influenza and so he covered the city with flaming red tack cards to counteract any possible effect on the amusement patronage. The result was that public confidence was restored and the demand for the reopening of the theatres came much sooner than it would have under ordinary circumstances.


SAY!
You Ought to Know That the
VENTILATING SYSTEM
Is Adequate for ALL Conditions at the
STRAND THEATRE
Air is Kept as Pure as in
Your Own Home
MAKE ME PROVE IT!
HEALTH EXPERTS ASSURE US
There is Absolutely NO DANGER in
ANY PUBLIC ASSEMBLY
Inspection of the Air Purifying System at the
Strand Theatre is Invited
ARTHUR E. WELD, Manager

"Flu" closed the Strand theatre, Cedar Rapids, Iowa, just as Arthur Weld took charge, but he got on the job with these posters

Patterson Finds Benefit From Shut Down

By W. C. Patterson
Manager Criterion Theatre, Atlanta

NOTE: This article was written before the Criterion reopened. You will hear later of Mr. Patterson's successes.

"IT'S an ill wind that blows nobody good" is admittedly an old and very trite saying, but it contains a world of homely truth. Managers of motion picture houses the country over doubtless felt they had been hit a staggering blow when they were ordered by the authorities to shut up shop in an effort to prevent the spread of influenza, but when you come right down to brass tacks the shut down will prove a blessing in disguise.

I am an optimist by faith and practice. Every problem necessarily challenges a man's thinking power. It sets his brain to work, and a man needs his brains in the picture business. It takes thought to produce a picture, and it takes brains to put it over after it reaches the exhibitor.

This shut-down has given everybody—producer and exhibitor—an opportunity to sit down and take a good, long think. The last year has been a strenuous one in the history of the motion picture industry. The producers have been working day and night putting out all sorts of pictures—short reelers, big features and serials; and everybody has been plunging along at break-neck speed trying to make the best of the situation.

We haven't had a chance to analyze things. Our noses have been too close to the grindstone. Each day has brought its own problems, large and small, to beset our waking hours and many have disturbed our nightly rest. Now we have had the opportunity thrust upon us to sit up and take notice of where we are headed.

An exhibitor whose time is taken up wholly with looking at pictures to find those he thinks best suited to his particular needs and who has the countless details of house management upon his shoulders, now is able to take stock, ascertain just what he has accomplished and, at the same time, look into the immediate future.

Of course, the shut-down means loss of money to all of us, but it also means a gain in countless ways. Here is a chance to find out if we are on the right track. Have we gotten the most out of our opportunities? Have we given our patrons the sort of entertainment to which they are entitled and for which they are willing to spend their money? Is our house merely four walls with a roof overhead, or is it a pleasant, comfortable place that is inviting; a real place of genuine entertainment?

These are questions that will bob up in the minds of the exhibitors who are far-sighted. The motion picture business is of mushroom growth, but it is an industry that is here to stay. The hold that the motion picture has upon the public at large can never be shaken loose.. It depends upon the producers and the exhibitors to make it bigger and greater than the most enthusiastic in the business can foresee.

W. C. Patterson

Personally, I am not very strong on blowing my own horn, but I do think that personal experience is of interest to the other fellow. The shut-down order in Atlanta caught me at the beginning of what I expected to be a very busy week. The injunction to close up shop came like a flash from the blue sky, and for a moment I felt that I was up against it. At one fell swoop all my plans had fallen like a house of cards.

Then I began to think. Here was just the opportunity for which I had been looking. For a long time we had been planning to give our house a good cleaning up. Of course, we had given it a thorough cleaning every day, doing all that could be done with soap and water, polish and elbow grease—but now was the chance to do the thing in a big way.

Decorators were called in for consultation. Paper hangers and painters were hired, and before the day was over we were on the road to make the house over. These workmen have been mighty busy since that shut-down order, and today our theatre is as spick and span as the day it was turned over to us by the contractor, with this difference: it is a better house, more comfortable and contains more of the little things that go to differentiate a mere film house from a motion picture theatre. We have installed improvements that we have found by experience will appeal to our patrons and make them feel that we have a personal interest in their comfort. We want them to feel that although they have paid to get into the place, they still are our guests and entitled to the best we can give them.

When our doors reopen to the public the old patrons will find a brand new house awaiting them. We believe thoroughly in the idea that a good picture must have a good setting—proper atmosphere created by pleasant surroundings and music, and this respite from the strum and stress of everyday detail has enabled us to plan this very thing.

Therefore, I say, the shut-down order has given us a chance to work up our efficiency—that is, systematize our efforts so they will accomplish the most in the way of promoting the interests of our house. It has enabled us to revive our "pep" and get right behind our promotion plans to the end that we will be able, when the time comes, to put a number of ideas that have been evolved into actual practice.

I think that if exhibitors and producers would look at the matter in this light great and lasting good will accrue from a situation which at first blush doubtless caused many persons in the industry to throw up their hands in despair. This is no time to "cry over spilled milk"; it is the time to build for the future, because the future of the motion picture business was never brighter and never offered such a flattering chance for brains, hard work and optimism to win and win in a big, permanent way.

DID YOU USE IT?

Newspapers Appreciate the Loss of Advertising Now

IN the October 26 issue we reproduced a full page from "Collier's Weekly" which told concisely but impressively the work that the motion picture is doing for the country today, and the necessity for it tomorrow. We told you that this was national recognition, and that if you were not getting the co-operation from your newspaper, you should call their attention to it and how it would help you.

The publicity manager of one of the big syndicates has already employed it, with the result that one of the leading newspapers has promised to co-operate fully in photoplay matters in the future.

We have urged you all along to work for newspaper co-operation — to neither cringe or threaten. But this happens to be a most propitious moment to call this to the attention of your newspapers. They have felt the absence of photoplay advertising. You don't have to call their attention to that fact.

But you should always avoid saying the obvious. Call their attention to this "Collier's" article. Your newspaper will get the "drift."

Have you read that article? If not, you had better reach up on the shelf and get the October 26 issue QUICK.

Dayton theatre band helps the crowds celebrate victory

Managers Get Publicity Out of Victory News; Dayton Theatre Makes Picture of the Crowds

FROM various sections of the country come reports of managers who took advantage of the announcement of peace to celebrate in their theatres and to bring the thousands of celebrants there. Most of these celebrations came with the false announcement of Thursday, but that it was untrue was no fault of the managers and they deserve credit for their readiness to take advantage of opportunity.

One of the notable instances of this was furnished by Mark Gates, manager of the Dayton theatre, Dayton, O. Almost as soon as the news was received from the local newspaper office Mr. Gates placed his big orchestra on the sidewalk in front of the house and led the celebration with a series of patriotic airs.

Residents of Dayton who were thronging the streets proceeded to gather in front of the theatre until a crowd of some 5,000 had congregated, when, at the suggestion of Manager Gates, a parade was formed which soon developed into one of the biggest in the city's history. Taking advantage of the situation thus developed Mr. Gates directed a local concern, The Pyramid Film Co., to make a moving picture of the crowds in front of the theatre and the parade as it passed the house.

This was done Thursday, Nov. 7, at 3:15 p. m., and under the hurry up direction of Manager Gates the picture was rushed through in time to be shown on the screen of the Dayton theatre at exactly nine o'clock the same evening and was received with wild enthusiasm.

The fact that the announcement of the signing of the armistice was premature did not in the least detract from the value of the action and Mark Gates is to be congratulated as having in all probability shown the very first motion picture made in the United States of the gigantic celebration in recognition of the cessation of hostilities.

Manager Sid Laurence, of the Majestic Gardens, Grand Rapids, Mich., put on a special prelude to his performance as the result of the peace announcement. First the orchestra played the "Star Spangled Banner," and then the curtain rose showing New York Harbor and the Statue of Liberty ablaze with light. A moment later a vessel was seen entering the harbor, and during this time Mr. Laurence sang "Homeward Bound." There are not many managers who can jump into the show and sing a selection, but Mr. Laurence was a member for years of the famous "Variety Newsboys Trio."

Both the Strand and the Rivoli theatres, New York, brought their orchestras to the sidewalks and celebrated the victory.

Closing Order Fails to Halt Picture's Exploitation

Since the closing order went into effect in Portland, Ore., all 24 sheets posted for "Crashing Through to Berlin" have been sniped with a 4-sheet black type poster reading "Immediately upon re-opening, this picture will be shown at the Star theatre." Three thousand tickets had been sold for this picture before the closing order went into effect.

Window displays advertising the picture have been posted in several large stores. A band concert will be given every night in front of the theatre, and vaudeville acts will be given each night. Co-operating with Manager W. W. Kofeldt is the National League for Woman's Service, of which Mrs. Alice Benson Beach is city chairman.

Hyman Tells Work Done by Liberty Theatres

(*Continued from page 3059*)

contribution toward winning the war is not confined entirely to the furnishing of a cheerful environment for the boys in camp or to the building of the morale of the army. It actually makes fighters of men who through ignorance of the true cause, through training or through their religious beliefs, have objected to doing their duty when called upon by the country which has fostered and protected them.

Converting Objectors

At one of the great southern cantonments a special morning performance of a certain patriotic picture was given to all of the conscientious objectors in camp. This picture presented a truly convincing argument of why the German autocracy must be crushed. At the conclusion of the performance six of the conscientious objectors signified their change of attitude and expressed their willingness to become fighting men. So great was the effect made upon this slacker audience that within the day the number was increased to fifteen converts to the greatest cause that man has ever fought for. How much more effective is this method than the gravel pit or the thirty-year sentence.

The Liberty theatre, in many cantonments, also becomes the school for the soldier whose educational qualifications are lacking, and at such hours as their military duties permit one may see the wistful features of the Slav, the snapping eyes of the Latin or the proud eagerness of the native of the "cracker" communities—Americans all—wrestling with the intricacies of the three R's and building, with the study of civics and citizenship, a firm foundation for the future.

Admission charges to Liberty theatres range from 10 to 25 cents ordinarily, with some of the larger and more pretentious attractions bringing a half dollar.

"Smileage" coupons are as good as cash at the door of the Liberty theatre, however, and there is no more welcome gift, from the folks back home to the boys in camp, than a Smileage book. Smileage coupons average well over fifty per cent of the day's receipts in most of the theatres. In some instances the commanding officer of the camp is entrusted with the distribution of Smileage books, which have been sent in by private interests or institutions which have taken this means of contributing their bit. In this way the Smileage book becomes an award of merit and provides an incentive towards soldierly and gentlemanly conduct

"Red Headed" Girls Admitted Free to "Empty Pockets"

Free seats for red-haired girls were offered by the Central theatre, St. Louis, as an advertising stunt on the showing of "Empty Pockets."

The offer was limited by Mr. Sweeney, the manager, to the performance given between ten in the morning and noon.

The idea was suggested to him by the action of the story, in which are five red-haired women, who become entangled in a murder mystery through their acquaintance with the slain man-about-town.

PRISCILLA DEAN

"Everything was deathly still except my heart...and that was beatin' like a trip-hammer."

PRISCI

in

"Kiss

"It was a case of kiss or kill. If she'd tu
discovered me — and S

UNIVERSAL SP

A DEAN

Kill"

's good night kiss he'd have
ould'a got shot."

L ATTRACTION

"Presto! There she stood like a beautiful fairy wafted down from the clouds—I pinched myself to see if I was awake."

PRISCILLA DEAN

in "KISS or KILL"

"She had my gun and she had my overcoat. Is there any other little thing I can do for you" says I.

Special Service Section on

Priscilla Dean in "Kiss or Kill"

HERE you have a picture that will give you a chance to get out of the rut. And more power to you if you have been thinking during the season that influenza closed you down and you could not get the pictures that you want.

In "Kiss or Kill" you have the advantage of one of the most striking titles that has ever been selected. It, of itself, is going to make people ask questions about the production and hunt for the advertising and stories of the production in the newspapers.

And there is nothing of the "trick" title about it—one of the sort that leaves people wondering at the end of the presentation what the title has to do with the picture. The people will go away from your theatre thoroughly satisfied with that part, and in fact delighted with the entire picture.

YOU are familiar with the press matter issued on almost every picture that you have bought, telling you that such and such a picture is "different" and then have them turn out the same old story. But here is a picture that has distinct originality in its every element and you are safe in going strong on saying so.

Unless you do make this appear a "different" picture you are not going to get the most out of it. Don't pass it by with the label type of advertising, but if you are still unconvinced that original advertising pays you, you have a chance here to make the test with almost a certainty of the money coming back if you use any intelligence at all in your work.

You also have the opportunity of a star who is rapidly getting into the front rank of popularity in Priscilla Dean and all the advantages of featuring the picture of a pretty woman in your advertising. You have in her leading man, Herbert Rawlinson, who has a great following. The cast, while small is a strong one and includes Alfred Allen and Harry Carter.

IN the first place you should know something about the story of the picture, for a wonderfully appealing one it is. It opens in a cheap hall room with Henry Warner, who had come back from Europe where he had been wounded, giving his landlady another excuse about his failure to pay the rent and attempting to darn a hole in the seat of his trousers.

He is strictly up against it and when he sees a drunken man in the street with a wallet full of bills he is unable to resist the temptation to snatch it. But the police are quickly on his trail and in order to escape

This cut available at all Universal exchanges. By all means use a cut in your advertising

capture he rushes into a house. There he is face to face with the owner who meets him with a revolver. But this man, Middleton, can use just such a person as he presumes Warner to be and when the police comes in search they are turned away.

Faced with the alternative of being handed over to the police he agrees to do Middleton's bidding—to recover some papers that have been stolen from him by his nephew, Craig. Middleton's spy announces that Craig is at that moment calling on Miss Ruth Orton and there he goes to find his first clue. He enters the apartment through a window and there he finds the girl the girl of his dreams. First he sees Craig who is wealthy while she is in poverty, begging her to marry him. After the suitor has left Warner is discovered by the girl who confronts him with a revolver.

NOW one of the strong points about this picture is that you can never anticipate what will happen next. Just after he leaves Craig remembers that he has not kissed his promised bride and returns for the kiss. With her hand behind her holding the pistol pointed at Warner, it is a case of a kiss or discovery—a case of kiss or kill—and she permits the familiarity of a man she really loathes. Without going into detail, the love between the man she believes a burglar and the girl is mutual and he is able to persuade her to invite him to the wedding party so that he may gain access to Craig's safe.

The story is full of complications, but suffice it to say that he learns the girl returns his love and recovers the papers only to find that it is a will leaving a fortune to the girl. He turns it over to Middleton, when he is forced to do so by his thugs, but adroitly recovers it and he and the girl are happy in the end.

We repeat that one never knows what is going to happen until the scene itself is flashed on the screen. For suspense it has been equalled by few pictures, and for that reason we wouldn't try to reveal too much of the character of it in advance. *You will leave a greater impression upon your patrons than if you had outlined the plot to them and thereby you will create a greater volume of the word of mouth advertising than otherwise.*

THE mystery end of this picture is one of the strongest elements, but don't advertise it merely as a mystery picture. The public has been bunked on that so much that you are not going to get the whole possible patronage into your theatre on that. There's a lot of difference in leaving the elements on the picture up in the air and calling it a mystery production.

You ought to make this love element strong in all of your displays. It is really one of the most human and gripping love stories that has been produced in a long time, but in with that love story you have all sorts of action, something doing every minute. That is the element to play.

Now there is no doubt that the war has put a tingle into the blood and that the people want action in the pictures, they are sick of the old time "mushy love," but they want manliness with romance.

We would advise use of liberal space on this picture. As we have said the title is sufficient to attract all sorts of attention to your advertising, but you want to go a little further than this. Keep the element of crime entirely out of it and make it a love story of adventure and you will appeal to everyone in the family.

These are the things that you need to know before starting out to exploit the picture. If you can see it in advance, all the better, but at least from this talk get the spirit of the production before you start its exploitation and then go at it whole heartedly.

At left, scene between Rawlinson and the two crooks, and at the right the crook makes love to the supposedly poor girl. Center, Miss Dean in her "party frock"

Splendid Advertising Possibilities in This Picture

"KISS OR KILL" lends itself particularly well to a teaser campaign which you can conduct through your mailing list or by the use of slides in the theatre. The former is the more preferable as it gives no inkling that it is the title of a picture.

We would suggest the use of a small card bearing the title of the picture. Be sure that you quote the words so that no one might possibly get the idea that it is a threat. This should be mailed fully two weeks before the first announcement is made of the showing of the picture.

That is likely to start a wealth of discussion and it should be followed up a week later with another card bearing the legend: "Ruth Orton has to choose between kissing the man she loathed or a killing. See the answer in 'Kiss or Kill.'" If you wish you can add the name of the theatre with the date of the showing. That depends upon the character of your theatre and whether you are a regular advertiser so that your patrons generally expect to find your definite announcements in the newspaper.

LET us advise you against one thing right here: Do not use this stunt and then add the question: "Would you kiss or kill?" It has been our experience that where you ask a compromising question, certainly of a woman, it gives offense very often. There is no necessity of making it personal for it is just as effective without this element.

If you use the slide campaign, you naturally give it away that you are referring to a picture, and the best way to do it in this case would be to use a slide simply bearing the title, nothing more. Run this for several days in advance of any other announcement.

KEEP IT CLEAN

This Picture Should Be Put Over On Its Merit to Win

EXHIBITORS are warned against using anything suggestive in their advertising matter on "Kiss or Kill." It may drag a certain element into your theatre to use such lines, but we feel sure that it won't get the business that would come from straightforward exploitation even on the first day. And certainly it will interfere with great amount of word-of-mouth advertising that you would otherwise get.

Then keep the crime element down. It does start off with a theft, but you sympathize with the hero from the start, and the story becomes a beautiful love story, filled with adventure. Elsewhere we have suggested a number of lines for you to use. They do not exaggerate and they do not tell all, but they'll make the people want to come to your house to see what it's all about.

Further interest can be aroused along the teaser line by the liberal use of one of the one sheets illustrated in this section, by cutting the entire outer border if you eliminate the statement of the fact that this is a photoplay and have the outline of the girl with a pistol in her hand and the title of the picture, nothing more.

We believe that you ought to make every use you can of the pulling power of the title and while teaser campaigns are often suggested and little used, this is a picture that lends itself perfectly to that.

BUT this should be in addition to your newspaper advertising on which you can go the limit, Universal exchanges are supplying one and two column mats and advertisements for use in this picture, but if you can make your own designs all the better.

If you use half tones you can get most attractive results by using either of the pictures of Miss Dean which are printed in the advertising pages of this issue. There is

Single column ad supplied by Universal

At left, Ruth Orton finds true love with the supposed "burglar," and at the left she is comforted under the overcoat he leaves behind for her

nothing that attracts more attention to a display than a picture of a beautiful woman.

Unless you are using very large space you will have to reduce the size of the picture of Miss Dean with her fan, and then it would be well to use it prominently in the upper left hand of the display having a light or Ben Day rule border breaking into it. The words of the title being short you can use them alongside of the advertisement, one under the other.

Don't let anything keep you from making the title of the picture the dominant thing in all of your advertising.

THE standing figure of the girl is particularly adapted for use as it stands in a three column display ten inches or more deep. If it is used as it stands it would naturally go on the right of the display, but it would be better for newspaper purposes to have the engraver reverse it and then use it on the left hand side with the reading matter on the right. At any rate have the girl facing your reading matter.

Now the picture of the girl star is essential in your advertising of this picture. Kisses have their fascination when they are associated with a pretty girl. That's a little psychology to remember.

If you are not able to have cuts made for yourself, you can get a most attractive single column out of Miss Dean, practically the same as that on the first of the advertising pages, and this should be used in your display.

There are probably some exhibitors who figure that Herbert Rawlinson is a stronger drawing card in their community than the star, but in any case do not use any picture that does not at least contain that of the girl.

THERE is a wealth of advertising punches to the story.

First make it plain to everyone that this is a happy picture of an unusual adventure, that it is the sort of a mystery story that everyone will like. Keep as far away from the crime element as possible. When you use the word burglar, quote it.

Right from the start of the picture the audience will understand the motive of the hero. While the law does not excuse a person who steals because he is starving, general sentiment does and the sympathy is with him from the start.

Refer to it as a most unusual love story. Here are same of the lines:

"She thought him a 'burglar' when she found him in her apartment, and so he proved in the end, for he stole her heart after he had won her fortune back for her."

"Faced with kissing or a killing, she kissed the man that she loathed even though she promised to marry him to save herself from poverty, while the man she really did marry stood behind the door with a pistol trained on the unwelcome suitor. It was a case of Kiss or Kill."

"Crook sought to use him against crook, but a beautiful girl entered the scene and it was she that won the fortune in the end, long after she had won his heart."

"You'll thrill and laugh and love with the man the girl thought a 'burglar,' but in the end you'll find that the only ones who suffered were the crooks, and the only thing that he stole was the girl's heart."

MOST times the shorter the selling lines, the better, but this picture is one that will stand more talking about, bearing in mind all the time to keep the title in large type. And don't give the entire story away in your ad. You might try something like this.

"When she met him she was cold and hungry and he covered her with his coat and then she was warmer and happier. Then she began to love him, and her ardor was chilled only because she thought him a burglar. But she kissed a man she loathed to prevent a killing—because she loved the 'burglar.' And then more things happened.

"It's the sort of a story that will keep you in suspense until the final scene, for you never know what is going to happen. There's not a tear in it and it's clean as a whistle, though it makes your heart jump and your nerves tingle."

PUBLICITY AIDS

No Excuse for You If You Fail to Exploit This Picture

UNIVERSAL exchanges are equipped with a full line of publicity on "Kiss or Kill" and the exhibitor has the chance of doing everything from a big billboard campaign to heavy advertising in the newspaper.

The paper includes a 24-sheet with the title in huge letters, two one-sheets, two three-sheets and a six-sheet. Most of these can be used for cut out matter for lobby displays.

Ready prepared newspaper advertising comes in both cut and mat form and this is so arranged that you can saw through the middle and add your selling talks below. This is very advisable.

There are one column cuts of Priscilla Dean and two and three-column scene cuts or mats.

In addition there are 8 x 10 and 11 x 14 scene pictures for lobby display and newspaper use and 22 x 28 pictures of the star.

At left, one of the one sheets; center, a six sheet, and right, three sheet for attractive exploitation

How to Boost Priscilla Dean and Her Lead and Story

YOU as an exhibitor know that during the past year there has been an unusual fluctuation in the popularity of stars and that the drawing power of some of those who were right at the top has gone down and that new stars have come into running. One of these is Priscilla Dean, the star in "Kiss or Kill."

She has scored a hit recently in such pictures as "The Brazen Beauty," "The Ghost" and "Which Woman?" and you should call attention to this fact in your exploitation, whether you showed those pictures or a competitor showed them. We know that some exhibitors refuse to refer to a picture that has played at some other house, but this is the rankest folly. The thing that you are looking forward to is getting the most money out of the picture, and you have to take advantage of the selling points.

There are points in her career which you can take advantage of. She was born in New York and made her first appearance as "Teenie" with Joseph Jefferson in "Rip Van Winkle." Later she toured the country with the Ben Greet players. Especially if your town is a college one where the Ben Greet players appeared, this will help you some. After that she went to a convent for an education and then returned to the speaking stage, appearing in stock companies in a number of cities. Possibly yours was one of these. Her screen career has been with Universal, first in comedies and then in the bigger features.

WE are not going to repeat here the things that we have said so many times about how to get attention for the stars further than the observation that it pays you to increase the popularity of the players who appear regularly at your theatre, and in the case of a beautiful woman this is all the easier.

We would certainly advise a lobby display of pictures of Miss Dean with this production. There are a number of stills in which she appears unusually attractive.

One of double columns at Universal exchange

You could use in the center of the display something of this sort:

"And how would you like to kiss her? She gave the first one to save a life, but all the others for love."

The front page of the advertising section in this issue will make you an excellent picture for this use.

GET all of the press matter you can about Miss Dean into the newspapers. In the Universal press sheet there is an interesting story of her career, and we would much rather have it used, were we an exhibitor, than the ordinary press notice. *In the first place, it is of interest and is something that the newspaper will probably welcome, and, again, while it mentions the name of the attraction, it does not give away the story of "Kiss or Kill," and we have already advised you against doing that.*

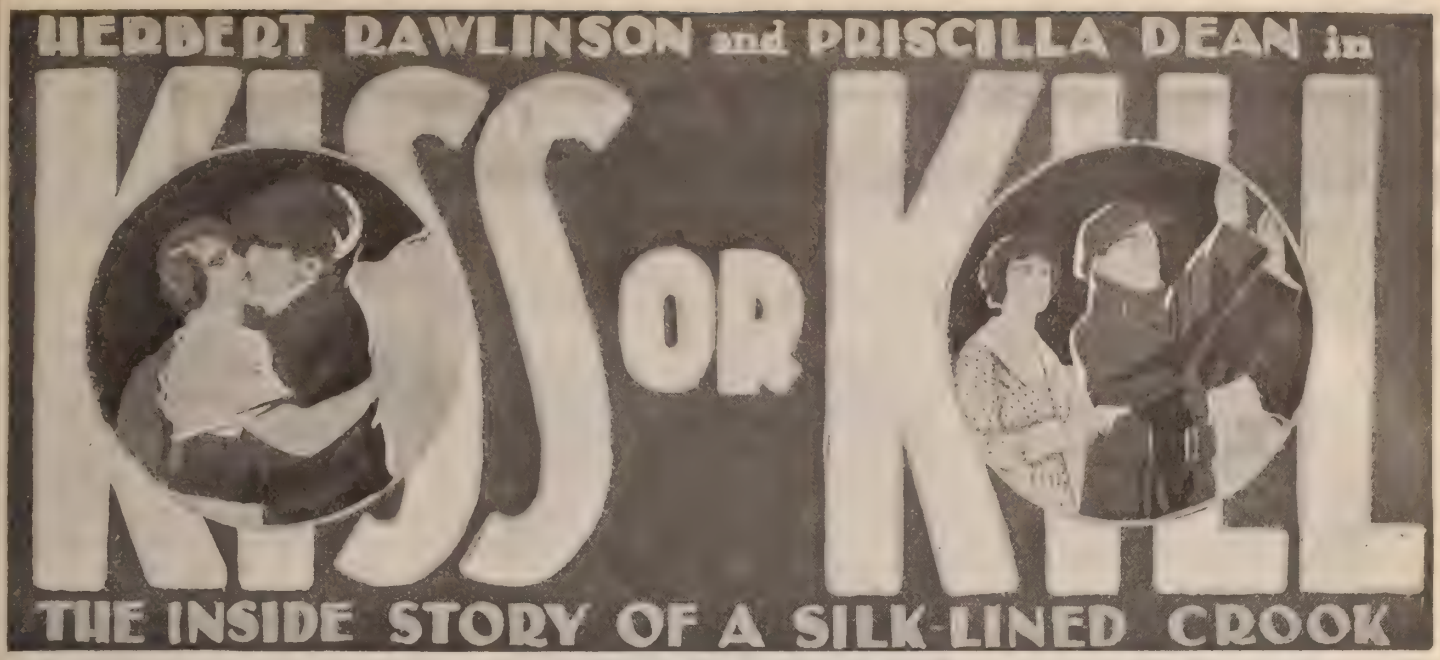
Be sure to get a cut used. If your newspaper makes its own cuts you will find several attractive ones of her in the stills provided by Universal, and we would advise the use of the one of her in her "party" frock or the one where she is seen in bed covered with the "burglar's" overcoat. Both of these are illustrated in these pages.

WHEN we advise you to play up Miss Dean we do not mean that you should ignore Herbert Rawlinson, who is one of the most popular of leading men. His last big success with Universal was "Smashing Through," which doubtless made in big impression in your community. Since then he has been appearing with some of the best known women stars of other companies. He has a big following in some sections, at least, and we would advise the mention of his name in all of the publicity.

We don't believe in bringing a lot of names into the advertising, and we believe that some mighty good work is spoiled by the designer listing the name of every one to do with a picture, but it might be well to mention the name of Elmer Clifton, who scored his first success with Triangle and then went to Universal. He is now directing Dorothy Gish. Certainly you can go the limit in praising the direction of this film.

The story is taken from one by Max Brand, which appeared in *All Story* magazine. This publication has a large circulation in many communities, and this mention might help in getting those readers into the theatre.

While the cast of principals is small, there are a number of big scenes in this production in which many minor characters take part. It is a story of New York life, but we wouldn't mention that fact, because of the way that most producers have adopted in creating a "story of New York life" is to make it an underworld picture. And this one is absolutely clean.



Striking 24-sheet which may be used in lobby display

Titles and Cuts Offer Possibilities for the Lobby

AS we have said to you the title of this production is one to keep foremost before the public and we would make that the central idea of the lobby display. Repetition of this title along with attractive cut-outs will get you the business.

If you can do it without crowding your lobby it would be a good idea to use the twenty-four sheet above the lobby. In that case it might be well to cut off all of the reading matter that appears on it except the three words, because that is more likely to draw the people across the street to see the rest of your display.

The one sheet which bears a picture of the girl with her streaming hair pointing a gun and at the same time holding her lips ready for a kiss will attract attention and we would advise using these for such posters as you carry in frames within your lobby. Of course in addition to these you should use the stills, especially the pictures of Miss Dean herself that we have suggested elsewhere.

You can make splendid cut outs from the three sheet which shows the girl sitting up in bed with the overcoat thrown over her and the revolver in her hand, if you need additional matter.

IN our opinion this picture is no place for the use of the stunt, beyond the teaser campaign that we have suggested. Therefore we do not believe that freak lobby displays are going to help you any in getting business. Any that you attempt to design are most apt to be misleading.

Therefore keep your lobby comparatively simple, remembering always that the name of the picture is one of your biggest assets and that you are overlooking a bet if you fail to keep this prominent in every bit of the advertising as well as in your lobby display. We don't believe very often in the idea of hanging big banners across your lobby or in front of your theatre, but the use of the twenty-four sheet certainly ought to get them in.

It aids in arousing the public's curiosity and when you do this you've got 'em.

Music Cue Sheet on "Kiss or Kill" by J. C. Bradford

No.	Min.	(T)	Title or (D) Description	Tempo.	Selection.
				REEL I.	
1	1½		At Screening	3/4 Tempo di Valse	In Old New York—Herbert (Red Mill)
2	2	T.	Jack Warner	2/4 Moderato	*Mrs. Casey—Hoschna
3	1½	T.	Jack Was Beginning to Believe	2/4 Allegro	Sarabande—Burgmein
4	1½	T.	David Middleton	3/4 Allegro	A Love Song—Bartlett
5	2½	T.	Young Man	3/4 Allegro Moderato	Butterfly—Densmore
				REEL II.	
6	2¼	T.	Ruth Orton	4/4 Moderato	*Do It For Me—Hirsch (Theme)
7	2	D.	Nephew At Door	2/4 Moderato	Caprice—Reisenfeld
8	1½	T.	Marry Me	3/4 Tempo di Valse	Dodola—Frey
9	2	T.	The Girl Was Such a Peach	2/4 Moderato	Gavotte—Arditi
10	1¼	T.	Who Are You?	4/4 Moderato	*Do It For Me—Hirsch (Theme)
				REEL III.	
11	2	D.	Jack Leaves Ruth	3/4 Allegro Non Troppo	Air De Ballet—Hille
12	1½	T.	Say, I Think I'm Going	4/4 Moderato	Get Together—McClure (Fox Trot)
13	1½	T.	The Next Day	3/4 Allegretto.	Air De Ballet—Herbert
14	2¼	T.	Where Do You Get that Stuff?	3/4 Allegretto.	Valse Gracieuse—German (Gypsy Suite)
15	2	T.	I Always Knew You'd Pay	2/4 Moderato	*Mrs. Casey—Hoschna
16	1½	D.	Jack and Ruth Meet	4/4 Moderato	*Do It For Me—Hirsch (Theme)
17	1¼	T.	On Way to Dinner Party	4/4 Andante Moderato	A Kiss for Cinderella—Carroll (Fox Trot)
				REEL IV.	
18	2½	T.	In Craig's Home	3/4 Tempo di Valse	Beautiful Ohio—Kaiser
19	2½	T.	Why Are You So Quiet?	4/4 Moderato	*Do It for Me—Hirsch (Theme)
20	1½	T.	I Believe You	3/4 Tempo di Valse	Coquetterie—Mathews
21	2½	T.	She Can't Marry Two Men	2/4 Moderato Con Agitazio	Dramatic Agitato No. 38—Minot
				REEL V.	
22	1½	D.	Jack Escapes	2/4 Allegro	Hurry No. 1—Langey
23	3¼	T.	Go to Middleton's House	4/4 Molto Allegro	Athalia—Mendelssohn
24	1½	D.	Jack Enters Room	4/4 Moderato	*Do It for Me—Hirsch (Theme)
25	1½	D.	Craig Enters Room	2/4 Moderato	La Coquette—Onivas (Intermezzo)
26	1½	T.	Go Home, Boys	4/4 Moderato	*Do It for Me—Hirsch (Theme)

* Repeated Selections.

Live News from the Producers

Eighteen Metro Features Ready

Metro Pictures Corporation Announces That It Has Eighteen New Features and Super-Features Ready for Distribution

EIGHTEEN productions distributed by Metro, comprising twelve of the All-Star Series features, and six Screen Classics, Inc., super-features, are ready for exhibitors throughout the country according to President Richard A. Rowland of Metro. The productions made in the Eastern studio have been supervised by Maxwell Karger, director general, and those on the West Coast by George D. Baker.

On November 18 Metro's first contribution will be a comedy drama starring Emmy Wehlen, entitled "His Bonded Wife." Lois and Arthur Zellner wrote the story which was scenarioized by June Mathis. Charles J. Brabin directed it. Creighton Hale is Miss Wehlen's leading support in this production, and others in the cast are Warda Howard, William Frederic, John Terry and Frank Currier.

"Wilson or the Kaiser?" the Screen Classics super-feature written by Maxwell Karger and directed by Charles Miller from A. S. Le Vino's scenario, will be offered to exhibitors at an early date. It includes Henry Kolker as the Kaiser, Joseph Kilgour as Von Bissing, Creighton Hale as the young Alsatian hero, Florence Billings as his sister Vilma, Helen Ferguson in the ingenue role of Amy, Florence Short as Elaine, a Belgian woman, Baby Ivy Ward as her child, Earl Schenck as the arch-villain, Lieut. Ober, Fred Stanton as a typical Hun, and Margaret McWade as Nurse Cavell.

Hale Hamiltons initial Metro starring vehicle, "Five Thousand an Hour," will be released Nov. 25. It was written by George Randolph Chester. June Mathis has scenarioized the book, which was published by Bobbs, Merrill & Co. The picture has been directed by Ralph W. Ince.

December 2 is the date announced for May Allison's next feature, "The Testing of Mildred Vane." Charles T. Dazey, author of "In Old Kentucky," wrote it. Darrell Foss as Prof. Moreland, Ralph Jeffries, George Field, and Nigel De Bruiller are in the cast.

"Hitting the High Spots," which will be released Dec. 9, is the title chosen for Bert Lytell's next feature, written by himself and adapted by George D. Baker. It was directed by Charles Swickard. The cast is headed by Eileen Percy, and includes Helen Dunbar, Winter Hall, Gordon Griffith, Fred Goodwins, Stanton Heck and Ilean Hume.

An Unusual "Still" of Emmy Wehlen, Metro Star, Admiring Herself in the Mirror

Next in the list of All-Star Series releases is "Sylvia on a Spree," an Emmy Wehlen feature, which will be seen for the first time December 16. The cast includes W. I. Percival, Eugene Acker, Peggy Parr, Isabel O'Madigan, Frank Currier and Francesca Ward, Harry L. Franklin directed "Sylvia on a Spree," which was written by E. Forst and adapted by June Mathis.

Export and Import Has Many Metro Rights

With reference to recent announcements regarding the Metro productions, the Export & Import Film Company wishes to emphasize the fact that it has the sole and exclusive rights to the Metro Productions and Screen Classics for South America and Continental Europe.

Up to date the following territories have already been disposed of: Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia, Brazil, Norway, Sweden and Denmark.

Select Has Two Ready for November

Select Pictures Corporation announces two new pictures for the month of November. These will be "The Road Through the Dark," the Maud Radford Warren story of the war, in which Clara Kimball Young is starred, and Alice Brady in a New York story, "Her Great Chance."

While there is no definite date for either attraction, the Clara Kimball Young picture will probably follow "Her Great Chance."

Gaumont Plans Progress After War

In answer to the rumors that occasionally float up and down Broadway that Gaumont had sold out, that organization this week came back with the emphatic statement that not only is the company still in the ring but that great progress is being planned for after the war.

The announcement states that Gaumont plans to improve its cinematographic news service as soon as peace is declared. Which means, on the face of things, that the improvements will begin at once. Gaumont asserts all of its offices will be reestablished and its vast staff of cameramen in various parts of the world will be increased.

In France the Gaumont news service is released under the name "Gaumont Actualities," in England as the "Gaumont Graphic." In this country the service is released semi-weekly, the Tuesday issues being named "Gaumont News" and the Friday issues "Gaumont Graphic."

The Gaumont announcement states that the "News" and "Graphic" will continue to be released throughout the United States and Canada by the best states rights exchanges. For the present the semi-weekly schedule will be maintained, but it is said to be not at all improbable that at times extras may be issued.

Rolfe Shows Houdini Film to Reviewers

The first four episodes of the B. A. Rolfe Productions serial, "The Master Mystery," starring Harry Houdini, was given a trade showing at the Strand theatre in New York on November 7. The episodes were received very well.

"The Master Mystery" is the initial production of the B. A. Rolfe organization, and is to include fifteen episodes. It will be released in two-reel episodes. Arthur B. Reeve and Charles A. Logue are the writers who furnished the story.

In the cast with Houdini are Margaret Marsh, Ruth Stonehouse and Charles Graham. Carl Edouards, director of the Strand orchestra, arranged a special score for the four episodes shown to the press November 7.

D. J. Dolan Takes Over an Albany Exchange

D. J. Dolan has taken over the Albany office of the Modern Feature Photo Plays.

Mr. Dolan formerly covered the state for the George Kleine System out of the New York office, and before coming into the film business was secretary of the Interborough Contracting Corporation of New York.

Robert Lieber Cites Financing Benefits

Owner of Circle Theatre in Indianapolis Declares Banking Tides the Exhibitor Over Rough Places—Could Open After Being Closed Through a Solid Year

FOLLOWING closely the glowing announcements that the theatres of the country were gradually reopening after the enforced shutdown because of the influenza epidemic, the publicity department of First National Exhibitors' Circuit issued from its New York office some opinions of Robert Lieber on banking and financing. Mr. Lieber, who is owner and operator of the Circle theatre in Indianapolis, declares banking and financing are essential and extremely necessary factors in the continued success of any exhibitor, large or small. If the showman takes the necessary precautions, according to Mr. Lieber, he can close his theatre for a whole year and reopen as strong as he closed.

The exhibitor owes it to himself and to his stockholders to provide ample financial protection against any emergency, says Mr. Lieber.

Reserve Fund Needed

"A reserve or sinking fund of at least twenty per cent of the total sum invested in the theatre and its occupied property is the exhibitor's safest insurance against the nominal risks of the business," said Mr. Lieber in his interview through the publicity department of First National.

"If the Circle theatre closed its doors tomorrow for an enforced shutdown of one year," declared Mr. Lieber, "we could reopen the house at the end of the twelvemonth with colors flying and our finances in splendid shape for the carrying on of the business, even in the face of severe competition or adverse circumstances of any character. We are adequately protected against even that remote possibility—simply as a matter of sound business judgment—so it is reasonable to presume that we could weather any probable storm of lesser intensity."

Mr. Lieber is president of the First National Exhibitors' Circuit, Inc., and head of the H. Lieber Company, owners of the First National's Indiana state franchise. In the Circle theatre he has developed what is recognized by the industry and the exhibiting branch particularly, as one of the model houses of the country. While his manager, S. Barret McCormick, has devoted himself to the artistic phases of motion picture presentation, Mr. Lieber has devoted himself to the practical commercial side of exhibiting, with the result that the Circle theatre presents a novel and unique anamoly as a profitable business proposition.

Avoid the Reverses

"It is the easiest thing in the world for an exhibitor to pay dividends to his stockholders when the theatre is showing a profit," said Mr. Lieber, "and it is the hardest thing in the world for an exhibitor to levy an assessment on stockholders when the theatre is weathering a turbulent period and needs more money than is being taken in at the box-office. Any exhibitor, no matter how strong and impregnable his business may appear to be, is liable to experience reverses.

"The jeweler conducts his store for eleven months in the year on a gross income which is little more than enough to pay his operating costs. But during the holiday season his sales reach their highest point and he gets his year's profit from the Christmas trade. He has to divide that profit between dividends to his stockholders and himself and a reserve fund on which he can draw, if necessary, during the spring, summer and fall when there are months that show a loss. The retail clothier has much the same financial problem. In the average town he has two profitable seasons—spring and fall.

Robert Lieber, President First National Exhibitors' Circuit, Inc., and owner and Operator of the Circle Theatre, Indianapolis

"The exhibitor has the summer months to consider in arranging his financial program for the year. He knows that there will be weeks without profit and that it would be economy for him to close the house. Perhaps competition makes such a course unwise. To maintain his standards of quality in entertainment he must make no curtailment in rentals. The fixed overhead charges for the theatre remain the same. Perhaps there is a sudden and unexpected loss due to a disease epidemic, similar to the present influenza shutdown. There are a score and more of possible happenings which may occur with a serious effect on any theatre's bank account.

Founded on Good Will

"The exhibitor owes it to himself and to his stockholders, if there are any, to provide ample financial protection against any emergency. Otherwise, his investment in the theatre is in constant jeopardy. I believe that one of the reasons why many bankers look with distrust and doubt upon the retail branch of the motion picture business is because many exhibitors have bank balances which do not give proper protection to their investments.

"Exhibiting is a business without fixed, liquid assets. It consists of retailing merchandise with a momentary value and it is founded chiefly on good will. A clothier or a jeweler can go to a bank and borrow money, at six per cent, on stock on hand. Their merchandise is negotiable, because it has a fixed market value. But an exhibitor has only his theatre. And its value depends entirely upon the ability of one or more men to manage it successfully.

"When an exhibitor goes to a bank to apply for a loan to tide him over an unprofitable period, or to finance improvements to the theatre, the banker would first examine his account and then say something like this: 'Your deposits with this bank have averaged five per cent of your total investment in your theatre. On several occasions you have overdrawn your account. I understand that early in the spring you were doing an extremely profitable business. You tell me you invested that surplus in a home and there is still a first mortgage on it for sixty per cent of its value. If I grant your application for a loan I will have as security a theatre which might prove an utter loss under the management of some one else if illness or death made such a change necessary. You have no tangible assets excepting the theatre which I could sell to recover the amount of the loan. And your habit of spending your progts as you make them leads me to question your business judgment.'

Judged by Surplus

"The banker has judged the exhibitor by the only means at his command—cash or negotiable securities on hand. He measures the exhibitor's business ability not by the volume of the daily deposits, but by the net surplus on hand at the end of each month. If, in the estimation of the banker, that balance is kept big enough to guarantee the exhibitor ample financial latitude in any emergency, he is impressed with the fact that the exhibitor is a good business man and is conducting his affairs along sound commercial lines. As a consequence, the exhibitor is received with open arms when he requires assistance.

"Surplus funds can be safely invested in one or more of several good securities. The most timely one is Liberty Bonds. The cash reserves for the Circle theatre are invested in Liberty Bonds and this will continue to be our outlet for surplus cash as long as the Government needs Liberty Loans. It is probable that there will be several more of them, even though peace is declared."

Jane and Katherine Lee in a Scene From the Fox Picture "Tell It To The Marines"

Lee Children in "Keep Smiling"

Jane and Katherine Lee to Appear in Fox Production Termed the First Musical Comedy of the Screen

RALPH H. SPENCE, special writer of humorous subjects and sub-title specialist for William Fox, has just written what he calls the first "musical comedy of the screen." The new play is entitled "Keep Smiling," and the stellar roles will be interpreted by Jane and Katherine Lee, the Fox kiddies.

In constructing his comedy it is declared that Mr. Spence has managed to fit each episode to some well-known musical composition and that he has punctuated the picture with one hundred and thirty humorous sub-titles, thirty of which form definite orchestra cues.

"Keep the Home Fires Burning" is the keynote of the play. Other selections that fit the action of "Keep Smiling" are: "Smiles," "Till the Clouds Roll By," "The Sunshine of Your Smiles," "Over There," "Stars and Stripes Forever," "Let Me Like a Soldier Fall," "Taps" (bugle), "Manny's Little Chocolate Soldier," "We're All Going Calling on the Kaiser," "Beautiful Lady," "I Hate to Lose You," "Blue Bells of Scotland," "I'm So Glad My Mama Don't Know Where I'm At," "My Hero" and several others.

"While 'Keep Smiling' has its dramatic moments, it is mostly comedy-drama, and at times drops—or rises—to 'real farce,' said Mr. Spence. "Its plot, characters, settings and tempo strongly suggest musical comedy, and there is a real surprise in the finale.'

"Mr. Fox instructed me to write a comedy for the Lee children, and 'Keep Smiling' represents my idea of comedy," continued Mr. Spence. "I have depended entirely upon situations to provide the laughs. I have studiously avoided unnatural, improbable and impossible incidents, and the only place that custard pie appears in the play is on the dining table. I have always been a hearty supporter of custard pie for the last inning of a table d'hote dinner, but I have always nursed a strenuous objection to desecrating this delectable dessert by draping it over the bewhiskered physiognomy of some pantomimic comedian."

Mutual Places W. A. V. Mack in New York

IT was announced this week that W. A. V. Mack, manager of the Buffalo branch of the Mutual Film Corporation, has been appointed manager of the New York Exchange of Mutual by President James M. Sheldon, succeeding Fred G. Sliter, who, as announced in MOTION PICTURE NEWS last week, has been appointed by the Government a foreign film commissioner. Mr. Mack has assumed charge of the New York office. He is succeeded in Buffalo by Edward J. Hayes.

The promotion of Mr. Mack is in accord with President Sheldon's policy of selecting men within the organization for higher places.

Mr. Hayes has been connected with the General Film Company, Buffalo, as branch manager, and has also had charge of several big theatres, among them the Colonial theatre of Elmira, N. Y., and the International theatre of Noagara Falls. He has been a branch manager for the Metro Pictures Corporation, where he made a splendid record. His wide acquaintance and intimate knowledge of conditions in the trade and the needs of the exhibitor should carry him far in the ranks of Mutual.

President Sheldon also announces the appointment of Edward L. McShane as manager of Mutual's Washington, D. C., branch, succeeding H. R. Mason, who resigned on account of ill health.

Complete Plan Book on Page 3125

The Red Cross Plans to Aid Its Films

As part of its campaign to secure co-operative circulation of its war work films, the Bureau of Pictures, American Red Cross, issues bulletins which are the direct medium of communication with the chapters of the organization, and through them with the twenty million members in this country.

The division bulletins, with several hundred thousand circulation of an intensive sort, keep the chapter leaders advised of the Bureau of Pictures releases and how to find the theatres where they are being displayed. This co-operation is said to be continuous, and is reported as bearing fruit in the inquiries received at General Film Company exchanges.

A timely release is now ready, "Victorious Serbia." The Bureau of Pictures, W. E. Waddell director, has recently removed to 729 Seventh avenue, New York City, in order to be in the film district of the metropolis.

Rothacker Complimented on Film Developing

The Rothacker Film Manufacturing Company of Chicago is exhibiting with pride the following commendatory communication from the Exhibitors' Film Exchange of Seattle, Wash.:

"We beg to advise that shipment containing our prints of 'Shoulder Arms' reached us a few days ago. Yesterday we screened this comedy for the benefit of the other exchanges on film row; we had quite an audience, as everybody from exchange manager to poster boy was anxious to see Chaplin's latest. It somewhat helped to take the edge off the gloom which has made itself felt since the closing of all theatres in the territory, and everybody agreed that 'Shoulder Arms' is positively a riot.

"Many expressions were heard on the excellent photography, and the writer wishes to add his appreciation of your work in developing and printing the films."

Pearl White, Soon to Make Her Appearance in Still Another Pathe Serial

Blanche Sweet's Latest Called Timely

"Particularly timely," said Harry Garson in referring to his latest production, "The Unpardonable Sin," starring Blanche Sweet.

"When I say that this production is particularly timely I must be given credit for reading the newspapers and therefore know that the War is ended and that the influenza also has practically finished its course.

"The people are now in the mood for good, clean, substantial entertainment. But a motion picture production must have exceptional merit if it expects to keep in the so-called 'special' class. Many scenes of 'The Unpardonable Sin' depict Belgium.

"During the many years to be spent in the period of re-construction of that country it will always be a keenly interesting and absorbing topic," continued Mr. Garson.

"Marshall Neilan has produced a masterpiece in this eight part production and I am firmly convinced that it will prove to be a classic for a long time to come."

The New York theatre that will house the premiere of "The Unpardonable Sin" has not yet been announced.

Vitagraph Names Releases for Nov. 25

The Vitagraph program of releases for the week of November 25 has been scheduled as follows:

Blue Ribbon Feature—Five Parts—"Miss Ambition," featuring Corinne Griffith. Written by Rex Taylor. Directed by Henry-Houry.

Serial — Two Parts — "Fiery Fate," Episode No. 6 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V Special Comedy—"Submarines and Simps," featuring Earle Montgomery and Joe Rock. Directed by R. H. McCray.

"The Man Who Wouldn't Tell" is a Vitagraph Blue Ribbon Feature Starring Earle Williams

Eddie Polo in Universal's New Serial "The Lure of the Circus"

Normand to Do "Sis Hopkins" for Goldwyn

THE next picture which Mabel Normand will make for Goldwyn will be a screen version of "Sis Hopkins." Goldwyn has acquired the moving picture rights to this Hoosier play from Rose Melville, who wrote and created and played the part for nearly a quarter of a century.

Very few plays on the American stage have a more curious history than "Sis Hopkins." To the present generation of New York theatregoers it is known only by hearsay. In the provinces it was said to be for twenty years about as well known as "Rip Van Winkle," "'Way Down East" or "In Old Kentucky."

Rose Melville and her husband, Frank Minzey, toured America with it year after year for nearly twenty-five years, always making the same sure profit and usually playing to about the same audience. In both large and small towns all over the country many people would go to see Rose Melville regularly once a year.

As a matter of fact, "Sis" is one of those parts that grew rather than being written, because Miss Melville never ceased building and elaborating the part. It is considered to be an ideal character for Mabel Normand in pictures, as the character and situations offer ideal opportunities for her to build comic scenes on.

Lehr in Full Charge of New Goldwyn Studios

In full charge of the new Goldwyn studios at Los Angeles is a man who less than a year ago had never been behind the scenes in a motion picture manufacturing plant.

He is Abraham Lehr, vice-president in charge of production for Goldwyn Distributing Corporation, which has just moved its studio and producing staff from Fort Lee to the Coast.

So marked was Mr. Lehr's success from the start that within a few months after joining Goldwyn he was elected a vice-president and placed in full charge of production under the supervision of Mr. Goldfish.

Ramsaye Leaves Mutual

It is announced by Terry Ramsaye that he has resigned from the executive staff of Mutual Film Corporation and that he will make known his future affiliations next week.

Mr. Ramsaye joined the Mutual organization as director of publicity in June, 1915, going into the organization as a member of the staff of John R. Freuler, the then newly elected president.

His offices were maintained in New York City and then moved to the Chicago headquarters and then back to New York again.

A Double Exposure Scene Showing Harry T. Morey, Vitagraph Star, Playing a Dual Role in a Forthcoming Blue Ribbon Feature Adopted from "Dan La Roche," a Story by Lawrence McCloskey

Canada to See "Cannibal" Film

Canadian Premiere of "Cannibals of the South Seas" to Follow New York Trade Showing at Hotel Astor

MARTIN JOHNSON'S "Cannibals of the South Seas" has its Canadian premiere at Massey Hall in Toronto November 23, which follows by a few days the New York trade showing in the ballroom of the Hotel Astor on Tuesday evening, November 19.

The metropolitan trade showing was arranged by the Robertson-Cole company, which controls the distribution of the feature for the entire world. New York State will be handled through the First National Exchange and the showing is particularly intended for exhibitors in this territory.

The Toronto presentation of "Cannibals of the South Seas" will run seven days. George W. Beynon, who has arranged a special musical score for the film, will handle the music at the Toronto showing, as he will at the Hotel Astor presentation. Martin Johnson and his wife, who accompanied him throughout the expedition, will attend the Massey Hall premiere in Toronto.

By December 1 the Robertson-Cole company will announce how "Cannibals of the South Seas" is to be presented in the remainder of the United States outside of the Empire State. Remarkable interest is declared to be manifested by exhibitors everywhere, and the Robertson-Cole organization is said to be in receipt of hundreds of inquiries regarding the releasing of "Cannibals of the South Seas" throughout the country.

Robertson-Cole are sending a print of "Cannibals of the South Seas" to the London offices of the company. A British trade showing is being arranged. Particularly strong interest is being evinced in "Cannibals of the South Seas" in England, since most of the savage islands visited by Mr. Johnson are British possessions.

The picture will be released in two parts of 5,000 feet each. The sub-titles are said to have been carefully handled, retaining all the vital information and the real flavor of adventure, as well as a lively vein of humor.

"The Birth of a Race" to Open in Chicago

It has been announced that "The Birth of a Race" will open for an indefinite run at the Blackstone theatre at Chicago beginning December 1. Joseph Carl Breil, who composed the music for "The Birth of a Nation" and "Intolerance," is the composer for "The Birth of a Race," and will have an orchestra of thirty musicians.

Scenes for this photoplay were taken in Florida, New York and New Jersey under the direction of John W. Noble. The photography is by Herbert O. Carleton, and the developing, printing, tinting and toning is the work of the Craftsmen Laboratories. Art titles throughout the picture are from the studio of Ferdinand Pinney Earl.

Among many who have contributed characterizations to this production are Jane Gray, Anna Lehr, Anita Cortez, George LeGuere, Philip Van Loan, Charles Graham, Will H. Gregory, Ben Hendricks, Alice Gale, Doris Doscher, Dick Lee, Edwin Boring, David Wall and Belle Seacombe.

"Shoulder Arms" Three Weeks at Broadway

With an extension by the Broadway theatre, New York, of its original booking of one week to a threee weeks' run on "Shoulder Arms," and increases by the vaudeville houses of the B. F. Keith Circuit of from three days to a week on Chaplin's second million dollar comedy, with reports on early runs on "Shoulder Arms" from practically all of the exchanges of the First National Exhibitors' Circuit, indicates to them that it will play to a total of more days than any other Chaplin production.

Lesser Buys "Five Nights" for the Coast

With the announcement that Sol L. Lesser has bought "Five Nights" for California, Arizona, Nevada and the Hawiian Islands, comes news of other sales of the screen version of Victoria Cross' novel, that is declared to denote a spurt of activity in the state rights market.

The Southern peninsula of Michigan for the Victoria Cross feature went to Haynes Features, Inc., of Detroit, and the Siles Film Exchange has acquired "Five Nights" for Chicago, while Al Harsten has it for New York.

A deal has just been reported with F. M. Sanford whereby he gets the picture for Texas, Oklahoma and Arkansas.

According to the Classical Motion Picture Company, which is selling "Five Nights" to state rights exchanges, one of two things is happening. Either the big box office results shown by "Five Nights" in New York and Ohio are attracting attention to the feature, or the state rights market is showing sudden activity.

Mary Miles Minter in Active Close-ups

What the American Film Company declares is a new departure in the realm of film art is termed the "active close-up."

In "Wives and Other Wives," featuring Mary Miles Minter, a screen farce in which she plays a young matron, there are said to be many demonstrations of this by the star, augmented by the cameraman.

"Heretofore," said an American official, "the close-ups have usually been taken with the object or the person in a fixed pose or with very limited action. Few of the producers have risked the dangers of facial movement at close-ups because of the fact that not many faces can be active and yet remain attractive under the tremendous magnification on the screen."

John W. Grey, Advertising and Publicity Director of the B. A. Rolfe Productions

Two Views of the Rothacker Film Laboratories in Chicago, the One on the Right Being a Closeup of Mr. Rothacker's Coal Bin Containing Sufficient Fuel to Keep the Plant Going at Top Speed Throughout the Winter

Coast Studio Notes

There is a switch made in the directing staff at the William Fox studio. On Monday, November 18, when Gladys Brockwell began work on her new picture Lynn Reynolds, the former Tom Mix director will take over the management of the company. Tom Mix, on the same day, began work on his new film under the direction of Edward Le Saint who up to that time handled the Brockwell company.

Walter De Courcy, of the William Fox forces, was stricken with Spanish influenza on Thursday, October 31. While the attack was severe De Courcy recovered quickly and was able to leave his bed on Friday, November 8. He is now able to go to the studio daily.

A. E. Gillstrom has arrived from New York and has begun work on the new picture featuring Katherine and Jane Lee.

Metro Has "The Great Victory"

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns" Is Next Screen Classics Feature

WHILE Richard A. Rowland, Metro's president, disclaims any supernatural method of obtaining information, others in the Metro offices are declaring that Metro luck is again triumphant in having perfected another topical patriotic production in its newest Screen Classics offering, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns."

"Scenes already photographed have been verified by current events," declared one official. "Metro directors seem to have an almost uncanny foreknowledge of the trend affairs would take, and the new production de luxe simply repeats the proverbial 'Metro luck' as powerfully demonstrated in 'To Hell with the Kaiser,' 'The Slacker,' 'Draft 258,' 'My Own United States,' 'Her Boy' and 'Lest We Forget.'

"'The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns,' will show in tangible form the actual events of the conclusion of the world war. History has collaborated with Maxwell Karger, the author, in providing the material for this splendid representation of the most important period in world affairs," he continued.

"Weaving a beautiful romance woven into the thread of important happenings of the war's earlier phases, Mr. Karger has completed his story in such a way as to give motion picture patrons the benefit of the amazing occurrences of its climax and close. 'The Great Victory' will not only serve as an inspiring means of entertainment for playgoers of the present day, but will undoubtedly be preserved as a correct chronicle of world events for future generations.

"The capture of Sedan, the Versailles conference, the reception of the German envoys by Marshal Foch and his associates of the Allied command, the delivery of the terms of the armistice and the final acceptance of it, the abdication of the 'Kaiser and King,' William II., who thereby became simply William Hohenzollern, the subsequent wild acclaim with which the news was received in America, and President Wilson's appearance before Congress to read them the whole text of the armistice terms, have all been included in the picture.

"Moreover, there will be further incidents in 'The Great Victory' which will not be made public until the actual projection of the production upon the screen of a New York theatre, remarkable incidents connected with these epoch-making events.

The Cast Is One of the Strongest Points of "The Great Victory," Screen Classics-Metro Production. In It Are Henry Kolker, Joseph Kilgour, Creighton Hale, Florence Billings, Baby Ivy Ward and Others

"After the War" Service on Page 3097

Theda Bara's Companion Seems Surprised that She Should Eat in "The She-Devil," a New Fox Production which J. Gordon Edwards Directed

Select Gets Julia Arthur Film

Select Is Distributing "The Woman the Germans Shot," with Title Changed to "The Cavell Case"

SELECT PICTURES CORPORATION announces that it has arranged to market through Select Exchanges the drama embodying the story of Edith Cavell, the British Red Cross Nurse, in which Julia Arthur is being presented by Joseph L. Plunkett and Frank J. Carroll.

This is the feature which, under the title "The Woman the Germans Shot," was presented at the Strand theatre in New York City the week beginning October 27, and which on the initial day of its run is declared by Select to have created a new turnaway record for that playhouse.

The new title of the picture is "The Cavell Case," the phrase, "The Woman the Germans Shot," being retained as a subtitle. The picture will be handled as a Select Special. This is the second Special to be announced by the Select people this season, the first being the Thomas Dixon production, "The One Woman."

"Select considers itself fortunate in securing for distribution so strong a subject as this," said one of the officials, "the picture having been pronounced a success from every standpoint.

"Based on one of the best scenarios Anthony Paul Kelly ever wrote, dramatically gripping from start to finish, beautifully played by its distinguished star, Julia Arthur, and by a supporting company which gives to every character in the drama the individuality and prominence it deserves, splendidly directed by John G. Adolfi and given a production that is eminently satisfactory, 'The Cavell Case' has won golden praise from the expert public of motion picture circles, and from New York critics and theatre patrons.

"This opinion was crystalized in a striking statement in the New York *Evening Mail* of October 29, which noted that 'Tradition is vanquished in "The Woman the Germans Shot,' the principal film feature this week at the Strand theatre. Unlike most film portrayals of historic events it does not leave the impression of elaborating facts for the purpose of dramatic suspense.'"

Albert E. Smith Plans a Training College

A training college for the development of motion picture actresses and actors from inexperienced material is planned by Albert E. Smith, President of the Vitagraph, to be opened after the first of the year.

There will be no charge for tuition, and practical experience will be afforded the students as "extras" for Vitagraph.

Hodkinson Releases "Made in America"

It was announced by the W. W. Hodkinson Corporation this week that it will in the near future release "Made in America." an eight-reel production. The scenario was furnished by the Division of Films and the United States Government co-operated.

It is to be produced and directed by Ashley Miller and will be released, one reel each week, through the Pathe exchanges. It is the story of the making of the American soldier, from the time he signed his registration card for the first draft till he landed armed cap-a-pie in France and won a glorious victory over the Hun.

The W. W. Hodkinson Corporation was selected by the Government to handle this film, which will be preserved in the archives of the Government as an accurate pictorial history of the making of the American soldier in the war for liberty and justice.

Caruso Subject Among Early Releases

With the resumption of the Famous Players-Lasky Corporation's release schedule November 17, attention is largely centered upon the first screen appearance of Enrico Caruso, idol of the opera world, whose Artcraft picture, "My Cousin," is released on that date. The story chosen as the vehicle for the tenor's first venture as a star in motion pictures was written especially for him by Margaret Turnbull.

The central figure in "My Cousin," is a poor artist, Tomaso Longo, by name, who makes models for plaster casts and whose proud boast is that he is a cousin of Cesare Caroli, the great tenor, whom he greatly resembles. Tomaso is in love with Rosa Ventura, a cashier in her father's restaurant, and although she flirts occasionally with Roberto Lombardi, proprietor of a fruit and vegetable stand, she really loves Tomaso.

"Ain't It So?" is the Title of Twede-Dan's Newest Jester Comedy, and After Glancing at the "Still," We Admit "it is so"

Reports That "Manx-Man" Has Steady Booking

State right pictures have been proving their worth in the recent epidemic, according to information just received by Sales Director J. L. Kempner, of the Manx-Man Company, from his special representative, Leon Schlesinger. Writing from Chicago, Mr. Schlesinger says:

"I have just visited some of the Illinois, Wisconsin and Iowa territories unaffected by the epidemic closing ban, and find that although the exhibitors were deprived of the new pictures they were working state rights pictures pretty hard, and in many instances making money. Of course, even in this 'open' section business was affected, because many people were afraid to attend, even though no ban had been ordered by the authorities.

"The exhibitors were not looking to make money, but they were glad to meet expenses. This they were able to do according to the strength of the state rights picture. And the good ones got the business, and we can include 'The Manx-Man' among the latter."

Special representatives Weiner and Pelzman, who were recalled from the New England and Ohio territories, respectively, when the epidemic first commenced to rage, some weeks ago, have been sent back to these territories by Sales Director J. L. Kempner, who feels that conditions have been restored to normal.

Climax of "Hands Up" on November 24

"Hands Up," the Pathe Western serial, starring Ruth Roland, comes to an end in what Pathe terms a tremendous climax the week beginning November 24.

Echo Delane, the heroine, and the Inca Prince have been hidden in a cave by "Two Gun," the girl's cowboy protector. She is being sought by the Incas to be wedded to the Prince, according to the prophecy. The night has arrived on which, the tradition tells, the great meteor is to fall. And then the climax occurs.

Later "Hands Up" returns an invalid from the battlefields of France and offers to release Echo from her engagement to marry him. To this the girl refuses to listen and tells him that he has done his duty well and that the bandages are the bandages of honor.

Cecil B. de Mille's New Feature Is Started

Cecil de Mille has started his newest Artcraft feature, "Don't Change Your Husband," and reports from the Lasky studios declare that there is a fine chance for Gloria Swanson to display beautiful gowns expressly designed by Margaretta Hoffman for the picture.

The cast is small: Gloria Swanson, Elliott Dexter, Theodore Roberts, Lewis J. Cody, Sylvia Ashton, James Neill, Julia Faye and others make up the roster of players. Jeanie MacPherson wrote the photoplay and it is said to be an original conception throughout.

Type of One-Sheet Poster Provided by Universal on One of the Priscilla Dean Attractions

Pathe Claims New Mark for Latest Serial

IN a statement to MOTION PICTURE NEWS this week, Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., declared that the new Pearl White serial, "The Lightning Raider," which has been scheduled for release the week of January 5, marks an important period in the development of the sequenced screen story. It is asserted that all of the lessons of construction and effects afforded by the twenty-two previous Pathe serials are so utilized in this work of George B. Seitz and Bertram Milhauser that "The Lightning Raider" is a new sort of serial.

Miss White is featured with Warner Oland and Henry Gsell, well known to the screen, carries the role of a hero. The serial was directed by George B. Seitz and is the product of the Astra Company, which has produced more Pathe serials than any other concern, having to its credit "The Shielding Shadow"; "Mystery of the Double Cross" "The Seven Pearls," "The Fatal Ring," "The House of Hate" and "Hands Up."

"The Lightning Raider' is said to show Pearl White in an entirely new characterization and there is the challenge of mystery in the very first scene. It is her ninth serial. Since "The Perils of Pauline" she has been starred in the three "Elaine" stories, "The Iron Claw," "Pearl of the Army," "The Fatal Ring" and "The House of Hate."

Bushman-Bayne Join Vitagraph

Francis X. Bushman and Beverly Bayne Have Started Work on a Vitagraph Production Directed by Houry

FRANCIS X. BUSHMAN and Beverly Bayne have started work on a Vitagraph production under the personal supervision of Albert E. Smith, president of the Vitagraph Company. Henry-Houry, French playwright, actor and director, has in hand the actual direction of the pair.

Albert E. Smith and Cyrus Townsend Brady, the authors of Vitagraph serials and other Vitagraph productions, wrote the play, which is described as a romance of the present day and one in which the stars will be called upon to face many hazardous situations. The title of the production has not been decided upon as yet, but will be given out in the near future, it is announced.

This production, it is officially stated, will be the first of the four special productions to be made by Vitagraph during the ensuing twelvemonth. In his outline of production plans for 1918-19, made some time ago, Mr. Smith stated that in addition to fifty-two five-reel features for the Vitagraph Blue Ribbon program, fifty-two Big V Special comedies, and four fifteen-episode serials, his company during the year would produce four superproductions, these to be made under his personal supervision. This means that the Bushman-Bayne production and the other three promised specials will be of the same importance and excellence as "Within the Law," "Over the Top" and other big Vitagraph productions which were made under the personal supervision of the Vitagraph chief.

Mr. Smith declares that Mr. Bushman and Miss Bayne have been provided with an exceptionally strong supporting cast for their production, the more prominent players being L. Roger Lytton, for many years prominent in Vitagraph features; Jean Paige, who first appeared in O. Henry pictures and latterly has appeared with Harry T. Morey, Charles Kent, a Vitagraph veteran, and Julia Swayne Gordon.

Herbert Rawlinson in a Heroic Pose from "The Common Cause," the Blackton Production Soon to be Released by Vitagraph

Henry-Houry, who is directing the starring combination, is a Frenchman who attained prominence in Paris as a legitimate actor, producer and manager before going into motion pictures, and he was said to be rapidly taking a place in the front ranks of the cinema producers when he abandoned his work and enlisted in the army.

He is a veteran of many battles, including the first battle of the Marne.

Until now he has directed Corinne Griffith in Blue Ribbon features, having been responsible for the production of "Love Watches," "The Clutch of Circumstance" and "Miss Ambition."

Select Secures "Woman the Germans Shot"

PLUNKETT AND CARROLL'S production "The Woman the Germans Shot," in which Julia Arthur made her screen debut, has been secured by Lewis J. Selznick, of Select pictures, and the latter concern takes over the exclusive booking privileges throughout the entire United States.

Since the week's showing at the Strand theatre from October 27 to November 2 of this life story of the martyred British Red Cross Nurse Edith Cavell, upon which data the production is based, it is said that the producers have been accorded a most unusual number of applications for both negative purchase and also for the exclusive booking privileges.

"It is rare," said Mr. Plunkett, "that such competition for the control of a production is exhibited in motion picture manufacturing circles.

"What success is to be accorded the production will be vouched for by the unqualified and sincere endeavors of the New York motion picture theatre going public, who during the exhibition of the production at the Strand theatre unquestionably placed its stamp of absolute and thorough approval on this production."

New U. S. A. Series to Be Released Dec. 23

The World Film Corporation, which is to distribute the new "U. S. A. Series," which will comprise twelve two-reel pictures, to be produced by the Division of Films of the Committee on Public Information, has notified its exchanges that the first picture, "When Your Soldier's Hit," which visualizes the work of the field hospitals in a new and interesting way, will not be released until December 23.

G. L. Tucker Talks About "Virtuous Wives"

George Loane Tucker is the director of "Virtuous Wives," produced by Louis B. Mayer and starring Anita Stewart. This will be distributed through the exchanges of the First National Exhibitors' Circuit.

"I ask any exhibitor," said Mr. Tucker, "to estimate the percentage of married couples who are patrons or prospective patrons of his theatre in proportion to the unmarried clientele. Then add to that approximation an estimate of those who expect to be married sooner or later, and he will find that 'Virtuous Wives' as an altar-starting story has an appeal for every type and class of individual.

"The story of 'Virtuous Wives' is one of those unusual themes which contains a genuine appeal for the three most important features of a production. It gave Miss Stewart a role which fits her exactly and in which she was interested to the point of extravagant enthusiasm. Its situations and action are such that it offered me, as the director, unlimited opportunities for exceptional results, artistically, technically and photographically."

"Marriage" Released on November 25

The release of the third of the Frank A. Keeney productions, "Marriage," will occur on November 25. "Marriage," with Catherine Calvert and a cast, including David Powell, Thomas Holding, Ida Darling, Walter Hiers and Hazel Alden, has just completed a week's engagement at the Broadway theatre, New York, where Mr. Keeney declares it played to one of the biggest week's business in the history of the theatre.

"Marriage" has been directed by James Kirkwood and will be distributed through the William L. Sherry service, as have the other two Frank A. Keeney productions, "A Romance of the Underworld" and "Out of the Night."

Mitchell Lewis, a Star New to the Select Banner Who Will Appear in a Series of Six Pictures for That Company

Hale Hamilton, Metro's New Star

"Beyond the Law" Ready for Release by Southern Corporation

Emmett Dalton, general manager of the Southern Feature Film Corporation, producers of "Beyond the Law," announces that the production has been completed and will be ready for release throughout the world at an early date.

"Beyond the Law" was written by Emmett Dalton, and is an adaptation from the original story which appeared in serial form in the *Wide World Magazine* from May to September, 1918.

The story is founded on the exploits of Emmett and his three brothers, who were at one time known as "bad men" of the rolling prairies. Emmett Dalton appears in the picture, and portrays the parts of his two brothers.

The picture, which has been re-edited, retitled and reassembled at the request of Mr. Dalton, will soon be ready for a public screening.

William Farnum, Fox Star

George Randolph Chester for Vitagraph

George Randolph Chester, author of the "Get-Rich-Quick Wallingford" stories, has been engaged by Albert E. Smith, president of the Vitagraph Company, to assist as literary adviser at the Vitagraph studio in Brooklyn. Mr. Chester assumed his duties last week and is now actively concerned in giving to scenarios the same snap and sparkle as the Chester writings.

Mr. Chester is not treading new ground when he takes his place as literary counselor for Vitagraph, because he has been a frequent visitor there since the production of his novel, "The Enemy," and "The Message of the Mouse." The latter was an original story written by Mr. Chester and his wife, and was produced by Vitagraph some time ago with Anita Stewart in the leading role.

Ever since the production of his first story on the screen Mr. Chester has been a keen student of motion picture construction and production, and henceforth he will divide his time between fiction writing and motion picture work.

The acquisition of Mr. Chester is the latest step by Albert E. Smith to perfect "the story" of the motion picture. The Vitagraph president has been one of the leaders of the industry in demanding clean, clever stories.

More than two score of popular fiction writers are represented in current Vitagraph features and several of them, such as Robert W. Chambers, Cyrus Townsend Brady and James Oliver Curwood, are represented on Vitagraph's release list by numerous productions.

Frederick Bennett Joins American Film Co.

Frederick Bennett, novelist and contributor to leading magazines and former war correspondent, is now publicity director of the American Film Company. Mr. Bennett spent two years in California with some of the principal studios, wrote the Helen Holmes serial "The Lost Express" and many other stories.

He is a graduate of New York and Chicago newspaper offices and was for some time general manager of the International News Bureau for all Europe. Mr. Bennett is now at work on a special campaign for Mary Miles Minter, William Russell and Margarita Fisher.

"Topics of the Day" Handled by K. W. S.

The K. W. S. Distributing Corporation announces that they have consummated a deal with the publishers of the *Literary Digest*, through their representative, Mr. Siegel, so that they now have the national rights to "Topics of the Day," which until recently was distributed by the *Literary Digest* people themselves.

The *Literary Digest* publishers report that so instantaneous has been the success of "Topics of the Day" that it has become a part of many theatre's programs.

Charlie Chaplin Signing the Main Title Card for "Shoulder Arms"

"Wives of Men" Booked Direct in Ohio

Although he declares that some very attractive offers were received for the State rights to "Wives of Men" for the Ohio territory, Nathan Hirsh, president of the Pioneer Film Corp., decided that it was best to open an office and do his own booking.

Consequently he visited Cleveland recently and as a result of his trip the Pioneer Film Corporation now has offices in the Sloan Building, Cleveland, in charge of Mr. Burnside and Miss M. A. Smith.

All bookings for Ohio and Kentucky will be made through the Cleveland offices of the company and the same office will carry a full line of paper and advertising helps.

Fred Mitchell, general booking manager for the Loew Circuit, is said to have told Mr. Hirsh that "Wives of Men" has proved one of the very best film attractions that they have booked for their houses.

Dorothy Bernard and Isabel Lamon in William A. Brady's Production of "Little Women"

Clara Kimball Young Says Au Revoir to Jack Holt in "The Road Through the Dark," Select Picture

"Maori Romance" Claims Much Uniqueness

"A Maori Romance," the third in the series of Rothacker "Outdoor" pictures released by Mutual, is said to be in reality a production of unique character, being, it is claimed, the first picture drama produced by a semi-barbarous tribe.

Only a little over a half-century ago the Maori tribe, which is isolated in the Kings County of North Island, known as the Hot Lake District of New Zealand, were cannibals, and no white man dared venture within their domain. To coach a bunch of purative cannibals to simulate realistic action for the camera, is literally "flirting with death," but this camera-man was endowed with tact and nerve, and got away with a whole skin, the story goes.

There is said to be a real love story in "A Maori Romance," which is treated as a Maori version of the ancient myth of Damon and Pythias.

The titles for the first four "Outdoor" pictures, produced by the Rothacker Film Manufacturing Company, released through Mutual exchanges, have been selected, and are "Flatheads and Blackfeet," "Bad Men and Good Scenery," "A Maori Romance" and "Peaks, Parks and Pines."

Miscellaneous Notes

The famous Alaskan malamute who was passed from Peary to Douglas Fairbanks to Charlie Chaplin to Tom Geraghty to Wallace Worsely, has changed hands again. Mr. Worsely, who directed Louise Glaum's latest production for distributtion by the W. W. Hodkinson Corporation, entitled "The Goddess of Lost Lake," found another unsuspecting soul who took a fancy to the big sled-dog, and now he is installing a new set of screens at his house and harvesting as much of his potato garden as the dog saw fit to leave.

Mr. Harry O. Hoyt, who was formerly on the scenario staff of the World Pictures, has turned director, and his first picture will be "The Hand Invisible," starring Montague Love.

Director Burton King reports that he has averaged 25 scenes a day in making the Houdini Serial, "The Master Mystery." This is unusually fast work, and has been done in spite of the fact that Houdini is just recovering from a broken wrist, Marguerite Marsh has been ill for several days, Floyd T. Buckley has a fractured finger, and most of the other members of the cast have been ill at recent intervals.

The story for Viola Dana's new picture for the Metro Company will be a picturization of Van Zo Post's novel, "Diana Ardway." It is an entertaining story and should afford the clever little star an opportunity for some unusually good work. John H. Collins will direct the picture.

Ralph Kellard, formerly a Pathe star, is now playing the lead in "Over Here," by Oliver Barley, at the Fulton theatre.

Frank Mayo, now co-starring with Jane Elvidge in "The Love Defender," for World Pictures, has announced that in the future he would like to have all requests for his photographs accompanied by 25 cents. These donations he will present to the Red Cross, and collectively they should buy quite a few more miles of bandages.

Morey is a good card and should be played up as a strong, manly actor. If you want special stories or lines about him recall the fact that he has been with the Vitagraph Company ever since its inception, that he has appeared in some of this company's most successful productions and that he is the only actor in the art who has remained stationary and remained a star while many others have come and gone in the meantime.

Caruso has finished his second Artcraft picture, "Prince Cosimo," and following a rest will soon start on his preparations for the coming season at the Metropolitan Opera House. The final scenes of "Prince Cosimo" were taken on location at Larchmont, and Caruso seized upon the occasion to entertain the entire company at luncheon.

Mutual reports that "His Birthright," Sessue Hayakawa's first picture made by his own company and distributed by Mutual, has broken the house record at the Strand theatre, Denver. A. F. Meagahan, the manager of the house, has written his strongest endorsement of the feature.

Star theatre, Portland, Ore., reports to the Mutual general offices that it did record business with "A Hoosier Romance," a picturization of the James Whitcomb Riley story made by Selig and featuring Colleen Moore, Thomas Jefferson and Harry McCoy.

Bryant Washburn, Paramount Star

"Stolen Orders" Does Well In South

The Southwestern Film Corporaation of Dallas, Texas, has reported in a letter to Motion Picture News that William A. Brady's production, "Stolen Orders," has proven a money-maker for exhibitors in the South. The film is being handled in Texas, Oklahoma and Arflansas by the Southwestern organization.

The new L. and A. theatre in El Paso, Texas, which opened November 9, used "Stolen Orders" as the opening attraction, as did also the new Liberty theatre at Beaumont, which opened the same day. Another theatre to use the picture as the opening attraction is the new Princess at Orange, Texas.

The Southwestern Film Corporation declares that never before has a state rights production proven so popular among the exhibitors of that territory as "Stolen Orders."

General Appoints Henry in Denver

It was made known through the General Film Company publicity bureau this week that General has bulletined its organization that a change has been made in Denver, where the office is now in charge of T. Y. Henry, who had been connected with General for long periods during the last six or seven years in the Denver territory.

After a long service with General, he became manager of the Paramount office, later branching out with an office of his own. In renewing his service with General Film Company he does so as a sales executive already in intimate touch with the field, in which he has a most extensive following.

Will Intensively Exploit "After the War"

OFFICIALS of the Argosy Film Company, which has just established itself for a sales campaign in the state rights field, believe they have stolen a march on their competitors. The Argosy's newest film is "After the War," and they declare it to be the first real production treating international conditions growing out of the world conflict.

"This picture is the timeliest subject on the market," said M. H. Hoffman, the sales manager for Argosy. "It is precisely as important in relation to public interest at this time as were 'The Kaiser, the Beast of Berlin,' and 'My Four Years in Germany,' when the latter were issued during the war. But this production is distinctly not a war picture.

"It not only brings forward intensely interesting revelations of conditions produced by the war, but it tells a remarkable story of love and romance. The problem that 'After the War' projects upon public attention is embodied in the question, What shall become of the women of the war-ridden countries who have suffered the supreme wrong at the hands of the invaders?

"How will society treat these women and their undesired offspring? is the vital problem of today. Yet the film is so strongly romantic the problem idea does not obtrude."

Additional Live News from Producers on page 3102

COMING!

The biggest states rights Production of years

"AFTER the WAR"

The most timely picture ever conceived, ever produced, ever released. The picture the entire Nation is waiting for

Address all communications, letters, telegrams, etc. direct to the

Argosy Film Company, 729 Seventh Avenue, New York City

The Production that will be as bi

"AFTER

The biggest Production

What could be more timely?

OF all War Pictures, *no matter what their theme,* NONE can begin to be so timely nor of such power of attraction to the public at large as this picture bearing this magic title—"AFTER THE WAR." It will hit the public right between the eyes and will draw like a porous plaster.

Address all communi

Argosy Film Company,

en bigger when Peace is declared

"the WAR"

states rights of years . .

To be handled in A Big Way

"AFTER THE WAR" is the States Rights Production with the BIG theme. It must be handled in a BIG WAY. Its bigness insures your financial clean up. Book quick—Boost hard. Make no mistake with half way measures.

elegrams, etc. direct to the

enth Ave., New York City

POSTERS—NEWSPAPER ADS—PUBLICITY AND PRESS MATTER, all prepared and ready for you on "AFTER THE WAR." All designed in a big way, for big results to Exhibitors.

"AFTER"

The War Production that will be just as big after peace is declared

The biggest states rights

Address all communications, le

Argosy Film Company, 7

, even bigger when peace is declared

Lobby Display Photos, heralds and other advertising matter all designed to drive home the bigness of this great picture, complete to ship on order.

the WAR

Production of years

The War Picture that will clean up long after the war is over

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The Production that will be as bi

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"AFTER"

The biggest states rights

Don't delay your booking. WIRE or send Special Delivery Letter. Telephone if you want instant action.

Address all communications

Argosy Film Company, 729

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the WAR Production of years

Territories arranged in order of receipt. You'll wait a long time for another clean up like this. WIRE NOW.

ters, telegrams, etc. direct to the
eventh Ave., New York City

"AFTER the WAR"

The Picture that answers the Questions now in a Hundred Million minds. The Production thats going to sweep everything before it. The first of its kind. The Picture millions will clamor to see. Begin now to arrange your booking dates for this sweeping financial clean up. Tremendous press matter, publicity, newspaper advertising campaign complete. Telegrams for individual State Right terms answered in order of their receipt This is a BIG picture for BIG men to handle. COME to New York if you can -- or WIRE for all details and

DO IT NOW

GET THIS FACT PLANTED

"AFTER THE WAR" will be as Big even BIGGER should Peace be declared

Address all communications, letters, telegrams, etc. direct to the

ARGOSY FILM COMPANY

729 Seventh Ave., New York City

Special Service Section on

"After the War"

What Motion Picture News Reviewer Thinks of Picture

"AFTER THE WAR"

(Argosy Film Co. Length, 5 Reels. State Rights)

THIS is one of the strongest dramatic offerings released lately, the direction end having been handled in a convincing manner.

The picture contains some situations with heart interest as well as some with thrills, but the most predominating entertaining element in it is mystery. Pictures based on this element rarely, if ever, fail to have popular appeal, due to the peculiarity of human nature, which always seeks to delve into the unknowable.

The element of suspense is also splendidly maintained because of the intelligent construction of the story, which never gives away the action in advance.

As the title clearly indicates, the fundamental idea of the plot consists of after the war events as conceived by the author.

At the opening, the picture shows the hero and the heroine in an Italian village happily contented. The war breaks out. The hero is called to the colors. The country is invaded. Unable to get away, the heroine remains.

During a battle, the hero is taken as a prisoner and is about to be executed. Becoming aware of the fact, the heroine begs the enemy commander to spare his life. He agrees to do so provided she submits to his wishes. To save the hero from further tortures, she gives in. The hero, not knowing the exact reason for his liberation, feels grateful to the German officer.

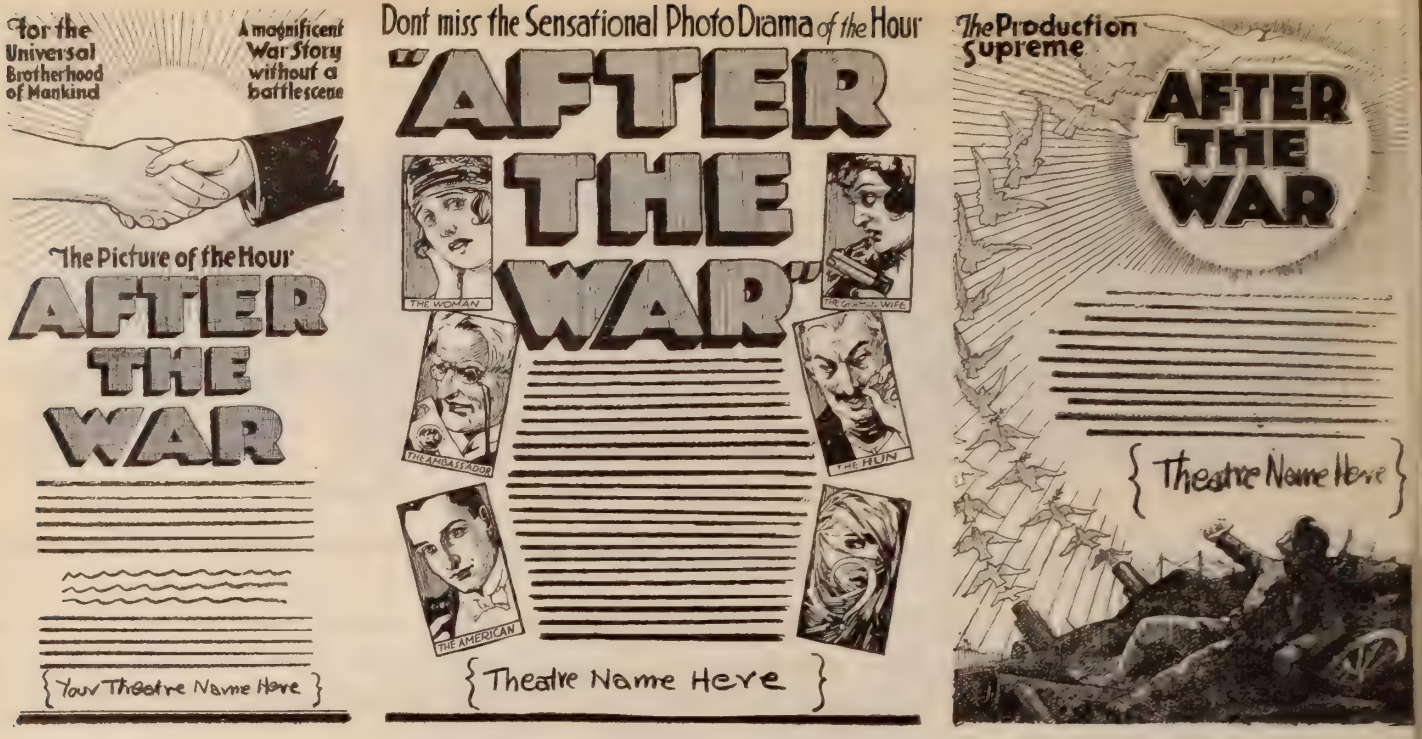
The scene now shifts to Washington, at the period after the war. At a reception in the Italian Embassy, in which the entire Diplomatic body is invited, a famous prima donna is to sing. At the sight of the German Ambassador she is overcome. The Italian Commissioner, the hero of the story, recognizes his sweetheart in the person of the famous singer. After the performance he seeks to meet her, but, having also recognized and wishing to avoid him, the heroine rushes away. He calls at her home and begs her to renew their love and marry him, but she refuses, calling herself unworthy of him. Demanding to know the cause, she relates what had transpired between herself and a German officer, and that that officer is none other than the present German Ambassador.

The Ambassador's wife, who had noticed the strange conduct of her husband at the reception, calls on the heroine, in order to find out, if possible, if there is any connection between him and the prima donna. The heroine explains all to her, pointing to a child as the evidence. At this moment, the Ambassador enters, having come with the purpose of renewing relations. The wife then shoots and kills him.

Assuming the blame for the murder, the heroine saves the woman from being prosecuted. The latter begs of the heroine to be given the child. Her request is granted, and there being no other barrier, the hero and the heroine wed.

Some people might not approve of a mother giving up her child, since she is not guilty of immoral conduct, but this will be chiefly a matter of individual taste.

The picture, of course, cannot be called unsuggestive, but it is timely and, owing to the peculiarity of the subject, the number that might object to it will possibly be a limited one.—*P. S. Harrison.*



Here are some of the newspaper ads. which were photographed before they were entirely completed, the reading matter not having yet been inserted where the lines are drawn. The one in the center comes in double and triple columns and the other two in both single and double.

"After the War" Links Up With Peace Revelations in Europe

"AFTER THE WAR" is a picture that lends itself to starting discussion, and it is likely to prove one of the most sensational that has been shown. And it is distinctly an "after the war" picture, for it portrays action some years hence, referring back to incidents that occurred during the hostilities.

It is largely founded on one of the most terrible evils that came from the policies of the Huns—the attacks on women. It is an unusually tense production and holds the interest tight to the very end. It is a picture that is very frank, and you will have to be frank in advertising it. It is going to startle the spectators during its showing, and, though the ending is a happy one, it is going to create no end of talk.

It is built on the brutality of the Hun, and it is a picture that is going to convince anyone that has any doubt that our fighting has been in vain. But it is not a picture of armies, but of individual brutality and lust. Only a very small group of soldiers are shown at any time. There is not a shot fired in the picture, except the one with which the Austrian woman kills her husband.

WHILE the picture is not a war picture in the sense of fighting, it will arouse still further the hatred of the officer group of Prussians who misled all Central Europe and plunged the world into terrible conflict.

Grace Cunard is the star in this picture, which was directed by Joseph DeGrasse. Miss Cunard has a big following over the country for her appearance in a number of serials and other productions under the banner of Universal is going to create interest in her work in this picture of the Argosy Film Company.

Her name and the title are the two things to feature in the advertising, but we repeat that this is a picture that should be treated as sensational to get the fullest box office return. It ought to arouse as much discussion as "Where Are My Children?" and similar productions, because of the sensational things that it shows and because of the immense amount of debate that it has caused.

ARGOSY FILM is preparing a big exploitation system along these lines. Some of it is illustrated in these pages, but all of it has not been completed. There will be advertising in all sizes and a lavish array of paper, together with a wealth of scene pictures, many of which are reproduced here and in the advertising section.

This picture is to be sold to state rights buyers, and therefore it is important to exhibitors that they should be able to get the material, for they have found in so many cases in the past that after they have booked a picture they have had no material with which to exploit it. Argosy promises in this case that there will be no lack of this matter, and certainly, from the evidences given in the matter reproduced here, the matter that is crowded out and that in preparation, the promises are borne out. The exploitation is being handled by one of the most successful men in the business of motion picture exploitation.

And therefore the exhibitor who takes this picture should do so with his eyes open and knowing that the way to make money out of it is to get the whole of his community talking about it. There will be disagreements of opinion, but it is such disagreement that has been responsible for putting over most productions of this sort. Pictures that have aroused the same sort and volume of discussion have played engagement after engagement in the same

PLAN IT AHEAD

Exploitation of This Picture Worth Studying In Advance

WHILE this picture is to be sold by Argosy Film Company to States Rights buyers and you, as an exhibitor, probably do not know yet whether you are going to get it, it will do you good to study the exploitation of this picture ahead of time. Even if results that you do not get the picture the time that you spend in considering how you would put over one of these special is worth your while.

This is a picture that should be gone to with a whole heart in getting publicity. In these pages there are a number of suggestions made for advertising it and you are going to have all sorts of aids to work with while the picture itself can be made to link up with the news from Europe after peace has been signed.

You need to "hit it a wallop" in your advertising. There is a chance for earnest work here.

At left scene where hero thanks the Hun for saving his life, in ignorance of the attack on the girl he loved. At right the opera singer at the height of her glory.

city because of the big exploitation that they got on the first showing and the large amount of word-of-mouth advertising.

WHILE the story of "After the War" is fiction, the same story has been paralleled to a greater extent in thousands of cases in France and Belgium and Italy, where girls, hitherto innocent, have become mothers of children whom they hate because of their brutally enforced Hun fatherhood. For the plot of this picture hangs around this incident, and the way it is worked out is going to cause still more talk.

It is certain that the news after the signing of the armistice which will come from Europe will increase the fury against the Huns in this country and the rest of the civilized world. We have heard already of many such cases of these attacks on women, but they have been to a greater or less extent impersonal. The Huns swept over this territory and their deeds have been hidden away for a time and there have not been the enforced mothers to tell their stories.

BUT now the Huns are getting back out of their territory and the terrible griefs of these people will be revealed. And then there are the thousands of young girls whom the Huns carried away with them back to Germany. Under the terms of the armistice every one of these people must be repatriated before the first word of the peace discussion can be said. And their stories will float through the press to the world. The talk from now on is going to be "after the war" talk, and the stories of the terrors and the wrongs are going to form a big part of this discussion.

And when these do come the exhibitor will do well to take advantage of the news that his papers are printing and to link up this picture with it. And, as we have said, the showing of this picture is going to cause a great wave of discussion in every community.

The heroine of the story is an innocent Italian girl who yields to a Hun officer to save her sweetheart from torture, which she is forced to witness. It is as delicately told as can be done, and then only in a flash, but the main developments of the story hang around the fact that a hated child is the result and seems to bar her marriage to the lover, that she has found again after the war.

BUT there is another element that the picture brings out. We hear lots of times that these acts have been due to the madness of the war and that it is not the nature of these people to do such deeds unless they are crazed in the shedding of blood. Yet one of the things that this picture brings out is that the spirit still lives in that Prussian caste after the war, for he is shown attempting to make the same proposal to his victim again.

And, while the war is over and peace signed and the relations between the former enemies is resumed again, we are shown the Hun type again in this man. He does not need the uniform to stamp him. The face and the bearing and the manners of his are those of the tribe that the last four years of history have aroused us against. If Prussianism continues to exist in any form, this picture will serve to keep up our enmity of it.

At the left where the heroine confesses to the hero the sacrifice she made to save him. At right a dramatic scene between the Hun's wife and his victim

Striking twenty-four sheet showing the principal characters.

Big Chance Afforded to Stir the Interest of Women

EXHIBITORS showing this picture will do well to make a big appeal to the woman element of the community and especially to the mothers. With little exception the women of all nations, apparently even those of our enemies, have been largely good women. The spirit of the women in this war stands out as one of the glories of it.

It has been the men who have been responsible for the brutalities and the destruction, while the women have borne the crosses of suffering in a wonderful manner. There have been hundreds and thousands of them in France and Belgium who have been victims of the Hun brutes, and their suffering appeals to the great womanhood of America, who know only part of the terrors of the conflict, because no Hun soldier landed here.

And one of the things that struck us when we saw the picture was that even the wife of the German was a good woman, moved by a woman's feelings and actually winning out sympathy in the end. It is true that in a fit of jealousy she shot her husband, but only after she had heard his story from his own lips in her hiding place and because she heard him seeking to break his martial vows. Every woman will sympathize with her after they have seen the picture.

THERE is another thing that is going to arouse a lot of discussion—and that is when the enforced mother of the child which she hates because of its fatherhood yields to the plea of its father's widow and slayer and gives the child into her keeping. It is suggested to us that there will be much discussion of a mother giving up her own child. It looks to us that the child had in its body not only nothing of love, but of intense hate, at the time that it was conceived, and the title makes plain how she loathes it. And it was perfectly proper that it should go back to the nation from which it came, for under such circumstances the boy when he grew to manhood would have the same Prussian brutality in his being.

But we know that it will cause discussion and this is a point to encourage to get the word of mouth advertising. There may be a few that will condemn her action, though we doubt it.

IF your city is of sufficient size to warrant it, why not give a private showing of this production to one of the mothers' clubs and use their opinions in at least one of your advertisements.

In the heading you could ask the question:

"If an enforced mother of a child whose father was a Hun and loathed it, would she give it to another, the widow of its father, when its existence with her kept her from happiness and the man she loved?"

This is an exceedingly frank question, and we would advise you not to put the personal element in it because it may offend some. But you don't need to do that, because everyone will get the point.

If such a plan is impractical in your city we would use a circular campaign with this same question elaborated and going ahead to state that this is one of the debatable events shown in "After the War," giving the name of your theatre and the date.

But be careful that this goes only to the married women of your community. You need not worry about the woman, for the rest of them will hear of it, but don't even suggest, even by the slightest thing that might be construed into an inference that any woman who is not married would discuss what she would do in such a case.

REMEMBER in all your exploitation that the woman is the strongest element in your community. The pictures that she comes to see the others will want to look at and so it is well worth while when you have a picture with the woman punch in it to put it over as strong as possible.

This is going to make a big appeal not only in the city where you have a chance to put over the private showing or in some other way get the quotations from the leading clubwomen of the city and use it in one of your advertisements, but in the smaller town and the neighborhood theatre as well provided you show it for more than a day. In such communities gossip travels fast and it's a pretty sure thing that this subject will be the main discussion of the day.

And in dealing with this subject in any way, do not put your emphasis on the act that brought the child into the world, but the consequences from the birth of the child. In that way you will avoid any charge of appealing to mere sensationalism, for then you are putting it squarely on the correctness of the action of the picture. You needn't worry much about that result.

LET US KNOW

AS you know the Exhibitors Service Bureau seeks to record the best things that exhibitors of the country are doing. This work is for the benefit of others and the general prosperity of the industry.

Outlined in these pages is the character of "The Talk of the Town" and some general suggestions for its exploitation. Perhaps you have better ones that you are using to get increased business. We would like to print every one of the valuable hints.

GRACE CUNARD
IN A VIVID PICTURIZATION OF
AFTER THE WAR
AFTER THE WAR
"ONCE A HUN ALWAYS A HUN"
A PRODUCTION SUPREME
WITH GRACE CUNARD AND A BRILLIANT ALL-STAR CAST
"AFTER THE WAR"

Here is some of the striking paper for "After the War." At the left is a one sheet, in the center a three sheet and at the right a special plate paper poster. Besides this there are other one and three sheets, a six sheet and a 24 sheet, window cards, etc.

Keep Telling the Public Just What This Is About

HERE is another picture where you want to keep the title the dominant thing. You will note in the specimens of advertising that will be supplied by the Argosy Film Company that this idea is carried out, and properly so. The smaller type explains the timeliness of the picture.

But aside from the bigness of the production there is another point that you want to keep bringing out, and that is the humanness of it. That appeal is essential to get over, because you do not want your public to think that this is another feature that shows a bunch of fighting.

As a matter of fact we know of no better way to exploit this picture than to use liberally in every way possible the scenes that are reproduced in the advertising pages There are punches to all of these and if you are making your own designs you can attract attention with a series of these.

BEGIN your advertising well in advance of the showing of the picture. We would not advise a teaser campaign on this one, for it would be much better to devote the space to straight-out exploitation of the production. In this case talking about the picture itself will arouse more curiosity than any possible stunt stuff.

Every conceivable form of paper is being supplied with the picture, including the regular sizes, special lobby displays, heralds, window cards and the like, so that the exhibitor who has the use of billboards should resort to the circus style and cover the territory. The 24-sheet is especially striking and curiosity-arousing.

WE would advise you strongly to go to your newspaper and lay the story of the picture before him. Promise him that you are going to do big advertising and urge his editorial cooperation. In most cases you will be able to get it and more of the word-of-mouth advertising that we have referred to will come from these stories.

Have them liberally illustrated from cuts made from the still or use those which will be provided by Argosy in both cut and mat form in all sizes and great variety.

At the same time keep smashing your advertising over. If you want to put this picture over to the biggest possible business you are going to keep hammering away on it. No one believes that a picture is a real sensation unless you keep telling the public that.

Slides should be used in your house well in advance. Before the showing you should use special slides coupling the picture up with the news events of the day. These you can make yourself, and the more that you associate the film with the things that are happening in Europe today and tomorrow, the greater interest you are going to arouse.

FOR selling lines we can offer you no better lines than to keep the picture as closely associated with the events that we have indicated and to keep the human element always at the top.

It is a picture that will sell itself on just what it does contain, and that is all you have to tell the people.

Another thing that you can assure the public is that this is a most dramatic picture, that it is splendidly made and that it will surprise every one by the turns that the story takes. There have been no productions anything like this, because it deals with the events of the war only incidentally and with the consequences of the Huns' acts as the main theme.

HERE are some lines that will help you if you want others than those contained in the lavish exploitation campaign that Argosy has arranged:

"She had a child that she loathed, and it kept her from marriage with the man she loved because a Hun was its enforced father. And when her suitor begged for her the Hun returned and showed himself the same creature that he was during the war."

"Vengeance came to the Hun who sought to repeat the horrors of the war at the hands of his own wife. And she saved the girl who had become his victim that she might enjoy the life of true love."

"After the war scores of women of France and Belgium and Italy have cause to remember the Hun. And what of their children, fathered by force by these Huns? What will be the answer from their lips to the suitors who courted them before the war? And what of the men who loved them and find them the victims of the Hun terror?"

REMEMBER to play up Grace Cunard strong. She has a great following and though it has been quite a while since she has been seen on the screen, that should increase the desire to see her. She has never had a more brilliant and powerful role than she has here.

Get into your advertising that she plays the part of an opera queen worshipped by Paris; that she wears wonderful gowns and is the center of an intense drama of events after the war.

Additional Live News from the Producers

(Continued from page 3088)

In "A Romance of the Air" with Edith Day and Lieutenant Bert Hall, Carl E. Carlton presents a War Picture That is Decidedly Different

"Romance of the Air" Plays the Rivoli

THE pre-release at the Rivoli theatre in New York the week of November 11 of Carle E. Carlton's "A Romance of the Air," featuring Lieutenant Bert Hall, the American aviator of the Lafayette Escadrille, and Edith Day, the prima donna, proved one of the big surprises of the film world, according to reports. With praticalally no heralding this seven-reel production drew good houses at the Rivoli and it is reported that exhibitors all over the country have been keeping the wires hot in Mr. Carlton's offices in the Times Building.

It had not been intended to release "The Romance of the Air" until a careful advance publicity campaign should be worked out, but such favorable reports of the picture were circulated that it was given a showing for S. L. Rothapfel even before the last title had been written. Mr. Rothapfel booked the picture immediately, leaving only two days for the final cutting and assembling.

"A Romance of the Air" was picturized by Franklin B. Coates from the book "En L'Air" by Lieutenant Bert Hall. This book has been syndicated broadcast in serial form in two hundred newspapers of the United States and is fast rivalling in popularity Guy Empey's "Over the Top." Many of the amazing and tremendously exciting true experiences related by Hall in his book have been skillfully reproduced in the picture which is by far the most faithful portrayal of actual air fighting ever shown on the silversheet.

An exhaustive publicity campaign is now being planned by Mr. Carlton and an announcement of the plans for releasing this production will be given out by the En L'Air Cinema, Ltd., this week. The business offices of the En L'Air Cinema, Ltd., are on the 12th floor of the Times Building. Beulah Livingstone, for the past two years personal representative for Mme. Petrova and in charge of the magazine and syndicate publicity for the Petrova Pictures Company, has been engaged to handle the publicity for the company.

Walraven with Lehrman

J. Hesser Walraven, formerly publicity director for Paralta Plays, is now at the head of the press agent department for Henry Lehrman Sunshine Comedies. Mr. Walraven has been on the West Coast only a few weeks having made his first stop at San Francisco where he handles some theatrical work upon the completion of which he came to Los Angeles.

Influenza Hampers Much Studio Work

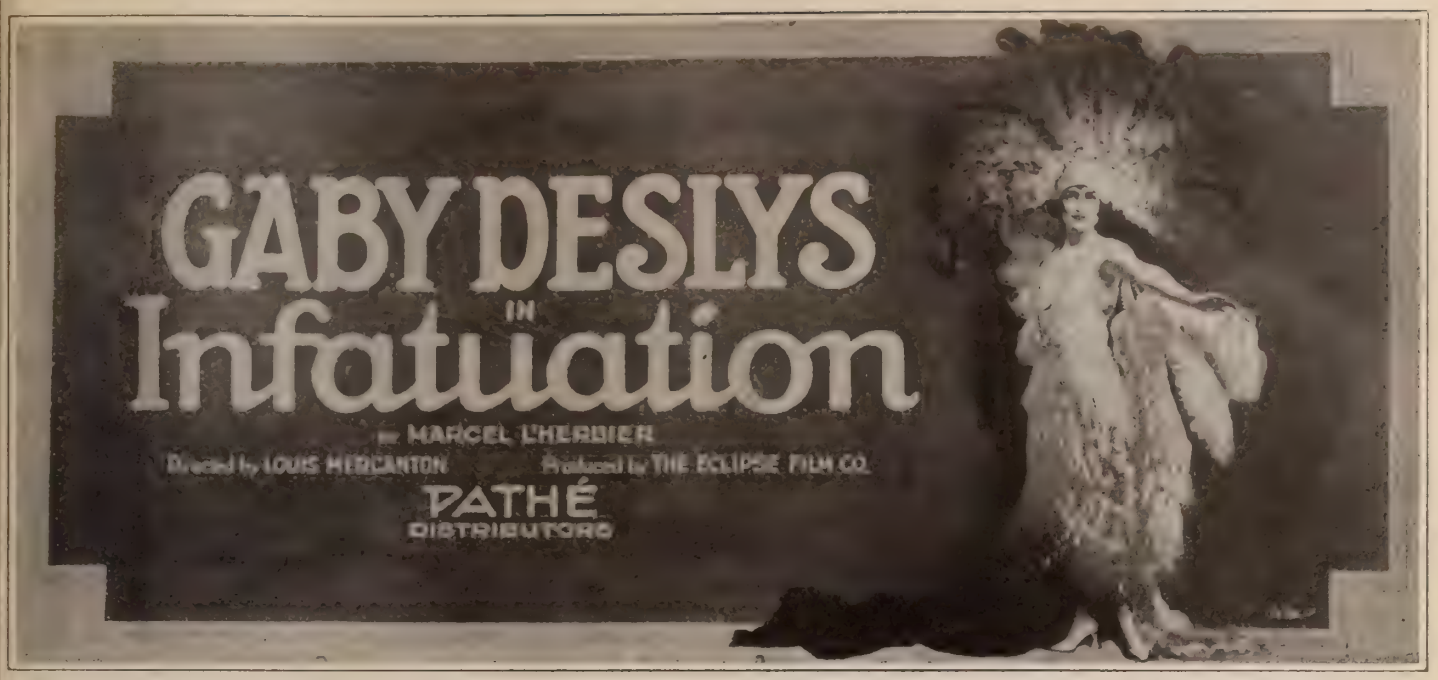
The influenza epidemic has greatly hampered production of the several companies who have continued at work owing to an order of the health department of Los Angeles, which provides that masks should be worn by all members of the producing organizations, and that no producing unit should consist of more than sixteen people working together at one time, unless a special permit for use of a greater number was issued by the health department. The wearing of masks must be complied with both at the studio and on exterior location about the city or county, at all times except when the players are appearing before the camera while the actual scenes are being made.

All companies working on exterior location within the county have been required to notify the police department, and have a member of the police force accompany the players. This step is taken to insure that an officer will be present to prevent the gathering of any crowd during the epidemic, and thus to aid in preventing the spread of the disease.

Sylvia Day Returns to the "Frolic"

Sylvia Day, ingenue lead in a number of comedies produced on the Coast, has returned to New York and to her old love, Ziegfeld's "Midnight Frolic," although she is doing some film work the other twenty-three hours of the day. Miss Day's first picture was with Bill Parsons, the Goldwyn comedian, in "Birds of a Feather." Subsequently she attracted Henry Lehrman's attention, and so she joined the Fox comedy company, appearing in "Roaring Lions on a Midnight Express" and "The Fatal Marriage," among others.

Two of the Chief Factors in Making "Lafayette, We Come" a Winner, Leonce Perret, the Producer and Dolores Cassinelli, the Star;. Affliated Is Distributing the Feature Through Mutual



This Striking 24-Sheet is Furnished on Pathe's French-Made Picture With the Noted Musical Comedy Star Produced

E. and R. to Sell Foreign Rights

Announcement was made this week by Messrs. Edwards and Rounan, owners of the E. & R. Jungle Film Company with studios, office and laboratories in Los Angeles, that they will dispose of foreign rights on twenty single reel comedies featuring Napoleon and Sally, the chimpanzees. The list includes such well known subjects as "From Jungle to Trouble," "Two Chimps and a Chump," "Teacher's Pet," "Jungle Brats," "Haunted," and others.

All of these comedies have been remade to a more or less extent, with many new scenes. The titles and sub-titles have all been remade and brought up to date.

When E. & R. Comedies were first introduced, they made a very satisfactory impression on the entire trade. There is nothing like them on the market to day, inasmuch as they feature the only educated chimpanzees that have appeared in pictures. The two chimps, Napoleon and Sally, impersonate people in all of the films.

Desmond Begins Work for Hampton

William Desmond, who has been in the East for the past month and a half, has returned to Los Angeles to commence work under his new contract with Jesse D. Hampton.

R. William Neill, who directed most of the Dorothy Dalton-Paramount pictures for Thomas H. Ince will direct Desmond's first product which carries the temporary title of "For the Love of William."

The Desmond pictures will be distributed in this country, as well as abroad, by the Robertson-Cole company.

Jesse Hampton has just put the finishing touches to a big special feature with J. Warren Kerrigan in the chief role. It is called "The End of the Game."

Lee A. Ochs Returns to New York

Vice-President of United Picture Theatres of America Reports Excellent Success on His Pacific Coast Tour

HAVING completed a tour extending to the Pacific Coast in the interests of the exhibitor-members of United Picture Theatres of America, Lee A. Ochs, vice-president of that organization has returned to his executive desk in the Mecca building.

"In the three months that formed the period of my tour," said Mr. Ochs, "much of importance has transpired in the film world and it has been an enlightening and extraordinarily interesting experience to gather the views and different shades of opinion entertained by exhibitors in general on those topics throughout the breadth of the country.

"United is now not only vigorously strong from the point of membership but, and as a result of that strength, already has a splendid nucleus of stars under contract and pictures on the point of release. To have organized United into its present position, to have brought together our present strength of exhibitor members and already to have in readiness to serve those members such product as "The Light of Western Stars," and "Adele" and "A Man in the Open" about to be completed by Kitty Gordon and Dustin Farnum respectively—all this progress is regarded by the many exhibitors whom I met and talked with as no mean accomplishment in the young history of United, and as a gratifying indication and sign of United's success.

"In the list of theaters—and it is a long one—that have embraced United principles and United membership during the past three months appears the new 'California' theatre to be opened this month in Los Angeles, and the Rialto theatre in San Francisco, and Turner & Dahnken's 3500 seating theatre in Oakland.

"A visit to the Brunton studios in Los Angeles showed Kitty Gordon and Dustin Farnum hard at work upon their United superpictures under the personal supervision of Mr. Brunton."

Brunet Praises Director of Gaby Deslys Film

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., declares that Louis Mercanton who directed the Special Feature, "Infatuation," starring Gaby Deslys, has reached an artistic achievement in presenting this picture, produced by the Eclipse Film Company.

Pathe has planned a specially active campaign for "Infatuation," which will be released the week of December 1.

The advertising material includes posters, one sheet, two 3 sheets, six and 24 sheet; portrait slide in colors, two 2 column scene cuts, line cuts, ad sheet, two 1 column portrait cuts, Gaby Deslys and one 2 column cut of the star; sets of 12 black and white photographs of star and scenes, 22 x 28 sepia of star, lobby display in sepia, 3 styles of large hand-colored portraits for lobby use.

The campaign book of "Infatuation" will have a cover design in three colors, the portrait of Gaby Deslys in the 24 sheet being reproduced. In it will be bound a one sheet, four-page insert on calendered paper, made up of half tone cuts of Gaby and selected scenes from the play.

See Page 3125

Enid Bennet's New Ince Picture on the Paramount Program is Entitled "Happy Though Married"

Metro Announces Plans for New Studio

Announcement has been made of the completed plans for the big new studio to be established at Hollywood, Cal., by the Metro Pictures Corporation, and work on its construction was begun this week. The new studio will be situated at Romaine street and Cahuenga avenue and will occupy an entire block. The site for the new studio is diagonally opposite the present studio, which is to be retained by the company. The two big studios will give ample facilities for all of the Metro forces, as all of the pictures of this concern are to be made in Los Angeles hereafter.

The administration building will be erected on the new site and will front on Romaine street. It is to be of Colonial style of architecture and impressive in appearance. There will be three large stages, two open and one enclosed. The open stages will be 70 by 100 feet and the enclosed stages, for "light effects," will have an area of 70 feet by 195 feet. There will also be four projecting rooms.

Arrangements will be made for fifty dressing rooms, including the elaborate apartments to be occupied by the stars to the less pretentious rooms used by the extra people. An important feature will be a complete carpenter shop and mill, electrically equipped. For the technical department and scenic artists there will be ample accommodations with huge paint frames.

One of the first sets likely to be built upon the new site will be an elaborate Asiatic market place and street scene, as a background for Mme. Nazimova's first picture to be made on the West Coast. This picture is "The Red Lantern."

A restaurant of the cafeteria style will be built and equipped by the company on the new site, so that executives, stars, players and other employes will not be obliged to leave the grounds for meals.

Entirely Different Ones

Owing to confusion that has arisen in the past, Elliott J. Clawson, scenario editor at Universal City, has issued a formal statement to all screen writers that the Universal Scenario Corporation, a Los Angeles enterprise, has no connection whatever with the scenario department of the Universal Film Manufacturing Company.

Los Angeles Sidelights

CHARLIE CHAPLIN began work on his new production Monday, November 4, a title for which has not yet been selected. The picture will be of the rural order, however, and Charlie spent several days among the farm lands of Southern California making friendly advances to the cows, horses, chickens and ducks as well as establishing friendly relations with the pump handle and farming implements. At the Chaplin studio work is progressing rapidly on the many sets required in the making of this picture, which will require many weeks.

Charles H. Christie, general manager of Christie Film Company, will leave in a few days for a trip, which will include all the principal cities of the country, in the interest of Christie comedies.

There were some wet and chilly actors around the Henry Lehrman Sunshine Comedy studio the first few days in November. A company under the direction of William Campbell had been working on a water comedy which required the players to work in water for several hours each day. During the hot spell work was generally sought by the members of the cast, but with a sudden drop in the temperature of Los Angeles water scenes were far from popular. Billie Ritchie was among the lucky ones. The comedian completed his aquarial work before the cool weather appeared, but some of the supporting cast were not so fortunate.

Henry Lehrman, vice-president and general producer of Sunshine Comedies, has engaged George Ovey to enact leading roles. Vera Stedman will play opposite to Ovey in his first comedy. Work will be started shortly by Charles Avery and Billy Watson, who will co-direct the farce. Hampton Del Ruth cooperated with Mr. Lehrman in the preparation of the scrip.

Alfred Reeves is again the manager of Charlie Chaplin's interests. Years ago Reeves, who came from England with Chaplin in Fred Karno's "Night in a London Music Hall," became manager of the company while Chaplin played in the cast. Later Reeves, who is a brother of Billy Reeves, came with Charlie and after a visit to his home in England returned to America and again entered the employ of the comedian. On November 1 Mr. Reeves was made manager of the Chaplin studio.

Tom Mix, who has been a patient at the Clara Barton Hospital, Los Angeles, returned to his home, 5841 Carlton Way, on Thursday, November 7. Mix had an operation performed on his left knee. Years ago while in Texas he was shot and the bullet flattened against the bone. The wound healed and for a long time the actor suffered no inconvenience. For several months the knee began to give trouble and early in October he decided to have the cause removed. He went to the hospital where he spent several weeks.

Anita Stewart's Bewitching Smile, Which She Uses to Advantage In "Virtuous Wives," Distributed by First National

Robertson-Cole Closes Foreign Deal

Robertson-Cole closed a deal last week for the series of eight J. Warren Kerrigan pictures for France, Belgium, Switzerland and Egypt.

For the West Indies and Central America Robertson-Cole has sold "Raffles," "Nine-Tenths of the Law" and "Those Who Pay." In France has been placed "Nine-Tenths of the Law," "Just a Woman" and "The Grain of Dust," with Lillian Walker. "The Fringe of Society," Florence Reed's "Struggle Everlasting" and the patriotic serial, "The Eagle's Eye" have been sold for England.

In the Scandanavian countries Robertson-Cole sold "Her Man," in which Elaine Hammerstein starred, and four J. Warren Kerrigan pictures, numbering "A Burglar for a Night," "A Dollar Bid," "Prisoners of the Pines" and "Three X Gordon." "Raffles," Sir Johnston Forbes-Robertson's "Passing of the Third Floor Back," "The Struggle Everlasting," "An Accidental Honeymoon," with Robert Warwick, "The Eagle's Eye," "Nine-Tenths of the Law" and "The Eleventh Commandment" have been sold for Argentina. Brazil has taken "The Eagle's Eye" and "Raffles." "The Eagle's Eye" has been sold for the Dutch East Indies.

Australia will see "Raffles," "The Passing of the Third Floor Back" and "The Accidental Honeymoon" through the Robertson-Cole placing.

Norma Talmadge Returning to New York

A message received at the Norma Talmadge Studios, at 318 East Forty-eighth street, this week stated that Miss Talmadge, her director, Sidney A. Franklin; Thomas Meighan, Gladden James and other members of her company would start for New York on November 12th, having finished "The Heart of Wetona," Miss Talmadge's next production.

Miss Talmadge intends to stop off at the Grand Canyon a day or two to get one or two location scenes for the following picture, "The Probation Wife." She will produce in the East for the winter, and following "The Probation Wife" will do a series of original stories by Eugene Walter, the playwright.

"When a Man Rides Alone" Is the Mysterious Title of William Russell's Next Picture for American Film Company

"Woman" Receives Approval of Many

Maurice Tourneur Productions, through Hiller & Wilk, this week announced that "Woman," produced by Maurice Tourneur, has received the unanimous approval of the trade press, many classing it, it is declared, as the most artistic production of the year.

Hiller & Wilk, Inc., selling agents for "Woman," announced this week that the method of releasing the picture would be made known very shortly.

The announcement, it is said, will be as striking as the releasing of the first Tourneur production, "Sporting Life," which was immediately secured by the Famous Players-Lasky Corporation following the New York premiere. The Famous Players-Lasky Corporation broke all precedents in taking "Sporting Life," it being the first time that they had ever purchased any independent production.

All United Stars Are Reported as Busy

Officials of United Picture Theatres of America report that all their stars are very busy on new productions or finishing other pictures, despite the "flu" scare.

Leaving no intermission between the almost completed "Adele" and the commencement of her second United picture, Kitty Gordon is already occupied with preliminary work upon the drama made from a play by William Anthony McGuire.

The scenario is by Jack Cunningham, and, as in the case of "Adele" the work will be under the direction of Wallace Worsely, and over all Robert Brunton will exercise his supervision.

Binney Escapes "Flu"

It was announced this week that Harold J. (Josh) Binney has recovered from an attack of influenza, and that the Vangie Valentine production which was interrupted will be resumed immediately.

Re-Made Film Deceptions Scored

Adolph Zukor Scores Deception of Public in Exploiting Re-made William Hart Films as New Productions

AS an evidence of the extreme lengths to which certain unscrupulous purveyors of re-made film productions will go in order to humbug the public, and as an example of the effect such methods have upon those whose confidence they have outraged, a letter published in the last issue of Photoplay Magazine without comment is deemed by the Famous Players-Lasky Corporation to be worthy of attention.

"The letter in question is signed by a St. Louis man, S. M. DeHuff, who evidently has been sadly deceived by misrepresentations concerning some of William S. Hart's pictures made before Hart became identified with Artcraft Pictures and which are now being put out as new pictures in the face of every kind of protest from Mr. Hart himself," said Mr. Zukor.

Mr. DeHuff's letter follows:

"Have the photoplay industry's gigantic breakers of success petered out into rivulets of a catch-penny affair? Is it possible that producers have reached that point where it becomes necessary to filch money out of a gullible public by deliberate misrepresentation, or, to use a more applicable term, by false pretense?

"Permit me to explain my ravings.

"A few evenings ago in our little city (which is not so little that we are unaccustomed to the best in moving pictures) I paused in front of one of our theatres to study the posters. A canvas flared across the entrance bearing the following inscription:

"Wm. S. Hart Pictures Corpn. present W. S. Hart, supported by an all star cast including Robert Edeson and Rhea Mitchell in 'The Preacher and the Bandit.'

"Puzzled, yet interested in the incomparable cast, I was possessed of a vague feeling that somewhere and at some time in the distant past I had seen that picture before. The feeling could not be dispelled, yet, curious, I was unable to resist and entered, incidentally paying twenty cents for that privilege. After witnessing two reels of the picture I left the theatre. Just two, or possibly three years previously I had seen the same picture: only at that time it was produced by Triangle and entitled 'On the Night Stage.'

"At another theatre in our city there is advertised for production in the near future a picture entitled 'A Lion of the Hill,' with a cast consisting of Hart, Markey, Mitchell and Glaum and sponsored by a concern calling itself The Sunset Pictures Corpn. I fear I shall have to do my bit toward defraying the rental of said picture if only to learn just when, under what title and how many years previous I have seen the same picture.

"Again, may I ask, is it possible that a concern that has been in existence but a few months (The Wm. S. Hart Pictures) would be so unscrupulous as to lend its name to a picture several years old and masquerading under a second title with no other object than to deliberately mislead the public to whom it owes its welfare?

"Is it possible that Hart and Ince, themselves, have arrived at that stage where they are deluded into believing the public wants them at any cost or under any conditions?

"That expression of Barnum's about the great American public taking delight in being humbugged doubtless still holds good but there arises in my swallowing apparatus an unswallowable obstruction when I think to what a plane the greatest of all American amusement institutions has deteriorated.

"But perhaps, my dear Mr. Quirk, like a well-known cereal, 'there's a reason' for it all."

Commenting upon the above letter, Adolph Zukor, President of the Famous Players-Lasky Corporation, said: "If the statements made by the writer are correct—and I can see no reason to doubt what he says—certain parties are guilty of flagrant misrepresentation. Mr. Hart has suffered probably more than any other star in pictures from this form of piracy, for while the industry generally is aware that he is being victimized, it is a difficult matter to acquaint, the public with the truth, Mr. Hart wired me requesting that I deny for him any connection on his part with the distribution of the pictures in question. Moreover, I can say the same for Mr. Ince. The presentation quoted—if correctly quoted—is manifestly an attempt at cheap deception through playing upon the name of Mr. Hart's present producing organization. If any such company as 'Wm. S. Hart Pictures Corpn.' exists, Mr. Hart has no connection with it. The name of his producing organization is 'William S. Hart Productions, Inc.' I trust that exhibitors will help us in our efforts to wipe out this evil practice. They can at least decline to pass along the deception to the public, and by so doing will enhance their reputations for honesty and fair dealing with their patrons."

Sylvia Day, Formerly Ingenue in Fox-Lehrman Comedies, Now Returned to Work in the East

J. S. Woody Promoted by Select

Former Field Manager of Select Pictures Corporation Is Made General Sales Manager, with Offices in New York

J. S. WOODY, former field manager for Select Pictures Corporation, has been appointed by General Manager Arthur S. Kane to the more important position of General Sales Manager, with offices in the Home Office at New York. Mr. Woody is a Seattle man and is known to many motion picture exhibitors and producers of the country, having had a long career as a distributor.

New York exhibitors will recall Mr. Woody as Sales Manager of the New York Triangle Branch, while the Chicago trade will also remember him, as he managed the Triangle Branch in that city.

Out on the Pacific Coast, which is Mr. Woody's old stamping ground, he is perhaps better known than in any other place. In 1912 he started with the General Film Company where he worked in varying capacities from salesman to District Manager, changing later to Mutual where he held the same office, that of District Manager.

It was while he was working with Triangle that General Manager Kane appointed him Pacific Northwest General Manager for Select. It was only shortly afterward that he was made Field Manager, and then comes his latest, jump to General Sales Manager.

Mr. Woody broke into the motion picture business back in 1911, under the direction of Mr. Kane, when the latter was Special Representative for the General Film Company in Seattle. His present field of endeavor will carry him to every Select Branch in the country, although six months of the year he will be at his desk in the Home Office. The remainder of his time will be divided equally among the different branches.

J. S. Woody, Newly Appointed General Sales Manager for Select Pictures Corporation

"Collier's" Confirms Cromelin Conclusion

FROM the Inter-Ocean Building, 218 West 42nd Street, New York, the publicity department points to a statement by President Paul H. Cromelin printed in last August which *Collier's Weekly,* in a special article on the international value of the motion pictures, sees fit to verify as it stands.

Mr. Cromelin's August statement in this paper was occasioned by the remarks of Chairman Hurley of the U. S. Shipping Board before the National Security League of Chicago. Commenting on this speech, Mr. Cromelin said in MOTION PICTURE NEWS:

"Chairman Hurley declares that this merchant marine must not be allowed to go to rot in peace time. He told the assembled business men that they must plant American wares so successfully in the foreign market that all the new ships would keep busy. Meantime the American film is acting as publicity agent for this superb idea. It is showing in all neutral lands, familiarizing them with American success-tools. The demand for these tools exists wherever ambitious men are forging to the front. This, I think, takes in every land! Establish American supremacy thus and the orders for American goods will flow in. And what channel other than our films could get such a result? A paid advertising campaign that would attain anything like it would cost our manufacturers a billion dollars."

This point is taken in its entirety by *Collier's* in its article dated October 19 and entitled, "Internationalizing the American Idea," even the Hurley statement being used in connection therewith.

The Inter-Ocean Film Corporation is sending copies of these remarkably similar MOTION PICTURE NEWS and *Collier's* statements to a list of prominent Government officials as part of a plea that increased shipping facilities should be accorded exports.

The Fifth Rainbow Comedy Is Released

With a new subject every other week, the Rainbow Comedies, made at the United States Motion Picture Corporation's studios in Wilkes Barre, have now reached their fifth release as a General Film offering. The current Rainbow picture is "The Camouflaged Baby," and the favorites of this series, Lillian Vera and Eddie Bouldon, are in the leading roles.

Production of Rainbow Comedies is said to be well ahead of schedule, since the next November subject and the first December subject are ready and only await the date of release.

Reports to General Film Company indicate that the nature of the Rainbow single-reelers already distributed makes them very acceptable to exhibitors. The titles are: "Nearly a Slacker," "Some Judge," "My Lady's Slipper" and "How She Hated Men."

Declares Custom House Should Be Thanked

"The export division of the New York Custom House deserves a vote of thanks from the film exporters of America," declares one of the officials of the Department of Motion Pictures of the Robertson-Cole Company.

"General war conditions had necessarily made the work of the Custom House one beset with tremendous difficulties and problems. The restrictions which were made were, of course, necessary to the conduct of the war. The enemy might easily have obtained valuable knowledge through films, for instance. That was but one of the many problems of the Custom House.

"But, through all the months of our participation in the war, the New York Custom House has gone about its business thoughtfully and understandingly. I wish to especially compliment Deputy Collector Lamb. He is entitled to a great deal of credit for the admirable handling of the film export problem. In the days when the war-time rules made the conduct of business irksome Mr. Lamb always did his utmost to facilitate matters and aid the exporter.

"He has met the exporter fairly and squarely. Never once has he deviated from his policy of making the exporting of films as easy as possible. The Robertson-Cole Company has appreciated Mr. Lamb's handling of the situation."

Inter-Ocean Corrects an Error in Sales Item

The Inter-Ocean Film Corporation recently notified MOTION PICTURE NEWS that Messrs. Brock and Schlesinger of its sales staff had sold "Inside the Lines" in England.

This was due to a typist's error, Managing Director John H. Taylor of London Inter-Ocean having really handled the negotiation with Granger's Exclusives, purchasers of the British rights.

Vivian Martin, Winsome Star of Paramount Pictures

"Let the people know about the Lusitania. Made wonderful record Sunday. People more than satisfied."

STRAND THEATRE
Youngstown, Ohio

"The SINKING OF THE LUSITANIA"

The World's Only Record of the Crime that Shocked Humanity

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"Behind the curtain
in scarlet garb
stood Luxury
waiting on her
great decision."

MILDRED HARRIS

in the coming

Lois Weber

Production De Luxe

"Borrowed Clothes"

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Sweeping the Country
Mopping up for Exhibitors
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The Whole Colossal Drama of the War
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CRASHING THROUGH TO BERLIN
CRASHING THROUGH TO BERLIN
SHAW'S
SEE THE WAR
NOW SHOWING EVERYWHERE TO
CAPACITY
Book thru our Jewel Exchange

"The YELLOW DOG"

PRODUCED DIRECT FROM HENRY IRVING DODGE'S GREAT SATURDAY EVENING POST STORY

IN the greatest patriotic drama ever produced you'll see the fiend that takes American pay by day and earns his German master's filthy murder wage by night.

You'll see the slackers and the klackers—Americans. You'll see the spies and the incendiaries—Germans. You'll see the man who knocks Liberty Bonds and defends the sinking of the Lusitania. You'll see the man who tells tales of the Government that he cannot prove and idle, gossiping women—their tongues klacking poison. You'll see them all woven into a vivid drama that for sheer human interest has never been surpassed. The story of a 100% American who routed the yellow dogs in a 25% American town, the most realistic picture ever screened.

"The Yellow Dog" has doubled in value since the Armistice was signed. Book it and clean up.

The Most Talked of Picture in America

This tremendous photodrama will make you swell with pride, and droop with shame; it will make you laugh for joy and grit your teeth with rage; it will convey its triumphantly patriotic message to you by telling a big dramatic story in a manner that will grip and thrill you to the core.

Book it and Boost it to the Limit

JEWEL Productions Inc.
1600 Broadway New York City

In and Out of West Coast Studios

By J. C. Jessen

What Goldwyn Is Doing

SEVEN producing units will be at work making Goldwyn productions by November 18, according to plans perfected by A. Lehr, vice-president and general manager of the Goldwyn Film Corporation, who with many of his producing staff, numbering thirty in all, has arrived in Los Angeles. As recently stated in Motion Picture News, the Goldwyn Company has leased the Culver City studios built by Thomas H. Ince, from the Triangle Film Corporation, and took possession of the plant on November 1. Preceding the arrival of Mr. Lehr and party, Mae Marsh and Tom Moore arrived in Los Angeles. The Moore Company has been at work two or more weeks, and have produced, under the direction of Harry Beaumont, the first western made subject titled "The Tenderfoot."

Owing to illness of Mae Marsh no work has been begun by the company which she heads.

The officers accompanying Mr. Lehr are Hugo Ballin, art director; Mason Litson, manager of Production; Joseph Cohen, business manager; Leon Britton, assistant to casting director Clifford Robertson; Director Reginald Barker, who has just completed filming four Goldwyn plays starring Geraldine Farrar, and Clarence Badger, who has been directing Mabel Normand.

Tom Santchi arrived early this week and Mabel Normand, Madge Kennedy, Milton Sills and others are expected within a few days. J. G. Hawks, recently engaged as head of the scenario department, has taken up this work and will have plays for all companies in readiness within a week or ten days.

Brunton Studio Notes

CHANGE of title for the first Matzene Production starring Mme. Yorska has been announced, and this photoplay will be named "The Infernal Snare" instead of "The Infernal Net." Story for this was written by Mme. Bernhardt in French, and the French word in her title means either net or snare. The former was preferred by the producer, but on suggestion from Mme. Bernhardt the name has been changed. Continuity was written by Jack Cunningham. The producing company, which is under the direction of David Hartford, expect to complete work this week.

Filming of the second Kitty Gordon play for United, adapted from a story by William Anthony McGuire, with continuity by Jack Cunningham, was put in production by Director Wallace Worsley this week. Mahlon Hamilton plays the role opposite the star in this drama of society and the underworld and W. Lawson Butt has been cast for the third point of the triangle.

ACTIVITIES in production work generally were to start in Los Angeles studios about November 18, but the complete producing organizations will not all be working until early in December, according to plans of practically all of the studios who closed down recently pending the opening of theatres throughout the country. By extending the time to this date, it will be possible for all units to delay production at least one month. In the meantime, the technical staffs of the several studios will be put to work so that everything will be in readiness for production.

The close-down has not affected the producing organizations of the Thomas H. Ince studios, the Mack Sennett Paramount Comedy plant, Griffiths organization, the Clara Kimball Young and Blanche Sweet companies. With but one or two exceptions the several companies working on leased space at the Brunton studios continued activities. This list includes Dustin Farnum and Kitty Gordon of the United, Bessie Barriscale, Mme. Yorska and the Mission Productions, Inc. The Vitagraph Company closed its plant for two weeks only, and eight companies resumed work Monday of this week.

Vitagraph Close-ups

ANOTHER bright, animated spot in the Hollywood film colony is the Vitagraph plant on Talmadge avenue. Eight companies begun work Monday, November 4, after several weeks suspension.

Earle Williams and Grace Darmond have gotten started on their new vehicle, "The American Ace." Nell Shipman is working on the continuation of the two-reel Wolfville pictures under her new director, Otto Lederer. William Duncan has started his new picture, a title for which has not yet been selected. Antonio Moreno and Carol Halloway have begun to film the new serial, "The Iron Test." Bessie Love and Frank J. Glendon are very busy in the midst of making "The Enchanted Bond," which will be the next release of Miss Love.

There are three comedy companies hard at work. Montgomery and Rock will shortly announce the title of their new production, while Larry Semon is shooting "Pluck and Plotters," which will be completed about the middle of December.

Paramount-Artcraft

CHARLES RAY, under the direction of James Storm, is putting the finishing touches to "Greased Lightning" at the Thomas H. Ince studios. This production may not be released until January, but preliminary exhibitions of the film will be arranged the latter part of November.

Dorothy Dalton is busily at work under the direction of Victor Schertzinger at the Ince studios, on a new picture, the title for which has not been announced. The story is by John Lynch and concerns a woman of the large city with an insatiate desire for clothes, who lives beyond her husband's means. She finally brings about his ruin. A dream forecasts for her the crisis and thus warned she fortifies herself for a supreme sacrifice. Thus in her husband's eyes she redeems herself for all her past selfishness. In the supporting cast are Charles Clary, leading man; J. Barney Sherry, Donald Macdonald and Phile McCullough.

At the Griffith Studios

A CHANGE has been made with respect to the release of D. W. Griffiths Artcraft subjects, and now it is definitely stated that "The Greatest Thing in Life" will be the next release, coming early in December, instead of "The Romance of Happy Valley." The former subject has Lillian Gish and Robert Harron as principals.

Mr. Griffith has begun work on his fourth Artcraft contribution, as yet unnamed. This will be a noteworthy release inasmuch as Mr. Griffith promises that it shall contain the first pictures made under the new process which give a stereoscopic effect on all close-up scenes. His experimental laboratories have been working on this process for a long time and now have it so well perfected that the producer feels certain of the results, and will introduce effects made possible by these experiments.

The propaganda film on which Mr. Griffith has been working for months is not to be an Artcraft release it became known this week. How it will be handled is yet to be decided. The subject will consist of probably eight reels, and a unique feature is that every member of the cast has brown or dark eyes. Included in the players are Robert Harron, Richard Bartholmus, Carol Dempster, a Los Angeles girl; Claire Seymour, who has been in comedy; George Fawcett, Katre Bruce, Adolph Lestinie, Syn de Condi and others.

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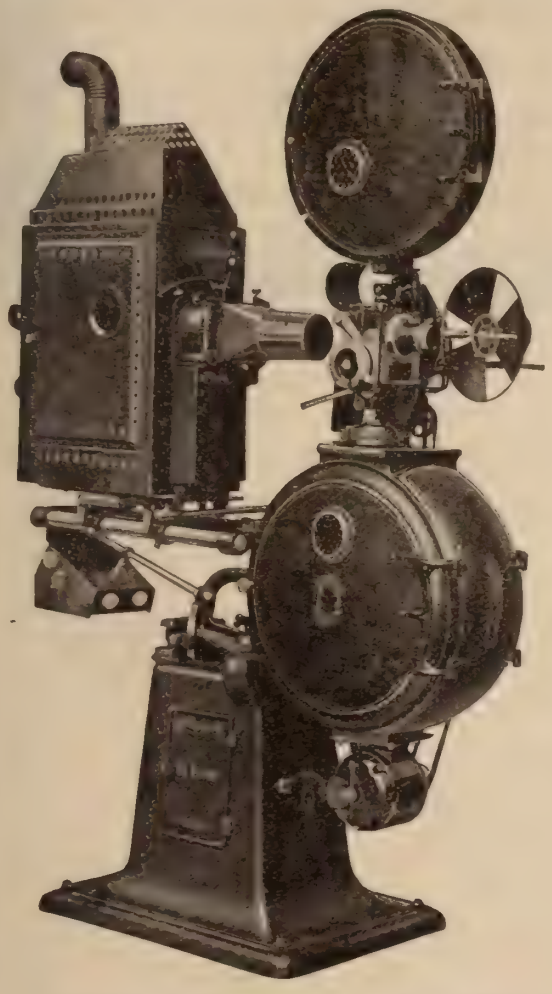

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No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....Editor

ALFRED S. CORY.....Technical Editor

Society of Motion Picture Engineers

THE exact date for the postponed meeting of the society of Motion Picture Engineers has not as yet been definitely set. Due to the influenza the meeting in Cleveland scheduled for October twenty-first and twenty-second was cancelled. The original plans will be carried out during the latter part of November and it is hoped that the Society may benefit by the postponement by having a larger attendance.

There is one question of considerable importance which will be taken up at the coming session. This deals with the appointment of a committee to wait upon the Fuel Administration. This committee is an important one as it can be of active and immediate help to the Government purely in an advisory capacity as fuel saving will be as necessary for a considerable time after peace is declared as it is now.

The Society in the past has been quietly working within the industry for improvements which, though coming slowly, are bound to be brought about in the end. Now is the time for us to show to those on the outside that the society is an organization which is in a position to do things—with a membership which, through its trained and technical men, can be of service to the Government in a way which is impossible of accomplishment through any other branch of the industry.

This committee must be composed of men versed in illumination — current control — and other technical branches which fall directly under and relate to the Fuel Administration's activities.

MOTION PICTURE NEWS, under date of October 19, published a list of recommendations for the saving of current which in turn if carefully carried out will have a far-reaching effect upon the fuel supply. These recommendations were sent to the Fuel Administration and from acknowledgments which have been received were considered timely.

The Fuel Administration has gone further and expressed a desire to go into the matter more exhaustively. This can and will be done though we personally feel that here is an opportunity for the Society to take hold of an important question and cooperate in such a way that it will redound permanently to its credit. One thing, however, must be remembered and that is that any committee which is appointed must be named with the idea of including only men fitted by training directly for the undertaking. The committee must not be cumbersome as the recommendations which it will be called upon to make will be definite, and only certain branches of the membership are in a position to make them, with a minimum of waste energy.

The tendency of the motion picture industry is to pull out the "old axe" and "have a grind" every time the opportunity arrives. This, thus far, has not happened in any way in connection with the Society of Motion Picture Engineers, and we feel sure that it will not, therefore, we hope this committee will be elected or appointed with all possible haste, in the regular way, in order that it may be organized and in working order with the least possible delay.

Another matter of interest to the industry at the coming meeting of the Society is that the annual election of officers will be held. For this reason it is our hope that every member of the Society will be present. The plans for the coming year will be discussed at length, and should prove not only interesting but of the utmost value.

The papers which are to be presented at the coming meeting will be presented and distributed by the President of the Society, C. Francis Jenkins, 712 Eleventh Street, Washington, D. C., prior to the meeting so that all members should come to the meeting prepared to discuss the various subjects from every angle. We would suggest that this be done carefully by all, for by this method alone can the full value be gotten out of them.

Special Notice

Although it is above stated that the Cleveland meeting of the Society of Motion Picture Engineers had been indefinitely postponed; we learn, at the instant of going to press that the meeting will be held on Monday and Tuesday, November 18 and 19.

The Society's headquarters, during the Cleveland meeting will be, as previously announced, the Hotel Winton, and in addition to its executive sessions the Society will be entertained by the National Lamp Works and the National Carbon Co., whose vast plants will also be open for the inspection of the visiting members.

Operators

Thus far since announcing the prize competition for articles on various subjects connected with projection we have had several letters and the assurance of considerable interesting data.

These letters, however, have not been as numerous as we would like and we feel sure that there is much latent ability which has not as yet come to the surface. We suggest that every man in the industry who feels capable of handling these subjects at once sit down and prepare the data in the form of an article and send it in.

Communications of this kind should be sent to Mr. A. S. Cory, Editor of the Projection Department. If any one has any questions to ask as to added details he should write at once.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

Perplexities of Projector Optics

Mr. A. G. Smith, Dresden, Tenn., propounds the following series of questions:

"I use 110 volts from the line through a compensarc with no name plate and five throws, which, I judge, range from 20 to 60 amps, and I have to use it on the last two throws to get enough current. No ampere or volt meters in town, so I can't make a test. The house meter reads 100 V. 50 Amp. 60 Cycles.

"The throw is about 64'. The distance from front condenser lens to aperture plate is 20½" and the lamphouse as far back as the frame will let it go. I use two 6½" plano-convex condensers and it is about 3½" from arc crater to back condenser. Gundlach-Manhattan projection lens 4" E.F. Diameter of lens about 2". Shutter 2⅝" from front of objective. The shutter has two blades. Size of picture about 11' 2" wide. Powers 6A machine.

"Question: When I hold a card in front of the lens about 3" away from shutter I seem to get the smallest circle of light; should not the shutter be there? And why is it smaller there than right at the lens? I get more flicker than I like. Can you suggest any changes? I get pretty good light on the screen when the current is good. Have a bought screen, which looks like it was painted with aluminum. What is a good thing to dust or clean it with? There are two splices in it and they show plainly. My pictures move sideways at times, like it was in the film. I have lined everything up and intermittent sprocket seems tight enough sideways, allowing for expansion. Now the tension shoes can be shaken from side to side quite a little, and it seems to me dirty film might cause them to shift from side to side. Outline the numerous causes for such crazy actions. Suppose you publish a diagram of the light from the arc to the screen, where it crosses the image, etc. I have talked to several operators in these small towns and not one could tell me for sure if the light crossed itself between the condenser lenses and aperture, or if it was crossed between the two condensers. Where and what is the aerial image, and where and how do you find the dissolving point? How do you find out how far the lamphouse should be from the aperture? What is a multiple reel?"

In reply: Our correspondent has favored us with well nigh complete information concerning the present adjustment of his projector optical system, and we are therefore enabled to set him right without indulging in extensive conjecture.

For the condenser combination, two 6.5" lenses, used by the correspondent, a distance of 20.5" from condensers to aperture is far too great, and the image of the arc crater is brought to a focus before reaching the machine aperture; thus the film picture at the aperture is, in the correspondent's case, being illuminated by a diverging instead of a converging beam, and the result is an absurdly excessive waste of light. It should not, however, be assumed from the foregoing that an ideal condition will prevail if the crater image, or "true spot," is focussed upon the film picture at the aperture, for, while such an arrangement represents better efficiency than the correspondent's present adjustment, it is nevertheless more wasteful of light than is the case when a condenser combination of proper E. F. is selected and so focussed as to illuminate the picture at the aperture with a converging, or at least a parallel, beam.

We therefore recommend that the correspondent use a 6.5" and 7.5" condenser combination, and materially decrease the distance from condensers to aperture, judging the most suitable position for the lamphouse by a study of the evenness and intensity of the light upon the screen. The various tables of condenser distances, etc., published to date, are not to be relied upon if efficiency is desired, as they have been formulated by propounders of some weird assumptions regarding optical action, which are not at all in conformity with the laws and facts of the subject.

When the condensers are sufficiently close to the aperture to supply the maximum illumination which can be collected and transmitted by the objective, it will be frequently found that the rays issuing from the front of the objective are diverging, and in such a case the small cross-section of the beam noticed by the correspondent at a short distance in front of the objective, with his present arrangements, will no longer be in evidence. We will return, further on, to the consideration of the best distance from the objective at which to locate the shutter, but in reply to the correspondent's query as to how he can reduce the flicker in his picture; this results from the use of the two-wing shutter and would not be improved by the installation of a three-winger when the current is 60 cycle A.C., because the three-wing shutter gets into synchronism with the current alternations at most every useful projecting speed, and a stroboscopic pulsation results which is even worse than the flicker with the two-wing shutter. The only methods by which the correspondent can, therefore, reduce the flicker, so long as he uses the A.C. arc as light source, are (1) to increase the projecting speed, which is not conducive to a proper interpretation of the action in most pictures, or (2) to reduce the brightness of the projected picture, which may or may not be advisable, according to the circumstances.

Not knowing the make of the metallic coated screen used, we could not definitely advise as to how it should be refinished, but any attempt on the part of the correspondent to recoat it would probably end in disaster. It is claimed, however, by the makers of most all types of metallic-surface screens, that these surfaces may be cleaned by washing with soap and water. If the screen appears to be dirty, we would suggest the experiment of carefully and evenly washing the surface, which should considerably increase its reflecting power. Unless the washing operation is painstakingly and slowly carried out, the screen will show dirty streaks, due to uneven application of the soap and water.

Regarding the occasional sidewise movement of the picture on the screen, this could fairly be blamed upon the films, if of rare occurrence, but if it is frequently noticeable, the adjustment or mode of installation of the projector is surely at fault. The correspondent's report of his intermittent movement adjustment appears rational, and we can assure him that sidewise play in the tension shoes would hardly be responsible for sidewise movement of the picture on the screen, as the forward pressure (*exerted by the shoes*) on the film is, in general, the only function of the gate tension devices which has appreciable influence upon the projected picture. However, it may be that the correspondent's machine is not rigidly anchored to the floor of his projection room, or that the floor itself is subject to vibration, and we recommend that he investigate these matters.

For the present we decline the invitation to publish a diagram showing the passage of the light rays from arc to screen, as it occurs in projecting motion pictures, but the exact characteristics and mode of action of optical projection systems have been the subject of our recent and precise investigation, the results of which will appear in due course, prefaced by a sketch of the real properties and action of lenses, which have not been taken into consideration by the majority of "light ray artists" who have published diagrams in the past.

Coming now to the "aerial image" and the "dissolving point;" those delightful concoctions of the amateur theorists, these are, in a sense, one and the same thing, as the "dissolving point" of the projected beam is situated at the plane of the "aerial image." In simple language the facts are as follow:

For any object on one side of a positive lens there will be formed a corresponding real image at some distance from the other side of that lens. In the case of the motion picture projector the object is the bright surface of the front condenser lens (*or some portion of that surface*), as seen by the projection objective through the rectangular opening in the aperture-plate. An image of the bright forward condenser surface, as seen by the rear element of the projection objective, is therefore formed on the other side of

the objective; that is, in space, out in front of the objective. As it is a real image, it can be received upon a screen, such as a white card or piece of paper held in the light beam, and the image thus noted on the paper screen will be a faithful picture of what the rear component of the objective sees, looking backward through the picture aperture. In studying the form and size of the image received upon the paper in front of the objective, the diffused and scattered light surrounding it should be left out of consideration, as this scattered light is due to reflections from the lens mounting and surfaces, and plays no part in the formation of the image under observation (*the so-called "aerial image"*).

Now, according to the optical laws of conjugate foci or distances, the size of the "aerial image," and also its distance in front of the objective, will be governed by the distance between the front condenser surface and the *objective;* thus, the shorter the distance between the condensers and the objective, the further out in front of the objective will the "aerial image" be formed, and, likewise, the larger will the "aerial image" become.

It is, therefore, frequently not feasible to place the revolving shutter so that it cuts the projected beam at the exact position of this "aerial image," or "dissolving point" of the beam, but when the shutter is placed at this point the interesting effect is noted on the screen that, as soon as the shutter blade commences to cut the projected beam, the illumination commences to be reduced *simultaneously all over the screen,* and is so faint that the picture is indistinguishable before the shutter blade has passed entirely through the light beam. Thus the light is not cut off abruptly from one side of the picture to the other when the shutter blade intercepts the beam, but is diminished gradually in a manner similar to the dissolving action of an iris diaphragm, hence the origin of the term "dissolving point."

The reason for the simultaneous diminution of the screen illumination at all parts of the projected picture, when the shutter blade intercepts the projected beam at the plane of the "aerial image" (*the so-called "dissolving point"*) does not appear to have occurred to the various experimenters on this dissolving effect, but we supply the explanation here, as it will doubtless interest all students of projector optics.

It is a fact readily capable of experimental confirmation that any single point on the front surface of the condenser system can project a complete image, or picture, of the entire arc crater, this picture of the crater being, in the case of the motion picture projector, the true spot, which, of course, is formed somewhere in front of the condenser system, and is a magnified picture of the arc crater. When such a spot, or true image of the entire arc crater, formed by the rays proceeding from but a small point or element of the front condenser surface, is examined, it is seen to be very feebly illuminated, as might be expected, since the light projected by all of the rest of the condenser surface has been stopped off, and cannot contribute to the formation of the spot.

The ability of any small element, or point, on the surface of a lens to form a complete, although feebly illuminated, image of an object situated on the other side of the lens is a general and fundamental property of all lenses, and is not merely confined to the condenser system of an optical lantern, which is the case here under consideration.

Optics further shows us that the image of a luminous object formed by an optical system will be endowed with the characteristics of the object itself, so that we can expect the image of the front condenser surface which is formed in front of the projection objective (*the "aerial image"*) to be possessed of all the characteristics of the luminous front condenser surface itself. Thus, as it is known that stopping down, or reducing the area of, the front condenser surface does not prevent it from forming a complete image, but merely lessens the intensity of the resultant image in exact proportion to the manner in which the operative lens surface is diminished, it is apparent that any point or portion of the "aerial image" (*which behaves the same as the front condenser surface*), can likewise form a complete picture on the projection screen, which picture will vary from the maximum brightness to vanishing intensity, according as the entire area of the "aerial image," or only a portion of its area, is sending rays to the screen. The shutter blade passing through the projected beam at the plane, or position, of the "aerial image" is thus seen to act the same as would a gradually closing iris diaphragm before the front condenser surface, and a complete image is still formed upon the screen so long as any portion of the "aerial image" is still unmasked by the shutter blade, but as the illumination of this screen image diminishes in direct proportion to the reduction in

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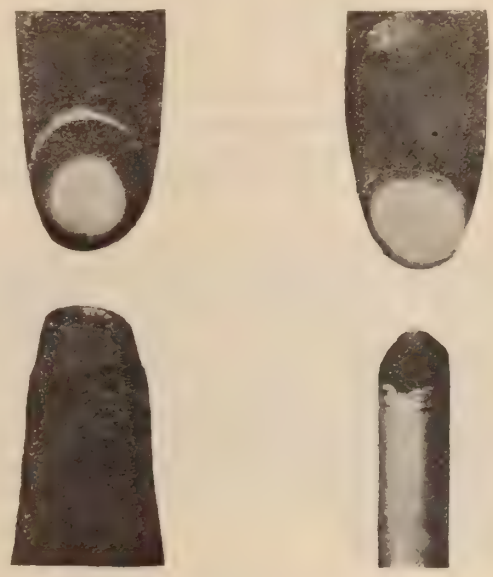

The blunt point of the negative carbon in the old system permits the negative spot to wander, since the spot covers but a small portion of the point. The negative spot on the Silvertip covers the entire point with the result that the arc cannot wander and cause a flicker on the lens and screen.

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effective area of the "aerial image," the screen picture is so faint as to be hardly observable by the time the shutter blade has passed two-thirds of the way through the projected beam at the plane of the "aerial image," and the analogy between the action of the shutter blade cutting the beam at this point and the action of a gradually closing iris diaphragm in front of the condenser system completely accounts for the dissolving effect.

A study of the foregoing will convince the correspondent that the answer to his question as to how the proper lamphouse distance is determined will best be learned by experiment, and, as for his concluding query, a "multiple reel" is the highbrow term for a film subject which is in excess of 1,000 feet in length, and is therefore supplied on two or more film reels.

Movies Essential to Happiness of Men at Front

ON November 6 the members of Local 306, I. A. T. S. E. had the pleasure of listening to an interesting talk by William Horton Foster, vice-president of the Community Motion Picture Bureau, which organization has charge of all motion picture activities in the various army camps in this country and overseas. Mr. Foster is making an appeal for experienced operators for this service, as more are required in addition to the several hundred already employed.

Mr. Foster has a most intimate and complete knowledge of the overseas work of the Motion Picture Bureau, and he related a host of extraordinary experiences which befall the motion picture operators in the vicinity of the front line trenches, but the most convincing proof of the value of motion picture exhibitions to the jaded fighters is given by the boys themselves, as they are always hungry for new pictures and cheer the operator to the echo when he makes his regular appearance.

A letter recently received from one of these overseas operators, Mr. Harry E. Southard, who is a member of Local 306, gives an insight into the character of this work from the viewpoint of the operator. Mr. Southards' letter says:

"As to our work, there is no end of it. I am in charge of what is probably the largest area in France and am going night and day. We have no use for watches or clocks and though I am working harder than I ever did before, I enjoy it and would not change jobs with a bank president. That we are doing the most important work (aside from actual warfare) that is being done here, is pretty thoroughly recognized over here, though from letters I got it does not seem to be at home.

"I am going tonight to a little island where a few hundred men are without a canteen, without a 'Y'; in fact, with nothing except my weekly visit. I must drive over the most impossible roads four hours to reach them, and tonight the trip will be made in a pouring rain and through mud hub-deep, but if you could see my reception when I arrive and they know they will get their movies; if you could see the send-off I get in leaving, you would know what appreciation really is and you would envy me my rain and mud and my wet clothes, and you can well believe that when I feel those wet clothes off about 4 o'clock tomorrow morning and turn into my bed, I can go to sleep with a smile of real happiness. So if anyone tells you that there is anything more important to the soldier than his movies, you will know it isn't true.

"In closing I can only say that my one regret is that you and all my friends can't be here with me."

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Cleveland Operators Active in Fourth Loan Drive

MOTION picture operators of Cleveland, no less than other members of the industry, devoted all of their time, during the recent Liberty Loan campaign, to stimulating and acquiring subscriptions. Frank Masek, Harry Holmden and Jack Pendergast constituted a committee of operators, which saw to it that ten operators were appointed every evening to direct the ten community shows that were given from the backs of army trucks in the different neighborhoods of the city. The men went on at 6 P. M. and worked under the most disadvantageous circumstances. They had to put up and take down their shows after each performance. They were salesmen when the occasion required, and they even took the stand and made speeches when the regular speakers failed to appear. Mr. W. E. Lusk, who had charge of the distribution of Liberty Loan films for the Fourth Federal Division, was enthusiastic in his praise for the help rendered the committee by the operators.

Local 306 Has New Headquarters

WE are advised by Local 306, I. A. T. S. E. and M. P. M. O., that they have vacated their former office in the Columbia Theatre Building and are now located in the Gaiety Theatre Building, No. 1547 Broadway, New York.

A large suite of rooms has been acquired by the organization on the sixth floor of the Gaiety Building, which will greatly facilitate the transaction of its business affairs, this step having become necessary on account of the steadily increasing number of new members recruited from all over Greater New York.

Educational Institutions Install Motiographs

THE Enterprise Optical Company, Chicago, Ill., report that the demand for Motiograph projectors by schools and commercial institutions has been very heavy of late.

They advise us that "De Luxe" Motiographs have recently been installed in the public schools, Clayton, New Mexico; the Grafton High School, Grafton, Wisconsin, and by the American Agricultural Chemical Company, Pierce, Florida.

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The Reticulation of Gelatine

By S. E. SHEPPARD and F. A. ELLIOTT

(Continued from last week)

Experimental Production of Reticulation

A TYPICAL case, which has the advantage of following ordinary photographic procedure, is as follows: A Seed 23 plate is "flashed," developed in a standard pyro soda developer for 4 min. at 80° F., then rinsed, and fixed in a standard hypo-bisulfite fixing bath at 80° F. Reticulation was then found to depend upon the temperature of the wash water as follows:

Temperature	Reticulation
70° F.	None
80° F.	None
90° F.	Faint
100° F.	Strong

Instead of water, stronger and more definite results were obtained by an after-treatment with the following solution:

50 cc. 95 per cent Ethyl Alcohol
40 cc. 5 per cent Formaldehyde
110 cc. Water

In this case the following factors may have played a part:

1—Prehardened gelatine in the emulsion.

2—Tanning agents produced in development.

3—Excess swelling pressure in hot developer, etc., and particularly in washing.

That reticulation can be produced by the combined action of both a swelling or softening agent and a hardening or anti-swelling agent to restrain this is shown by the production of reticulation by the following combinations:

No.	Hardening Agent	Softening Agent
1.....	Tannic Acid	Acetic Acid
2.....	Quinone	Acetic Acid
3.....	Chromic Acid	Hot Water
4.....	Mercuric Iodide	Potassium Iodide

All of these combinations produce reticulation, but 1 and 2 have only a theoretical interest, as they are difficult to control. The other two pairs are more susceptible of control, although it must be emphasized that in any case the balance between hardening and softening agents must be delicately adjusted, and that the measure of control is limited. Further, the occurrence or production of reticulation is in a very large degree dependent upon the nature of the gelatine. The so-called "hard" gelatines tend readily to reticulation, while the "soft" ones only give transient signs of it.

An experiment on this point gave the following results:

Gelatine	Coating Per Cent	Reticulation in Potassium Mercuric Iodide
A-Hard	8	Strong, permanent
B-Hard	8	Strong
C-Soft	8	Very faint, transient
D-Soft	8	Very faint, transient
E-Soft	8	Very faint, transient

The following results were obtained with combinations of softening and hardening agents 3 and 4:

Chromic Acid and Hot Water—Chromic acid is, of course, a well-known hardening agent for biological tissues. Working with 8 per cent hard gelatine, machine coated on glass, a 10 per cent solution of chromic acid at 20° to 22° C., followed by washing with water at 56° C., was found to afford the best conditions.

Potassium Mercuric Iodide—The solution of mercuric iodide in potassium iodide known as Brücke's reagent was found to be a convenient strength for use. According to the formula for this, 120 g. of mercuric iodide are to be dissolved in a solution of 50 g. potassium iodide in 500 cc. of water, and the whole diluted to 1000 cc. We found, however, that under these circumstances only about 72.6 g. of mercuric iodide could be dissolved at room temperature; nor was this result much affected by heating to 50° C. It should be noticed that these quantities are near to those necessary for the double salt, $2KIHgI_2$ or K_2HgI_4. In this combination, the softening agent is the iodide, or more specifically the iodion, I^-, while the hardening or coagulating agent is the mercuric salt, or, again, the mercuric ion Hg^{++}. Attempts made to increase the proportion of mercury were without success. A saturated solution of potassium iodide at 18° to 20° C. was made, containing 128 g. of potassium iodide to 100 cc. of water, or 56.2 g. in 100 g. solution, which agrees fairly with the value 59 per cent at 20° C. given as the solubility in Landolt-Börnstein. This solution was saturated at 20° C. with mercuric iodide, taking up 64 g. In this the ratio of 2KI to HgI_2 is 0.69, whereas the actual double salt would call for 0.73. This solution was used as a saturated stock solution and Brücke's reagent is equivalent to 10 parts stock saturated plus 90 parts water.

Working with the 10 per cent saturated (Brücke's reagent) and hard gelatine, 8 per cent machine-coated, the following results were obtained:

Duration of Treatment, Minutes	Effect
2¾.....	Small pock marks about 1 mm. apart produced in 40 sec. followed by reticulation which was much lessened in drying.
3½.....	As before, but reticulation somewhat more persistent on drying.
5	As before, but with continued treatment reticulation became fainter and vanished on drying.
10	As before, but the whole surface finally softened and could not be dried, softening and running.
10	After treatment, this was chilled 15 min. on ice, then immersed for 2 min. in 3 per cent formaldehyde. This conserved the reticulation.

The formaldehyde after-treatment seems generally necessary with this agent to "fix" the reticulation. Using soft gelatine, 6 per cent solution machine-coated, and a wide range of concentration of the potassium mercuric iodide solutions, only slight and transitory reticulations were observed in the higher concentrations, giving way, however, to a general softening and liquefaction. Attempts to overcome this by preliminary hardening with formaldehyde were not successful. Prehardening with chrome alum showed better results. In the case of the mercury-potassium iodide combination, while it is not possible to increase the mercuric iodide ratio above a certain limit, other permanent or temporary hardeners may be added. In particular it was found that Brücke's reagent with the addition of 6 per cent of saturated Na_2SO_4 solution gave very fine, uniform reticulation.

Sodium sulfate used in the reticulation process makes the "grain" finer, while after-treatment with formaldehyde increases or conserves the depth of the wrinkles.

An important conclusion from these experiments is that apparently reticulation may start in more than one way. Thus with the Brücke reagent, and with chromic acid followed by hot water, reticulation proper was generally preceded by the appearance of small pock-like markings of about 0.2 to 0.3 mm. diameter. These would sometimes align themselves in "streaks," and in any case seemed the foci of the subsequent reticulation. On the other hand, in the reticulation produced by the use of hot water after development and fixation, these initial markings did not appear.

Effect on the Silver Image

It is noteworthy that when the reticulating film contains developed silver particles—as in negatives after fixation—there is an apparent migration of the silver particles, the ridges being denser, the valleys much less dense or even quite clear.

The question arises, whether reticulation is simply a puckering of a sheet grown larger by lateral dilation, larger than the support boundaries, but retained on this by local adhesion, particularly at the edges, as is indicated in Fig. 4, or is a mosaic-like alteration of hardening and softening effects, the ridges being more swollen, the valleys more tanned, as suggested by Fig. 5.

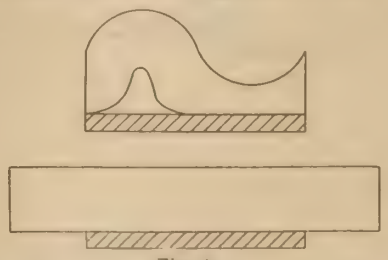

Fig 4.

It is evident that in the first case the excess in the ridges is simply due to the total thinning (*by the lateral dilation*) plus local thickening due to folding of the increasing sheet. In the other case, the greater density in the ridges would be due to an actual migration of silver due to tension, similar to that occurring on the drying of moisture spots, when the tension in drying softens the gelatine and forces the particles into the periphery of the spot. This effect is shown in Fig. 6, a drawing made by Mr. M. B. Hodgson from microscopical observations. In the latter case we should have in reticulation a great and increasing number of microscopic replicas of such "moisture spots," tending to run into each other and form one system, like cracks in a drying mass.

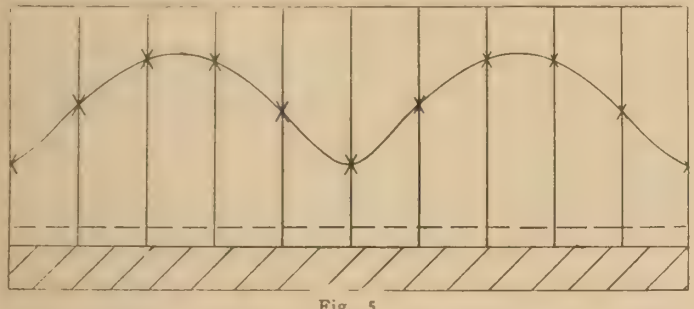

Fig. 5.

The theory of alternate softening and hardening, or of differential swelling, couples up readily with the fact already noticed that in many cases reticulation starts from a number of isolated points. When softening and tanning agents are present together in a gelatine gel, a certain amount of selective adsorption and differential diffusion will occur. A molecule or ion having a tanning action will tend to be adsorbed or fixed *in situ*, and its own specific diffusion will be hindered. Molecules or ions having a softening action may modify the action on tanning agents, but their diffusion will be facilitated by their hydrating and softening action on the gelatine.

Fig. 6.

It is easy to see that we should have then a condition of rhythmic coagulation of the gelatine very similar to that shown in the well-known Liesegang rings. In this latter case, when two salts which react to form a precipitate are allowed to diffuse together through a gelatine gel, the precipitate, such as silver chromate or silver halide, is not deposited uniformly, but rhythmically, in alternate rings or layers.

Actually it is observed that reticulation generally starts in one or more regions and fills up by the spread of these; in some cases from isolated foci. It seems then that reticulation in its earliest stage involves something like the nucleation of a crystallizing solution. In such a solution, crystallization may start either at nuclei already present in the solution or by the formation of new ones, but in the latter case there is required a higher degree of supersaturation for crystallization to start. At what point in such solution or melt the first nuclei appear is a matter of pure chance and it is apparently much the same with the start of reticulation.

The Connection Between Reticulation and the "Graininess" of Negatives

In one important case where it is very probable that incipient reticulation is at work, foreign nuclei are available. This is in the case of the ordinary development of a photographic emulsion.

It is known that, apart from differences in emulsion, different developing agents and treatments affect the "graininess" of the developed image. By this is not to be understood the elementary plate grain, but such clumping in second order aggregates as is liable to be objectionable in projection. This granulation depends upon development, and in the same way, resolving power depends upon development and the developer[1]. It is hardly to be doubted that we have in this case a selective adsorption and differential diffusion of developers, producing what amounts to incipient reticulation, nuclei being formed by the developed silver particles, with their tendency to adsorb the colloidal reaction products of development, which have tanning or coagulating properties. Consideration of the great change in the swelling equilibrium shown on passing from an alkaline to an acid condition (Fig. 2) shows also that the operations subsequent to development are very liable to develop still further any sub-microscopic reticulation, and again to coarsen the "grain" of the image. It is hoped to follow this up experimentally when time permits, instruments having been devised for measuring both granularity and minute swellings.

Research Laboratory,
Eastman Kodak Company,
Rochester, N. Y.

[1] K. Huse, "Photographic Resolving Power," Jl. Optical Soc. Amer. 1 (1918), 119.

The Sun-Light Arc

By J. Justice Harmer

FROM time to time, we hear it said by producers, directors and cameramen, that while the Sun-Light Arc is a beautiful Light with an immense volume and value of color, having all the wonderful effects of pure sun-light, that it is good for exterior lighting only.

This wonderful Sun-Light Arc that illuminated Madison Square Garden, can also be used in a small set and for close-ups, with most wonderful artistic effects. This light can be shaded or directed from one source into many directions.

It is not necessary to use other lights for diffusing this light in either small or large sets. For this reason the volume of light is so vast that by placing a shutter hood over the face of the lens of this light, would cut out every particle of light. But having eight shutters on this hood that work independent of each other, these shutters can be opened at several different angles in order to direct a certain quantity of light on the subject desired or on a number of subjects at the same time.

The Sun-Light Arc Company extends an invitation to all producers to visit the Sun-Light Arc Company's office, and have their cameraman and director direct a scene in this small studio, which is 12 x 38, and make a test of close-ups and the various gradations of light obtained through this method of illumination.

It is bad policy to rely on hearsay. Test and give yourselves a practical demonstration of the workings of this light, and the results that are proven to you by this test, will be such as to forever set all your doubts aside as to the efficiency of the Sun-Light Arc, in all kinds of lighting effects; interiors or exteriors.

Call up or write and make an appointment when you would like to make tests in our studio. Some of the illuminating successfully accomplished with most pleasing photography: Hotel Biltmore, M. P. D. C. Ball, 2 lights. Hotel Astor, 2 lights, Annual Pageantry Ball, showing 300 couples dancing. Metropolitan Opera House, 2 lights, used by Famous Players in Caruso picture.

Cue Sheets Latest Hits | Music | Musical Equipment

What Is a Real Music Cue Sheet?

THE importance of appropriate music for the motion picture is an established factor, and there is no necessity to dispute this matter. The enormous variety of subjects presented on the screen, the wealth of possibilities from a musical standpoint, and the acknowledged increased effectiveness added to a motion picture through appropriate music, was and is the only factor that has created the so-called music cue sheet.

I firmly believe that many musicians or orchestra leaders playing pictures are capable of compiling music cues, providing a chance is given to them to view the picture ahead of the opening performance. This was the first reason for music cues—briefly to acquaint the leader with the character of the picture he was to interpret with his music in the event of him being unable to see the picture before the performance.

Such music cues, however, as designed by the average theatre musician are of course only of use to himself. Many display excellent thoughts and ideas and are worthy to be noted and commended upon, but the question is "Are these men as a body capable of serving the film companies so that these cue sheets can be duplicated and distributed as a guide to all musicians?" To condemn the work of these men is quite a risky statement unless some reasons are set forth which will sufficiently convince my readers on this subject.

The theatre musician compiling the cue sheet for his own particular requirements is bounded by his library. Whether it be large or small, it always consists of music which he personally approves of. In other words, no musician will add to his library a composition which he does not like. Again the average musician is bound to restrict his library to the particular instrumentation he is using and furthermore to the grade or ability of his men. Hence, what would be the good of a cue sheet suggested by a man whose orchestra consisted of a mediocre quintette? His ideas must naturally be confined and hampered by his own scope.

The principal requirement of a man who sets music to pictures is EXPERIENCE, not only as a musician, but experience from a librarian's angle. In other words, he must be acquainted with every publication on the market irrespective of whom the publisher may be. He must know where it can be obtained, what instrumentation it is published for, whether it is solely practical for the large combinations, or so cued that is adaptable for the lone pianist or even violin and piano. This is the vital requisite which so few men engaged today in preparing music cue sheets possess.

We reiterate that a musician's cue sheet consists in every instance of music which he has accumulated and reflects his personal tastes and in the majority of instances is totally unsuited to meet the requirements of any instrumental combination from the lone pianist to grand orchestra.

To review the work of those men who are, we might say, professional cue sheet writers or musical experts for the film, there are only two whose work stands out and conclusively proves their practical and artistic worth.

In order to substantiate this claim, we would like to acquaint our readers with the following facts. Both these men have been associated with almost every important production. Their names have been time and again used as part of an advertising campaign. The leading film companies of today after consulting reputable leaders throughout the country are placing their work in the hands of these men. Both of them are musicians of repute and experience. One was associated with the house of Carl Fischer for over ten years and the other established the Motion Picture Department of G. Schirmer and has since been responsible for placing upon the market a series of Incidental music which has been recognized as revolutionizing film interpretation.

The experience which these men have gained cannot be duplicated by any other man claiming to be a musical film expert. By this statement we solely mean that they have the experience and ability to compile such a cue sheet of material that is available, practical for all combinations, and is not confined by personal tastes or limitations.

All musicians are aware that time and again the music which has been suggested by certain so-called experts can never be obtained for the combinations they desired, and as a glaring example, a certain ballad was suggested and when an effort was made to obtain same from the publisher, it was then learned that it was for voice only. Nevertheless, the gentleman had suggested it as the THEME for the picture to be played by the orchestra solely because he liked the ballad and made an orchestration for his own use, not even taking the trouble to find out whether it was published for orchestra or not.

Another example of gross incompetence in the preparation of musical cue sheets has just come to hand in Douglas Fairbanks's latest picture "HE COMES UP SMILING." It is suggested at the opening of the picture that "MARCH BIZZARRE," by Walter Simon, be played for nine minutes. This composition consists of about eighty measures, the tempo being an allegro 2/4 which would possibly take about one minute and a quarter to play. Still we are told to play it for nine minutes. Later in the picture we are to repeat it for four and a half minutes and again for six and a half minutes. The projection of the entire picture is fifty-four minutes, so that we shall practically have twenty minutes of "March Bizzarre," or play this number nearly twenty times during the performance of one production. Such is another example of why these pseudo professional music cue experts should be eliminated. It is logical to surmise that the gentleman who made this suggestion was not even acquainted with the length of this number, but perhaps might have heard it played at some time or other, thought it was a good composition and took a chance and stuck it in.

The majority of those compiling music cues are daily, like the horse race sport, taking chances, suggesting music from a catalog without having the ability, knowledge or opportunity of acquainting themselves with the compositions, and hence tearing down instead of building up an absolute requirement in the film industry, the association of good music with good pictures.

"Nipponese" Published by Fischer

"NIPPONESE," the Japanese dramatic theme writer for Sessue Hayakawa by Joseph O'Sullivan, Director of Music Service of Mutual, will be published by the Carl Fischer Music Publishing Co. of New York. Orchestrations, both full and small, will be available at an early date.

The piano transcription of two movements of this theme was used as a special insert with the press-book issued by Mutual on "His Birthright," the first Hayakawa Production. That this service was appreciated by exhibitors throughout the country was evidenced by the numerous letters received by Mutual requesting that orchestrations of the theme be sent without delay.

On account of the lack of characteristic Japanese music of dramatic mood, these dramatic themes should find a place in the library of every orchestra making a sincere effort to interpret motion pictures.

"Nipponese" was dedicated to Sessue Hayakawa by the composer, who has completed a Japanese Elegy, scored for full orchestra, which will be published in the near future.

Review of Latest Compositions

1—"Kathleen," an allegretto, by S. M. Berg, might aptly be described as a surprise waltz. The first movement is marked molto lento and is constructed similar to the recognized form of French waltzes. There is a pleasant surprise which occurs in the second movement and the trio from which the composition derives its name. The counter-point in the opening movement is of considerable interest to the musicians. Played in straight tempo, it is an excellent dancing waltz, and with the markings noted, an entertaining concert number. It is also published for piano solo. This can be obtained from Belwin, Inc.

2—"Prudence" (Entr' acte) by Ernst Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the photoplay. A melodious number throughout. (Published by J. W. Stern, 102 W. 38th St., New York City.)

3—"Source dans Le Desert," Idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published, and this new Orientale for piano is worthy of them. It is one of those exotically colorful bits of Eastern impressionism which, without making too great demands technically, allows intelligent interpretation and a skillful use of the pedals on the part of the pianist to secure a maximum of effect. (Published by G. Schirmer, 3 E. 43rd St., N. Y. City.)

4—"Love's Melody" (Reverie) by Shannon. A charming slow movement with a most delightful melody, most appropriate for love scenes. (Published by Vandersloot.)

5—"Astralita Serenade," by Mabel A. Whaley. A number which deserves to be owned by any orchestra leader or piano player. (Published by the Red Star Music Co., Red Star, Ark.)

6—"After the War Is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number which in its typical march rhythm is a sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)

7—"Over the Top, Boys." Patriotic march by S. M. Berg, found for its origin the well known adage, "Necessity is the mother of invention." When the musical expert made the score for the picture "Over the Top," in which Arthur Guy Empey starred, he found it necessary for the latter to have an original theme and so the above was created, which is an excellent allegro, march theme, portraying plenty of enthusiasm and whole-hearted action to characterize the daredevil, Empey. (Published by Belwin, Inc., Columbia Thea. Bldg., New York City.)

8—"Harbor of Dreams," Reverie, by J. R. Shannon. A composition opening with a melodious "¾ espressive movement," finishing with an exceptionally fine trio—most appropriate for love themes. (Vandersloot Music Co., Williamsport, Pa.)

9—"When the Yanks Come Marching Home." One-step by Jerome and Furth. A worthy song to go with our great hit, "Over There." A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)

10—"Dramatic Recitative," by Sol P. Levy. One of the finest compositions recently published for heavy and dramatic situations. (Cinema Music Co., Columbia Thea. Bldg., New York City, or Belwin, Inc.)

11—"At the Yankee Military Ball," fox-trot, by Harry Jentes. The most popular and most often requested fox-trot and exquisite dance number which every music lover will appreciate. (Leo Feist, 44th St., N. Y. City.)

12—"Blue Devils," by Sol P. Levy. One of the finest French patriotic marches that has ever been published. It is full of timely enthusiasm determination, courage and Victory! (Published by Belwin, Inc., Columbia Theatre Bldg., 47th St. and 7th Ave., N. Y. City.)

Chicago House Buys Bartola

IT was announced this week that the Bartola Musical Instrument Company, of Chicago, has sold a large Bartola to A. Zilligen, Jr., of the Rosewood theatre, Chicago, and it is taking the place of a five-piece orchestra. The Bartola Company also sold a Bartola new style Grand to Neal Duffy, of Appleton, Wis. The latter is installing his instrument to take the place of a six-piece orchestra which he has had in his theatre for several years.

"UNDER THE GREENWOOD TREE"

(Elsie Ferguson—Artcraft)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Under the Greenwood Tree" (An Old English Ballad), by Arne

(The words of this song distinctively appear on the screen and no substitution should be made).

1—Theme (45 seconds) at screening.

2—Continue as "Harp Solo" (50 seconds) until—T: "Money and social convention."

3—"Sleeping Rose" (Melodious Valse Lento) by Borch; T—"Mary had one true friend" (2 minutes, 5 seconds) until—T: "From Baidbridge."

4—Intermezzo (Melody Moderato) by Huerter (1 minute, 20 seconds) until—T: "The old family lawyer."

5—"Capricious Annette" (Melodious Capricious Allegretto) by Borch; T—"And turn my merry" (2 minutes, 30 seconds) until—T: "Madam, the whole."

6—Continue pp (50 seconds) until—T: "The only man in the."

7—"Gypsy Serenade" by Jerwitz (1 minute, 30 seconds) until—T: "Freedom existed."

8—"Three Graces" (Allegro Intermezzo) by Herman (1 minute, 20 seconds) until—S: Big limousine in view.

9—"Gypsy Rondo" (Characteristic) by Haydn; S—Camp of gypsies (2 minutes, 10 seconds) until—T: "We can sell it."

10—Impish Elves (Capricious Intermezzo) by Borch) (1 minute, 30 seconds) until—T: "Mary's new plans."

11—Theme (1 minute, 30 seconds) until—T: "Next day, Mary."

12—"Frills and Furbelows" (Rondo Rococo) by Crespi; S—Flash-back to gypsies (1 minute, 5 seconds) until—T: "Mary with the magic."

13—Sinister Theme, by Vely (55 seconds) until—S: Gypsy sneaking around wagon.

14—"Scherzetto" (from "Symphonette Suite") by Berge; T—"The suitors brought"; T: "Fair Queen, we are" (4 minutes, 45 seconds) until—T: "After all there is."

15—"The Joker" (Characteristic Comic March) by Lake (1 minute, 35 seconds) until—T: "But polished manners."

16—Theme (2 minutes, 50 seconds) until—T: "At last the man."

17—"Poppyland" (Characteristic Allegretto) by Kiefert; T—"We have found that van" (2 minutes, 45 seconds) until—T: "My mermaid I have."

18—Comedy Allegro, by Berg; T—"I need a stick" (2 minutes, 15 seconds) until—T: "You are as heartless."

19—Theme; T—"You see what your"; T: "You are welcome" (2 minutes, 35 seconds) until—T: "I am only a wandering."

20—"Gypsy Love" (Waltz) by Roberts; T—"Eve offered Adam" (2 minutes, 15 seconds) until—T: "I just took them."

21—Theme; T—"We can get her and the jewels" (2 minutes, 40 seconds) until—T: "This is not the life."

22—"Babillage" (Characteristic Caprice Moderato) by Castillo; T—"There is one thing I ought" (2 minutes, 5 seconds) until—T: "Just Mary."

23—Sinister Theme, by Vely (2 minutes, 50 seconds) until—T: "And now I've made."

24—Hurry No. 2, by Leby (Holf Reel Hurry) (2 minutes, 20 seconds) until—S: Lord fighting the gypsies.

25—"Valse Moderne" (Melodious Valse Lente) by Rosy; T—"With recovered calm" (3 minutes, 5 seconds) until—T: "Don't you really know."

26—Theme ff (2 minutes, 30 seconds) until—T: "I am that very poor"—until END.

THE BARTOLA

Balaban & Katz of the Riviera and Central Park Theatres, Chicago, say every wide awake exhibitor should have a Bartola. Investigate it. Send for catalogue.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

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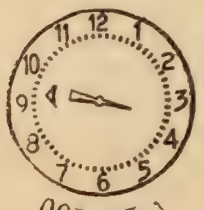


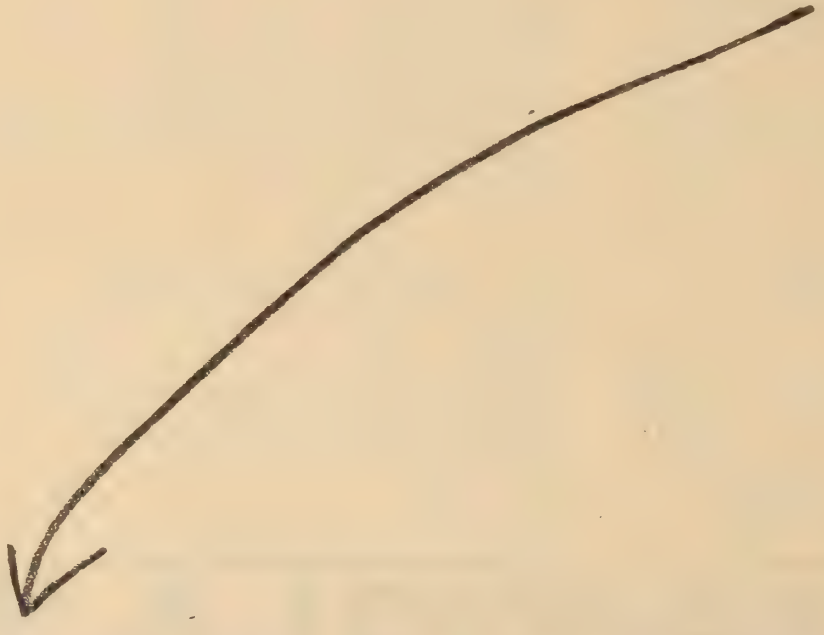
Motion Picture News
New York

Gentlemen;-

Let me express my appreciation of the "Plan Book" department of the News. It is the most splendid aid ever offered for the intelligent billing of pictures.

Yours truly,

Geo. A. Bleich



Just One Reason Why Motion Picture News Dominates the Field

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 1, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ANGEL CHILD (HODKINSON) KATHLEEN CLIFFORD (SEPT. 9).....SEPT. 7
"Pleasing light entertainment in this picture."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) JUNE ELVIDGE (OCT. 7).....OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."
Consensus—"General satisfaction."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH (OCT. 6).OCT. 19
"Story above average but plot lacks body; intelligent handling.—M. P. News.

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."—M. P. News.
Exhibitor Comment—"Good picture but business was poor."
Consensus—"Excellent picture with good drawing power under normal conditions."

BEHIND THE LINES IN ITALY (KLEINE) OFFICIAL (OCT. 7).....OCT. 5
(Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."
Consensus—"Satisfactory propaganda film."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career.—M. P. News.

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.

BONNIE ANNIE LAURIE (FOX) PEGGY HYLAND (SEPT. 1).....SEPT. 28
"This will please although story is pathetic."—M. P. News.
Exhibitor Comment—"Did not please." "Did not even get film rental. This star is a loser." "Picture satisfactory." "Better than average program picture but epidemic has made accurate estimate of business impossible. Best work star has done yet."
Consensus—"A satisfactory picture but with no great drawing power."

BORDER RAIDERS, THE (PATHE) BETTY COMPSON (OCT. 6).....OCT. 5
"A winner for those who favor melodramas."—M. P. News.

BORDER WIRELESS, THE (ARTCRAFT) W. S. HART (OCT. 6).....OCT. 12
"This picture will surely add to star's popularity."—M. P. News.

BORROWED CLOTHES (JEWEL) MILDRED HARRIS (NOV. 18).....NOV. 2
(Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.

BRAZEN BEAUTY, THE (BLUEBIRD) PRISCILLA DEAN (SEPT. 9).....SEPT. 21
"This is truly a splendid production."—M. P. News.
Exhibitor Comment—"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down Priscilla, there's a good girl."
Consensus—"Excellent production with big drawing possibilities if properly exploited.

BURDEN OF PROOF, THE (SELECT) MARION DAVIES (SEPT, 9).....SEPT. 21
"A modernized 'Sardou's Diplomacy' of average value."—M. P. News.

BY HOOK OR CROOK (WORLD) CARYLE BLACKWELL (SEPT. 16).....SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News.

BY THE WORLD FORGOT (VITAGRAPH) NOVA-GLENDON (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News.

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT. 19
(Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power."
Censensus—"Satisfactory production but theme has no great drawing power."

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23)..OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business."
Consensus—"A pleasing, entertaining picture with average drawing power."

DAUGHTER ANGELE (TRIANGLE) PAULINE STARKE (AUG. 25).....SEPT. 7
"Just an average program picture with some good twists."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'."—M. P. News.

DIPLOMATIC MISSION, A (VITAGRAPH) WILLIAMS (SEPT. 30).....OCT. 5
"A fast one with a zippy hop to it."—M. P. News.
Exhibitor Comment—"A big piece of cheese. No plot and no business puller."
Consensus—"Entertaining picture with only one bad report."

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....OCT. 5
"A clean picture that should please star's followers."—M. P. News.
Exhibitor Comment—"Good picture. Poor business." "Average." "Excellent picture. Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good. Big business."
Consensus—"Most excellent production with strong drawing powers."

Exhibitors' Own Box Office Reports

EVERYBODY'S GIRL (VITAGRAPH) ALICE JOYCE (NOV. 18) ..... OCT. 26
"A corking good picture which should have universal appeal."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24.....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.

FLOWER OF THE DUSK (METRO) VIOLA DANA (AUG. 19).SEPT. 7
"Strong dramatic quality but morbid touch hurts."—M. P. News.
Exhibitor Comment—"Average picture." "Give us more pictures like this, pleasing, well handled." "Viola Dana is fine but the pictures they put her in are holding her back." "Well acted but too morbid." "Big, extra big and average respectively in three day run." "Not her best."
Consensus—"Excellent picture but very heavy. Star draws fine business."

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) .....OCT. 26
(Seven Parts)
"One of star's best, combining art and entertainment."—M. P. News.

GIRL OF TODAY, THE (VITAGRAPH) CORINNE GRIFFITH (SEPT. 23) .....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.

GIRL WHO CAME BACK, THE (PARAMOUNT) CLAYTON (SEPT. 8) .....SEPT. 7
"A clean, entertaining, crook play, with action and suspense."—M. P. News.
Exhibitor Comment—"Pleasing, with a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star." "Very good, all pleased, big business."
Consensus—"A good picture with average drawing power."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HODKINSON) GLAUM (OCT. 14) .....SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) CLAIRE ANDERSON (SEPT. 29) .....OCT. 19
"A spy subject that should give satisfaction."—M. P. News.

GREEN GOD, THE (VITAGRAPH) MOREY-BLYTHE (SEPT. 2) ..... SEPT. 7
"An ordinary idea handled in fine shape."—M. P. News.
Exhibitor Comment—"Very ordinary picture." "Fair program picture."
Consensus—"Fair picture with average drawing powers."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25).....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.

GYPSY TRAIL, THE (PARAMOUNT) BRYANT WASHBURN (NOV. 17) .....NOV. 2
"It will please but the star is somewhat lost."—M. P. News.

HEART OF RACHAEL, THE (HODKINSON) BARRISCALE (OCT. 14) .....OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.

HE COMES UP SMILING (ARTCRAFT) FAIRBANKS (SEPT. 15) ..... SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish influenza. Great cast. Good story. Will stand a return."
Conseusus—"A great picture with extraordinary drawing powers under normal conditions."

HER COUNTRY FIRST (PARAMOUNT) VIVIAN MARTIN (SEPT. 22) .....SEPT. 14
"A comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)...NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.

HOBBS IN A HURRY (AMERICAN-PATHE) RUSSELL (OCT. 6) .....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) MONROE SALISBURY (NOV. 18) .....OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.

HUN WITHIN, THE (PARAMOUNT) DOROTHY GISH (SEPT. 8) ..... SEPT. 7
"A spy melodrama done in the usual manner."—M. P. News.
Exhibitor Comment—"A great picture." "Splendid big 10 per cent production." "Big money getter. Do not feature title." "Good, but too many German pictures are now being offered."
Consensus—"Excellent production and big drawing power where theme has not been overdone."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

ITALY'S FLAMING FRONT (FIRST NATIONAL) OFFICIAL (SEPT. 1) .....SEPT. 7
(Six Parts)
"Exploit this right and you have a big winner."—M. P. News.
Exhibitor Comment—"Went big solid week." "Splendid picture. Went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture.
Consensus—"Remarkable picture and big drawing power when properly exploited."

JAPANESE NIGHTINGALE, A (PATHE) FANNIE WARD (SEPT. 22) ..... SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business."
Consensus—"Excellent production with good drawing powers."

JOHANNA ENLISTS (ARTCRAFT) MARY PICKFORD (SEPT. 29) .....SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
"A comedy drama that sums up as average."—M. P. News.

KAISER'S FINISH, THE (WARNERS-STATE RIGHTS) NOV. 17) ..... OCT. 26
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT. 16).OCT. 5
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house."
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDWYN) KENNEDY (SEPT. 23) ..... OCT. 19
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV. 18).OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed."
Consensus—"Satisfactory picture with very good drawing powers."

LAUGHING BILL HYDE (GOLDWYN) WILL ROGERS (SEPT. 30) ..... OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photography and best of all, good business."
Consensus—"Fine production with very good drawing power."

LAW OF THE NORTH, THE (PARAMOUNT) RAY (SEPT. 23) ..... SEPT. 21
"Literally speaking, this a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF WESTERN STARS, THE (UNITED) DUSTIN FARNUM (NOV. 17).....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) GLORIA JOY (NOV. 18) ..... OCT. 19
"Picture is not up to star's past performances. Story handicaps."

LOVE'S LAW (MUTUAL) GAIL KANE (SEPT. 15).....SEPT. 7
"Average because fine acting of star is handicapped by poor story."—M. P. News.
Exhibitor Comment—"Fair picture. Good bits throughout picture. Miss Kane liked here. Slowed up on third day." "Average business for two days." "Average business."
Consensus—"Just a fair picture with average drawing powers."

LURE OF LUXURY, THE (BLUEBIRD) RUTH CLIFFORD (OCT. 7) ..... OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News.

And Index to The Complete Plan Book

MAKE BELIEVE WIFE, THE (PARAMOUNT) BILLIE BURKE (NOV. 17) ..... NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.

MAN FROM FUNERAL RANGE, THE (PARAMOUNT) REID (OCT. 6) ..... OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.

MANTLE OF CHARITY, THE (AM.-PATHE) FISHER (NOV. 17) ..... OCT. 12
"A good clean farce that should please everyone."—M. P. News.

MARRIAGE (SHERRY-GENERAL) CATHERINE CALVERT (NOV. 18) ..... NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGE RING, THE (PARAMOUNT) ENID BENNETT (AUG. 26) ..... SEPT. 21
"Just another 'Spy' drama not to be taken seriously."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13)..OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)...OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MIRANDY SMILES (PARAMOUNT) VIVIAN MARTIN (NOV. 25) ..... NOV. 9
"Star upholds tradition by making another good one."—M. P. News.

MR. LOGAN, U. S. A. (FOX) TOM MIX (SEPT. 8).....SEPT. 28
"Picture will prove very satisfactory, especially to Mix fans."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Very good western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children but women were not interested. Good picture." "Some picture, Boys." "Mix is made if they give him productions like this. Broke house records."
Censensus—"Most excellent production with very strong drawing powers, sure to please."

MODERN LOVE (UNIVERSAL) MAE MURRAY (SEPT. 9)..SEPT. 14
(Six Parts)
"A good picture that should entertain any kind of an audience."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business."
Consensus—"Excellent picture with strong drawing powers."

MONEY ISN'T EVERYTHING (AM.-PATHE) FISHER (SEPT. 28) ..... SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has not been equalled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

MYSTIC FACES (TRIANGLE) JACK ABBE (SEPT. 8).....SEPT. 14
"Ranks among best Triangles. Clean, wholesome, and suitable for all."—M. P. News.

NYMPH OF THE FOOTHILLS, A (VITAGRAPH) LESLIE (SEPT. 9) ..... SEPT. 14
"Well constructed melodrama that will appeal to all classes."—M. P. News.

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic."
Consensus—"A production of fast action and star that draws them in."

OUT OF A CLEAR SKY (PARAMOUNT) CLARK (SEPT. 15)...OCT. 5
"This attraction is worth an extended engagement."—M. P. News.
Exhibitor Comment—"Good." "Went good. Average business for three days." "Big business to average in four-day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and good star wasted in this production. 'Fatty' saved the day for us." "Good picture." "Clark a favorite but picture not up to her usual standard."
Consensus—"A good picture with drawing power better than average."

PALS FIRST (SCREEN CLASSICS-METRO) LOCKWOOD (OCT. 13) ..... OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.

PECK'S BAD GIRL (GOLDWYN) MABEL NORMAND (SEPT. 9) ..... SEPT. 28
"Star appears in the kind of subject that exhibitors have demanded."—M. P. News.
Exhibitor Comment—"Pleased. Drew better than her previous picture. Just the type of picture for her." "Star good. Support poor." "Well liked." "Average business for three days." "This is Mabel's type of picture but she needs a couple of more good ones to live down some of the others. 'Flu' hurt business."
Consensus—"Excellent production with good drawing powers."

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRISONERS OF THE PINES (HODKINSON) KERRIGAN (SEPT. 16) ..... SEPT. 14
"This is just a clean average picture."—M. P. News.

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13)..OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary."
Consensus—"Excellent production with big drawing power."

PRUSSIAN CUR, THE (FOX) MIRIAM COOPER (SEPT. 1)..SEPT. 7
(Seven Parts)
"A good production that will please American audiences."—M. P. News.
Exhibitor Comment—"Admission increased from twenty-five to fifty cents. Turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen." "Good money getter under normal conditions. People still afraid of 'Flu.' Never heard more applause in house on any picture."
Consensus—"Good topical production with big drawing powers in most sections."

QUEEN OF HEARTS (FOX) VIRGINIA PEARSON (SEPT. 15)..OCT. 5
"Morder gives basis for strong dramatic picture."—M. P. News.

QUEEN OF THE SEA (FOX) KELLERMANN (SEPT. 1).....SEPT. 14
"Beauty—of form and nature—shown here aplenty."—M. P. News.
Exhibitor Comment—"Usual Kellerman stuff, same as her other two pictures. Fine photography, etc., that lets it out. Only average business."
Consensus—"Good production that draws big in most sections."

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT. 13).OCT. 5
(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.

RECKONING DAY, THE (TRIANGLE) BELLE BENNETT (NOV. 17) ..... NOV. 2
"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) MAY ALLISON (SEPT. 23) ..... OCT. 12
"The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—"Average business three days."
Consensus—"Just fair as a picture with just about average drawing powers."

RIDERS OF THE PURPLE SAGE (FOX) WM. FARNUM (SEPT. 1) ..... SEPT. 21
(Seven Parts)
"This picture will surely appeal to those who like Western photoplays."—M. P. News.
Exhibitor Comment—"One of Farnum's best." "Extra big four days." "Great. Extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything; story, star, director, photography and punch. Wonderful." "Well liked." "Opened average and closed extra big in four days' run. Appeals to young and old." "Farnum is at his best and picture more than pleased. It was a great picture."
Consensus—"A most excellent and unusual production with wonderful drawing powers."

ROAD TO FRANCE, THE (WORLD) CARLYLE BLACKWELL (OCT. 14) ..... OCT. 12
(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so."
Censensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13).....NOV. 2
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.

ROSEMARY CLIMBS THE HEIGHTS (AM.-PATHE) MINTER (OCT. 13) ..... OCT. 26
"Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—"Fine picture to big business."
Censensus—"Excellent picture with very good drawing power."

RULING PASSIONS (SCHOMER-STATE RIGHTS) JULIA DEAN (NOV. 17) .....OCT. 12
"Touching moments and excellent handling make this a winner."—M. P. News.

SALOME (FOX) THEDA BARA (SEPT. 1).....OCT. 19
(Eight Parts)
"Spectacular and dramatic super-production."—M. P. News.
Exhibitor Comment—"Average business four days. Bara not drawing any more."
Consensus—"Extraordinary production drawing tremendously in most sections."

SECRET CODE, THE (TRIANGLE) BARNEY SHERRY (SEPT. 8) ..... SEPT. 14
"Not a bad picture. It entertains under a handicap."—M. P. News.

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
"Interesting plot. A crook story that should not fail to please."—M. P. News.

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16).....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) PRISCELLA DEAN (DEC. 2) ..... NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHARLIE CHAPLIN (OCT. 20) .....NOV. 2
(Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.

SILENT WOMAN, THE (METRO) EDITH STOREY (SEPT. 2).SEPT. 14
"Star gets good opportunity in strong drama."—M. P. News.

SOCIETY SENSATION, A (BLUEBIRD) CARMEL MYERS (SEPT. 23) ..... SEPT. 28
"A clean light romance comedy that should please generally."—M. P. News.

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30) ..... SEPT. 28
(Six Parts)
"Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
Consensus—"Excellent picture with drawing powers above the average."

SPORTING LIFE (TOURNEUR-FAMOUS PLAYERS-LASKY) DEC. 1) ..... SEPT. 28
(Seven Parts)
"A powerful film classic with all the tense dramatic elements."—M. P. News.

SQUAW MAN, THE (ARTCRAFT) ELLIOTT DEXTER (DEC. 15) ..... NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.

STRANGE WOMAN, THE (FOX) GLADYS BROCKWELL (DEC. 8) ..... OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LILA LEE (OCT. 13) ..... OCT. 19
"Story on old theme not suited for star."—M. P. News.

SWAT THE SPY (FOX) JANE AND KATHERINE LEE (SEPT. 29) ..... OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIVERSAL) DOROTHY PHILLIPS (SEPT. 23) ..... SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment."—M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture."
Consensus—"A most excellent production with very strong drawing powers."

TEMPLE OF DUSK, THE (HAWORTH-MUT.) HAYAKAWA (OCT. 13) .....OCT. 5.
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business."
Consensus—"Good picture with satisfactory drawing power."

THAT DEVIL BATEESE (BLUEBIRD) SALISBURY (SEPT. 2) ..... SEPT. 7
"Clean and strong and full of heart interest."—M. P. News.
Exhibitor Comment—"Big business. One of Salisbury's best."
Consensus—"Strong picture with big drawing power."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)....OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

THREE MOUNTED MEN (UNIVERSAL) HARRY CAREY (OCT. 7) ..... OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)...NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TILL I COME BACK TO YOU (ARTCRAFT) WASHBURN (AUG. 26) ..... SEPT. 7
"Bully. It's great. Will play on every emotion."—M. P. News.
Exhibitor Comment—"A great picture and one of Director De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture directer ever made. Class this as a super-production." "Great" "Here is a dandy. Grab it." "Big picture." "Very fine production." "Extra big on three-day run."
Consensus—"Remarkable production with tremendous drawing powers."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14)...OCT. 19
"A pleasing heart interest drama with star in dual role.——M. P. News.

TO HIM THAT HATH (WORLD) MONTAGU LOVE (SEPT. 23) ..... SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) MARIE WALCAMP (DEC. 2) ..... NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) WALLACE REID (DEC. 8) ..... NOV. 16
"Too much talking and posing in this picture."—M. P. News.

T'OTHER DEAR CHARMER (WORLD) LOUISE HUFF (SEPT. 16) ..... SEPT. 7
"A romantic drama that will surely please."—M. P. News.
Exhibitor Comment—"Very good picture. New star for our house." "Average."
Consensus—"Very pleasing picture, getting more than average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

TURN OF THE WHEEL, THE (GOLDWYN) FARRAR (SEPT. 2) ..... SEPT. 14
"A thrilling murder mystery with good settings, etc."—M. P. News.
Exhibitor Comment—"Held out very well for long run." "Excellent picture, should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high-class down town house." "A piece of cheese." "Good picture, didn't draw."
Consensus—"A strong production with big drawing powers in most sections."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1) .....NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30).OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.

UNTAMED (TRIANGLE) ROY STEWART (SEPT. 1).....SEPT. 7
"Star's pleasing personality puts ordinary Western story over."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MARY MAC LAREN (DEC. 2) ..... NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.

VELVET HAND, THE (BLUEBIRD) FRITZI BRUNETTE (SEPT. 30) .....OCT. 5
"This picture, based on revenge, will hardly have a universal appeal."—M. P. News.

VIVE LA FRANCE (PARAMOUNT) DOROTHY DALTON (SEPT. 15) ..... OCT 5
"A well constructed appeal to your patron's patriotism."—M. P. News.
Exhibitor Comment—"This is a dandy picture and pleased them all." "Patriotic drama fairly well liked." "A war picture that would have gone big a year ago." "Good picture." "Thrilling, well liked."
Censensus—"Excellent picture and good drawing card generally everywhere."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17).NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODKINSON) ANITA KING (OCT. 7) ..... OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) ENID BENNETT (OCT. 13) ..... NOV. 9
"A pleasing little picture that is clean."—M. P. News.

WHEN A WOMAN SINS (FOX) THEDA BARA (SEPT. 1)....SEPT. 28
(Seven Parts)
"Star in 'vamp' role that her followers want. Poor story."—M. P. News.

WHY AMERICA WILL WIN (FOX) BIG CAST (SEPT. 8)....SEPT. 21
(Seven Parts)
"Purely biographic, based on life of Pershing."—M. P. News.
Exhibitor Comment—"Poor business four days. People tired of war stuff." "Big business first day, average second and big business third day."
Consensus—"Fair picture with fair drawing power in some sections."

WOLVES OF KULTUR (W. P.-PATHE SERIAL) LEAH BAIRD (OCT. 13) .....OCT. 26
(Two Reel Episodes)
"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN OF IMPULSE, A (PARAMOUNT) CAVALIERI (SEPT. 29) ..... SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) EVELYN NESBIT (NOV. 17) ..... NOV. 2
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) ETHEL CLAYTON (NOV. 25) ..... NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) U. S. SAILORS (NOV. 25) ..... SEPT. 21
"Not dry. Absorbs your interest until the end."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"For Husbands Only" (Jewel-Mildred Harris)—"Better picture than title."

"Her Only Way" (Select-Norma Talmadge)—"Norma Talmadge well liked."

"Riddle Gawne" (Artcraft-Wm. S. Hart)—"Average business three days; influenza."

"Say Young Fellow" (Artcraft-Fairbanks)—"Good picture. Big business"

"Tarzan of the Apes" (First National)—"Good picture, extra big business."

"Fall of the Romanoffs" (First National)—"Fair picture, poor business."

"Kidder and Ko." (Pathe-Washburn)—"Fair picture, average business."

"Believe Me Xantippe" (Paramount)—"Good picture, average business."

"Over the Top" (Vitagraph)—"Good production, extra big business."

"Doll's House" (Artcraft)—"Fair picture, average to big business."

"The Bravest Way" (Paramount)—"Fair picture, poor business."

"My Four Years in Germany" (First National)—"Greatest ever. Extra big business."

"A Model's Confession" (Universal)—"Fair picture, poor business."

"Missing" (Blackton-Paramount)—"Fair picture, average to poor business."

"Still Alarm" (State Rights)—"Fair picture to average business."

"Sandy" (Paramount)—"Fair picture, poor to average business."

"Hit the Trail Holliday" (Artcraft-Cohan)—"Great picture, big business."

"Scarlet Road" (Fox)—"Well liked, fair picture. Average business." "Poor business after 'Flu.'"

"Triple Trouble" (Chaplin-Essanay)—"Very poor business after 'Flu.'" "Very ordinary, but big business. That's the answer."

"WOMAN"—MAURICE TOURNEUR

Artistic, Surely; But Maybe "Over Their Heads"

THAT this is an artistic production no one will deny. It is a tribute to the vivid imagination and untiring zeal of its creator, Maurice Tourneur.

Judged solely as an illustration of the technique and art of the motion picture it is a contribution worthy of unstinted praise. But, as explained in the Advance Review on page 2896, in the issue of November 9th, it is doubtful whether the story will prove popular. The story is episodic, and the theme consists in showing five arguments to convince the spectator of the bad influence of Woman, and a closing one in her favor.

Pretty women, beautiful scenes, and direction, which is that of a master, are the points that impress one during the seven reels of the production.—*P. S. Harrison.*

THE CAST

Prologue

The Woman.....Florence Billings
The Man.....Warren Cook

First Episode

Eve.....Ethel Hallor
Adam.....Henry West

Second Episode

Messalina.....Flore Revallies
Claudius.....Paul Clerget

Third Episode

Heloise.....Diana Allen
Abelard.....Escamillo Fernandez

Fourth Episode

Cyrene.....Gloria Goodwin
The Fisherman.....Chester Barnett

Fifth Episode

The Girl.....Fair Binney
The Officer.....Warner Richmond

Epilogue

The Woman.....Florence Billings
The Man.....Warren Cook

By Charles Whittaker.
Produced by Maurice Tourneur.

CATCH LINES

George Moore said: "We (men) forget women for a little while, when we are thinking about art, but only for a little while. The legitimate occupation of man's mind is woman."

Maurice Tourneur, producer of "The Blue Bird," "Sporting Life" and "The Whip," has turned his hand to an entirely different picture in "Woman." "Woman" is his contribution to screen literature just as "The Birth of a Nation" was Griffith's. There are few pictorial gems such as "Woman." Don't miss it.

Women! See yourselves as others see you. You are weak, wicked, frail, vain. You are exposed in "Woman."

It took courage to produce "Woman." Maurice Tourneur did it. You will believe him courageous after seeing "Woman."

"Woman" is destined to rank as a real screen epic. It was produced by Maurice Tourneur, master of his art. It is without a doubt the most beautiful picture even screened in any theatre.

AD TALK

Maurice Tourneur, that highly artistic director who gave us such fine pictures as "Sporting Life," "The Whip," "A Poor Little Rich Girl," with Mary Pickford, and the first series of Elsie Ferguson pictures for Artcraft, is the producer of "Woman," the feature which the ——— theatre will offer on ——— of ——— week. Let it be said here and now that "Woman" is by all odds the most unusual feature ever offered by the management of the ——— theatre. And it is unusual in more ways than one. Mr. Tourneur has taken for his principal character: woman. Woman from the beginning of the world to the present day. He has exposed the frailties and shown the power. He both condemns and praises.

It is not possible for us to relate the story here. Or stories, we should say. Such a task we will leave to the more artistic story teller, Mr. Tourneur. Beyond a doubt he has surpassed himself in striving for and achieving artistic effects. Some of the individual pictures in "Woman" are superior to those painted by the artist's brush. But it is not only in this respect that Mr. Tourneur has scored such a notable success with "Woman." In mass effect, in pageantry and in his conception of the vast enigma of the title, he has scored such a decisive record for himself that his name will go down in the annals of the films for all time.

In no small measure was Mr. Tourneur assisted by Charles Whittaker, who prepared the manuscript on which the picture was based, by a pair of cameramen who were able to secure the best of photographic effects and by a cast that is appreciative from first to last.

THE STORY

The opening episode of the picture is the oldest story of the world, the story of Adam and Eve. Eve tempted Adam and they ate of the apple, to be driven from the Garden of Paradise for ever more.

Next there is the less known, though vastly interesting story of Messalina, wife of Emperor Claudius of Rome. It is also Massalina, the woman, who caused the ruin of Claudius. After a riot of pleasure she takes another man to herself and literally snaps her fingers at Claudius. But there is retribution for her. Too weak to take her own life when so commanded by her husband and mother, she is pushed on the sword by the emperor's soldiers.

Again does woman, this time a woman of undoubted purity caused the downfall of a man. She is Heloise, he Abelard, sworn to the church. His vows are forgotten in pleasure.

And then there is fickle woman portrayed. Cyrene she is and married to a young fisherman of Brittany. But there is a longing in her heart for freedom, for something else than her rather dull married existence. And once while her husband is away she takes the form of a seal and joins the others in the water.

Woman's vanity is told in a story of Civil War times. A youngster in her teens hides a Union soldier, but when a Confederate officer, in search of the man, dangles a watch before her eyes she immediately points him out. She relents only after she has heard the shots of the firing squad.

But the woman of today is noble and heroic in the work of war.

ADVERTISING AIDS

PAPER:—Two one sheets; two three-sheets; one six-sheet; one twenty-four sheet. The Kraus Manufacturing Company will also provide effective scenes taken from production either in 30 x 40 size with easel back ($12.50 each) or 40 x 60 size with easel back at $22.50 each. This is the same type of material that Kraus provided on Maurice Tourneur's previous picture, "Sporting Life." The casing for the scenes is extra in each instance.

LOBBY DISPLAY:— Eight 8 x 10; eight 11 x 14; two 22 x 28. These stills are some of the best ever offered with any production.

NEWSPAPER CUTS:—Two one-column; two two-column; two two and a half-column; two three-column; one four-column.

Heralds or plates for heralds also supplied.

Two styles of slides.

(All advertising matter with the exception of paper can be secured from the Kraus Manufacturing Company.)

SUGGESTIONS

This picture demands high class, impressive exploitation. Don't try to get by with any stuff you might use on a howling sex picture. For advertisements for your lobby and front, we would suggest that you use just the title and the name of the producer. The former certainly will awaken curiosity in the passerby—in any passerby. It is a name that might imply anything and for this reason it might be well just to let it go at that. Curiosity will be aroused to such an extent that people will want to come in and see what it is all about. As for Tourneur's name, that certainly carries weight after all the magnificent things he has done for pictures.

In your lobby use stills of the picture which the exchange handling "Woman" will be ready to supply you. They will have a full line of these stills and as they are some of the most beautiful photographs ever made try to get a lot of them and make your display in this line as liberal as possible.

Your musical presentation will count a lot on this production. In MOTION PICTURE NEWS, issue of November 9, page 2846, you will find some

(Continued on page 3130)

One of the Stills Provided on the First Episode

"TELL IT TO THE MARINES"—FOX

If Your Patrons Like the Lee Kids This One Will Please Them

IF offerings starring the Lee children have pleased your patrons in the past, "Tell It To the Marines" will also please them. The little stars are made to portray the same kind of a mischievous nature, the same inclination for deviltry. Most of the picture depends on that element to amuse.

The most entertaining part of the contribution, however, is the last two reels. It is the enactment of the present war in miniature, signifying the struggle between the Huns and the Allies, in which the combatants are puppets, or animated tin soldiers, their different movements being ingeniously co-ordinated. The battle in the air, in particular, in which aeroplanes as well as Zeppelins participate, is very realistic. This part of the picture was reviewed on page 208, in issue of July 13, of this year, under the title, "Outwitting the Huns." Apparently Harry Raver, who owned it, having imported it, has sold the rights to the Fox Corporation, who have joined it to this picture instead of releasing it individually.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jane Williams.....Jane Lee
Katherine Williams.....Katherine Lee
Harry Williams.....Charles Slattery
The Butler.....Edward Bagley
Story and direction by Arvid E. Gillstrom.

THE STORY

It may be a perfect day for the Lee Kids, but there's nothing perfect about it so far as the grown-ups are concerned. Nothing short of modern warfare, with skyrockets and fire crackers as ammunition, content Jane and Katherine Lee in "Tell It to the Marines." Their perfect day consists in scaring a butler nearly to death.

Daddy has guests, and the children see to it that they are well drenched with water before they leave. Then the two young rascals have a wild ride in an automobile to complete the day's fun.

Such a "perfect day" cannot help having its after effects at night. Jane dreams on about the day's fighting—about two mechanical toys, Trik and Trak, who lead armies of mechanical dolls against each other. Trik is the head of the Allied army. Trak is the Hun leader. Every incident of the present war, including Hun atrocities, the dropping of bombs from Zeppelins, the Kaiser reviewing his troops, is faithfully reproduced by these doll armies, in mechanical work that it required months to perfect and photograph. And then Jane wakes up to find it all has been a dream.

AD TALK

The Lee children, Jane and Katherine, come to the ——— theatre on ——— of ——— week in their latest Fox comedy entitled, "Tell It to the Marines." This is a picture which combines those outrageously funny pranks for which the Lee children are famous, with some of the most remarkable trick camera work ever presented on the film. Jane and Katherine, after having a hard day of it playing pranks on the servants and their parents' guests, finally doze off to sleep and dream of the war.

Their dream is subsequently pictured. They see two entire armies advancing against each other, battling, firing cannon, fighting in the air, constructing bridges, in fact, doing everything that one of our soldiers does over there. But all this is pictured by doll-like mannikens. The armies are under the leadership of Trik and Trak. These little puppets have been made to move with marvelous co-ordination. They are next to being human.

It took much patience and finally six months' work for the director to perfect the scheme whereby the mannikens were made to act life-like. It is probably one of the most amazing accomplishments of the picture. And, of course, there are the Lee children themselves! So with this combination the man or woman who comes to the ——— theatre during one of the days that "Tell It to the Marines" is playing, will have an extra fine treat. Arvid Gillstrom, producer of the previous Lee picture, was in charge of the direction of this one and the supporting cast includes Charles Slattery and Edward Bagley.

SUGGESTIONS

Of course if your patrons take delight in Jane and Katherine Lee, bill these little actresses heavily. "Tell It to the Marines," however, offers you some unusual advertising possibilities in the trick mannikens that are used in the children's dream. If you want to get the new angle into your advertising play up these mannikens. For a lobby decoration you might have your artist draw a map of the European battle ground and have Jane and Katherine on either side, sitting and watching the map intently.

If you play the attraction specially for children, which will be a specially good practice to follow with the production inasmuch as it is novel, you could use toy soldiers as lobby decorations or you might go further and present some cheap toy soldiers to the purchaser of each ticket or else make a lottery out of it.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet.
LOBBY DISPLAY:—Ten 8x10 black and white, ten 11x14 black and white, three 22x28 colored.
SCENE CUTS:—Five two-column, four one-column. Electros of these procurable at forty and twenty cents respectively, mats obtained free of charge from any Fox exchange.
ADVERTISING CUTS:—There is one two and one one-column advertisement illustrated in the press sheet as well as a number of suggested type display ads. Electros or mats of the advertising cuts are obtained at the same rates as the scene cuts.
Slide and music cue sheet also procurable at Fox exchanges.

CATCH LINES

Jane and Katherine Lee in their latest Fox comedy, "Tell It to the Marines."

A most remarkable display of warfare conducted on a minature scale.

The supporting cast in "Tell It to the Marines" make Jane and Katherine Lee look like giants!!

More playful pranks from the Lee children.

The whole war enacted in miniature, puppets acting as soldiers and moving as smoothly as any human being could.

Jane and Katherine Lee have the most remarkable toy soldiers in "Tell It to the Marines" that any girl or boy ever had. Better come to the ——— theatre and see them!!

"WOMAN"

(Continued from page 3129)

of the music used when the picture was presented at the Rivoli. Perhaps you will be able to get this full score from Hiller and Wilk. It is, however, an extremely complicated one, members of the Rivoli musical staff having in many instances arranged special music for it. However, you should be able to get at least a good idea of the music needed by referring to the issue and page mentioned.

It's All in One Spot Now—in The Complete Plan Book.

TOY SOLDIERS IN REAL BATTLES
WHOLE EUROPEAN CONFLICT ENACTED BY MANIKINS
SEE
JANE AND KATHERINE LEE
IN THE WILLIAM FOX COMEDY-DRAMA
TELL IT TO THE MARINES
NOW PLAYING
EVERY PHASE OF WARFARE DEPICTED
FILM MORE THAN YEAR IN THE MAKING

Name of theatre or other attractions played on same date to be inserted here. The majority of exhibitors using these cuts prefer to insert balance of program and use space above the cut for theatre name. A one-column advertisement is also supplied. Each is obtainable in electro or mat form.

"HIS BONDED WIFE"—METRO

Average Dramatic Offering of Program Type; Depends on Plot

THIS is only an average dramatic offering of the program type. It depends a great deal on the plot action, also on the fairly tense element of suspense, to hold the interest. There are hardly any situations in it with heart interest.

The basic idea of the story is the aversion of the heroine to marry any man who is after her money; also the disinclination of the hero to marry a rich girl.

The heroine, a young wealthy girl, stops at a summer resort. She meets the hero, a young construction engineer, spending his vacation, and they fall in love.

Their meetings continue after their return to the city. They decide to marry, but, being informed that his sweetheart is a wealthy girl, the hero nearly breaks the engagement. The father saves the situation by evicting his daughter, in pretense.

The young folks marry, but shortly afterwards friction arises as the wife, unable to any further tolerate want, spends the money her father gave her. This results almost in a break up of their home, but the situation is saved as the hero earns a large amount of money by drawing certain engineering plans. Thus he is able to provide for his wife with his own money.

The picture is clean. Released Oct. 24.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Doris Morse.....Emmy Wehlen
Digby Morse.....Frank Currier
Philip Hazard.....Creighton Hale
Tom Lloyd.....Jack Terry
Kate.....Warda Howard
By Lois and Arthur Zellner.
Scenario by June Mathis.
Directed by Charles J. Brabin.
Photographed by R. J. Bergquist.

CATCH LINES

A refreshing romance, in which the daughter of a copper king and a struggling young architect are the principal protagonists.

Emmy Wehlen, the star, who is a true delight to behold, in one of the sweetest roles of her career.

She wanted a man who would fall in love with her for herself alone—not for her money. So she took an assumed name and met "the" man. But then when she wanted to tell him all about herself, she suddenly saw that it would put an end to everything! See this romance of the rich girl and the poor man at the ———— theatre, where "His Bonded Wife" is now playing.

When a man rescues a girl from drowning at Atlantic City, he must just as well write "benedict" after his name. Such a romantic meeting in such a romantic spot cannot be ignored by mere man.

AD TALK

Emmy Wehlen, the charming Metro favorite, will be seen on the screen of the ———— theatre on ———— of ———— week in her latest picture entitled "His Bonded Wife." This is an original story prepared particularly for Miss Wehlen by Lois and Arthur Zellner, and has as its central figure Doris Morse, the daughter of a copper king. She tires of her existence as a society butterfly, and the men that seek her apparently only for her money disgust her, so after a while she beats a retreat to Atlantic City, and there under an assumed name sets out on a modest existence indeed. Then comes Philip Hazard, a young architect. And Philip comes just in time to save the young lady from perishing in the waves.

A rescue from drowning at Atlantic City is always the prelude to romance, and so it happens that Doris and Philip fall very much in love with one another. Later they are married, but not before Philip has discovered who Doris really is, to be bitterly disappointed and disheartened over it, but—. Well, to tell the rest of "His Bonded Wife" would be spoiling a very good story. The authors have handled their plot material so cleverly, and the leading parts have been so delightfully interpreted by Miss Wehlen on the one hand and Creighton Hale on the other, that the picture certainly marks one of the bright stars in Metro's banner.

Charles J. Brabin, who can handle this sort of a subject excellently, was in charge of the direction of the picture, while others in the cast are Frank Currier, John Terry and Warda Howard. Other features on the bill at the ———— theatre for the same days are ————.

THE STORY

Doris Morse, daughter of a copper king, tires of her existence, particularly as she is sought by men only for her money, and as a result takes a room in a cheap boarding-house at Atlantic City under an assumed name. Here she meets Philip Hazard, a young architect, and the two are soon in love. In order to carry the deception through she says that she is a clerk in Macy's. On their return to the city they keep up their acquaintance. Doris meets the people with whom Philip lives, Tom Lloyd and his widowed sister, Kate. One night when she dines with them she learns how strongly Philip is opposed to a poor man marrying a rich woman, because this situation happened to bring on a tragedy in the lives of his father and mother.

Philip eventually discovers that the girl he loves is none other than the daughter of the copper king. He hastens to her home and denounces her. Her father, a wise man, assumes great anger, and gives Doris to understand that if she is low enough to meet Philip clandestinely, she is no longer a daughter of his. This has the desired effect, and soon after the two young folks are married. Leeds, president of a big milling firm, comes to Philip with plans for a new factory to be prepared. He is so happy working on them that he keeps the news from Doris, as he wants to surprise her.

Doris' existence begins to pall on her. She accepts some bonds sent her by her father. Philip, believing that they will interfere with their happiness, attempts to steal them. He is shot. In Kate's apartment he receives attentions for his wounds, and, while at first Doris believes him unfaithful to her, everything is soon straightened out. The plans are later successful, and the young couple is the happiest in the world.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, two six-sheets, all in colors. These give portraits of star as well as scenes in which the star is prominent.

LOBBY DISPLAY:—Sets of photographs are provided in sepia 8 x 10; in sepia 11 x 14 and in color 22 x 28. This constitutes the usual lobby display provided on all Metro features and makes an attractive lobby advertisement when mounted in a frame.

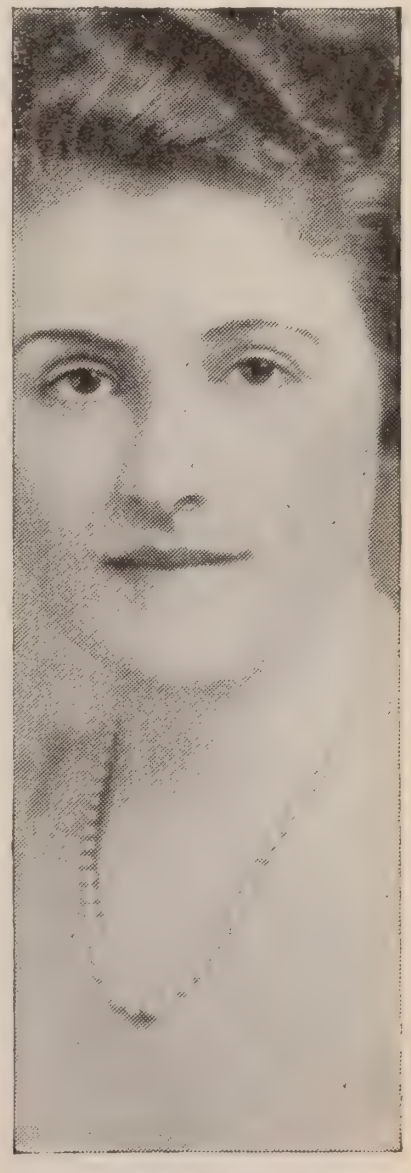
CUTS AND MATS:—The only cuts that are obtainable from Metro exchanges on this feature are the stock cuts of Miss Wehlen, provided in both one and two-column size.

A slide and music cue sheet are also available at all Metro exchanges.

SUGGESTIONS

This is essentially one of those pictures in which the dominating note is heart interest. Make your appeal by bringing out this note in all advertising that you do. This type of story has always been and ever will be one of the most popular, so be sure to strike its essential line of action somewhere in your announcement.

For stars you have both the featured player, Emmy Wehlen, and Creighton Hale, long a serial leading man. If you have played any of the Pathe serials of the past, you might play Hale up big, for he has undoubtedly gained a good reputation for himself in this line of work.



EMMY WEHLEN.
Star Cut

"LAFAYETTE, WE COME"—PERRET-AFFILIATED

Perret Production Will No Doubt Have Universal Appeal

TO an American there can be no more appealing subject put in pictures than the one that reminds him of Lafayette's help. This picture has been produced with the object of showing our gratitude toward France, the native land of Lafayette, and that we have not forgotten to RUSH to her assistance in the hour of her need.

A love story has been interwoven in the basic idea,—A young American falls in love with a veiled Princess, a mysterious woman. One day she leaves him unexpectedly and without explanations. Thinking he is jilted, he enlists in the American army and goes to France. He is wounded, and while recuperating in a French resort, he again comes across the veiled Princess. In the end it develops that she has been serving France in the secret service department. All misunderstandings having been removed, a reconciliation takes place.

The scenes showing how the American boys are treated in France ought to prove a source of joy to American mothers and to all those who have a relative or a friend in the army "Over There."

This attraction ought to have universal appeal.—Screen time 90 minutes.—*P. S. Harrison.*

THE CAST

Leroy Trenchard.....E. K. Lincoln
Therese Verneuil.....Dolores Cassinelli
Marquis.....Ernest Maupain
Marquise.....Valentine Petit Perret
Mr. Trenchard.....Emmet C. King
Mrs. Trenchard.....Ethel Winthrop
Written by Leonce Perret.
Produced by Leonce Perret.

SUGGESTIONS

As was mentioned before, all paper and cuts on this production are designed with the idea of indicating the union of France and the United States. In any advertising that you do follow out this idea. The title is such an inspiring one and it means so much that the people are certainly going to think that you have an unusual picture. So play right up to them by further inspiring them in your newspaper advertisements and lobby decorations.

The management of the Strand theatre in New York got up some good paintings for the lobby. One showed a figure of Liberty drawn in such a manner so that it appeared she was jumping right out at you. Her mouth was open and the title of the picture above fitted in very well. Another painting showed an American officer (Pershing), his back toward the spectator, saluting a body of French troops dimly seen in the background carrying the tricolor of France.

AD TALK

Next week the ———— theatre will present Leonce Perret's unusual patriotic feature, "Lafayette, We Come," costarring E. K. Lincoln and Dolores Cassinelli. This picture presents M. Perret's idea of America's answer to the heroic French nation, who stood by us when first we fought for Liberty. "Lafayette, We Come!" is the cry—"Pershing, 1917." The production is filled with the spirit of patriotism, with the spirit of faith and good will which unites the nations of France and America, with the spirit of hope! And, contrary to what might be expected, it is not the usual sort of war picture.

Perret, a Frenchman and long a producer of pictures in the land of his birth, took a lighter theme on which to base his picture than is present in the unusual war play. There is none of the morbid horror of war revealed on the screen. Instead spectators will be treated to a swift-moving, mysterious story in which a loyal girl by aiding her Government when called upon, completely baffles her sweetheart, a member of the army fighting for democracy. How he finally becomes suspicious of her actions and eventually convinces himself that she is a traitor, and how after that he discovers that she was rendering her country a great service makes a photoplay full of surprises and electrifying suspense.

The production is lavish, the producer, having spared neither pains nor expense in making it realistic from every angle. Mr. Lincoln makes an extremely likable hero, and Dolores Cassinelli's rare Latin beauty stamps her as a most unusual, yet at the same time, adorable heroine. You will be missing a real treat if you pass up "Lafayette, We Come."

THE STORY

Leroy Trenchard, an American, is in love with Therese Verneuil. One day she mysteriously disappears, and hunt as he will Leroy is unable to find her. Then at a concert given by Princess Sonia, whose envied position in the music world is due to the fact that she never appears before the public unveiled. Leroy believes he recognizes the girl he loves. The eyes of the princess strangely resemble those of the lost Therese. But with the war on Leroy has other things to do besides think of love. He enlists in the ranks of the country he loves, and goes into battle. In a fierce engagement he is temporarily blinded.

On recovery he learns that Therese has cared for him all through his siege of blindness, but again she disappears. The young man is heartsick, but, seeking a clue, he visits the home of Princess Sonia in Paris on learning of a reception to be held in her quarters. He conceals himself behind the curtains and watches intently. He sees Sonia, still veiled, admit two secret service men, and turn over two of her "guests" to them. After they have departed the woman removes her veil, and Leroy sees that she is really Therese. He realizes that she is a spy, and is sick at the thought of it, but later revelations disclose that Therese has been serving her country.

The real Princess Sonia was a German spy. On her capture Therese had taken her place in order to assist the Government in rounding up her confederates. Leroy had seen her complete her task by trapping the last two of the band. Leroy begs her pardon for having doubted her, and Therese is only too glad to grant it.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet. Additional paper is also supplied that the exhibitor may make a combination twenty-four sheet out of his three's, one's and the six. All paper has been designed to convey the spirit of good will and friendship that exists between the United States and France. The good part about the majority of the paper is that it "tells a story." Few people will pass it by without looking twice, and after they have looked they will think and wonder. It is this sort of paper that gets the business.

CUTS:—There are good star cuts of both Mr. Lincoln and Miss Cassinelli, as well as an assortment of advertising cuts. There are two effective one-columns and cuts. These have been made carrying out the same idea as that expressed in the paper. Mats and electros can be obtained on all cuts at exchanges handling the production.

LOBBY DISPLAY:—The usual assortment of lobby photos in the standard sizes is provided for the exhibitor to choose from. Scene and star stills make up the assortment.

OTHER ACCESSORIES: Two styles of slides have been provided, as well as a press book and music cue sheet. A snipe is provided for use in connection with billing. The distributors have also gotten out buttons bearing the slogan, "Lafayette, We Come!" which the children will seize upon eagerly if past performances count for anything.

CATCH LINES

Pershing's answer to France, "Lafayette, We Come!"

A play of mystery, until heroism—a play of good cheer and of hope. "Lafayette, We Come!" leaves out war's horrors and shows us the glory of being alive to-day, and of being able to fight for freedom!

E. K. Lincoln, an actor by right of skill, Dolores Cassinelli, an actress, beautiful and accomplished—these are the leads in this great feature.

America's payment of its debt to Lafayette and France Visualized in
A Super Patriotic Motion Picture Spectacle
"LAFAYETTE WE COME"
(Pershing-1917)

One-column Ad Cuts Obtainable at Affiliated Exchanges

"MILADY O' THE BEANSTALK"—DIANDO-PATHE

Baby Marie Osborne Wanders Through Five Reels of "Film"

CERTAINLY this does not serve to improve Baby Marie Osborne's average. "Milady O' the Beanstalk" is short on plot and long on padding, and what little story it does possess is quite banal. The little girl serves to reunite her mother with the man she had really loved in the past, etc.

For a climax the producers turned to the old standby of the prize fighter going in the ring against the girl's wishes in order to secure money to save Baby's life. And they handled it poorly at that. The doctor who tends the child after her fall immediately informs the watchers that Specialist So-and-So is the only man that can save her life and that Specialist So-and-So's lowest fee is one thousand dollars. Then the perfectly obvious conclusion.

The best part of the film is the Jack and the Beanstalk stuff which Baby dreams. Sambo, ducklings, a cat and kittens and a dog are some of the accessories to the cast, and while the black-skinned, sharp-eyed youngster who has done yeoman service in so many of these pictures, is funny and cute, the "film" embarrasses him.—Length, 5 reels.—*Peter Milne.*

THE CAST

Baby Marie.....Baby Marie Osborne
Her Mother.....Ellen Cassity
"Giant" Jim.....Jack Connolly
Sambo..... Himself
By Elizabeth Burbridge.
Scenario by Clara S. Beranger.
Directed by William Bertram.

CATCH LINES

Baby Marie dreams of Jack and the Beanstalk and then sets out to find a modern giant with bags of gold that she may help her mother.

Baby Marie Osborne again supported by the little dark fellow in a picture that will make your heart glad.

A children's picture that is a children's picture.

How two lovers were brought together after a quarrel by Baby's fairy tale dream.

Her mother on the verge of destitution, Baby Marie decides to emulate Jack and go hunting for the gold at the top of the Beanstalk.

You remember the story of Jack the Giant Killer, who climbed to the top of the Beanstalk and found another world. Just step around to the ———— theatre during the run of "Milady o' the Beanstalk" and see Baby Marie Osborne in a modern version of this story that will make you glad you're alive.

AD TALK

Baby Marie Osborne, the child star of Pathe pictures, will be seen at the ———— theatre on ———— of ———— week in her latest production. "Milady o' the Beanstalk," an original story by Elizabeth Burbridge. This is a highly interesting and amusing feature in which Baby Marie, after dreaming of Jack and the Beanstalk, elects to climb the fire escape to see whether she can find a giant possessed of bags of gold. So she climbs and climbs and eventually winds up in the room of "Giant" Jim, a prize fighter, but of the gentleman variety. "Giant" Jim has no bags of gold concealed about him but he has a heart of gold just the same, and it happens to a heart yearning for Baby Marie's mother, whom he loved before her marriage and whom he still loves.

How Baby Marie brings about a reunion between her mother (now divorced from her worthless husband) and her new found friend, makes a story full of real entertainment values. The climax with Jim fighting in the ring in order to obtain money to save the little girl's life by an operaton is of real thrill caliber and for intensity and dramatic force has never been equalled in other of this star's pictures.

Baby Marie is supported by little Sambo, the dark-skinned fellow who has done such great service playing with her in previous pictures. Probably some day Sambo will grow up to be a minstrel or a vaudeville comedian but he will never better his performances on the screen. He is a genuine delight to watch and the director of this production has discovered that he is almost as funny as Charley Chaplin when running pell-mell down the street. And Baby Marie herself contributes another one of those natural, refreshing performances that have made firm her present position in stardom.

THE STORY

Baby Marie's mother has faced poverty ever since being divorced from her worthless husband. For a long time she has searched for work unsuccessfully. One day "Giant" Jim, a prize fighter, sees her. Her face recalls memories of the past when at a barn-dance he severely trounced a drunken ruffian who had attacked her, only to have her reprimand him afterwards for his brutal conduct. She had later married the man who turned out a good-for-nothing. Jim sends Sambo, the janitor's son, to see where Marie and her mother live. For this Sambo gets a silver dollar and he invites Marie to dine with him on the proceeds. She gets sick from the feast and Jim's landlady goes to her aid. In this way she meets her mother and secures employment for her in a florist's shop.

Jim and Marie become fast friends when one day she climbs the fire-escape to his room, emulating Jack of Beanstalk fame, of whom she read the night before. He takes her to the beach and does many little things for her. And in this way Marie brings the old lovers together again. Jim promises not to fight any more and for this the girl agrees to marry him. But Marie has a severe accident. She falls from the fire escape and sustains injuries that only an expensive specialist can cure. And so Jim goes in the ring and wins his fight to get the money.

And the girl, while at first inclined to condemn Jim, soon sees that he broken his promise for a righteous cause. Soon afterwards, with Marie well again, the little family is established in a country house with Jim providing all the comforts of a real home.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet. The one is a scene with Baby Marie and Sambo; the three is a more serious scene from the production, while the six shows Baby Marie dressed in correct "Jack and the Beanstalk" style, standing on a table and attacking the sleeping giant with a sword.

One Sheet Poster

LOBBY DISPLAY:—There are eight 11 x 14 photos provided with a title card for lobby display. These are generally light in character and well illustrate the type of production. There is also a 22 x 28 of scene and one the same size of star.

ADVERTISING CUTS:—There are one, two and three-column advertisements suggested in the campaign book on this production. The three-column has head of star in center. The other two are type display ads.

Slide and music plot also furnished at Pathe exchanges.

SUGGESTIONS

Pathe makes the suggestion that you have a special "kiddies' day" for this picture and this seems to be about the best way to exploit it. At least children's matinees could be given. With its child star and the old fairy tale on which the picture is based, it should be able to arouse a good deal of curiosity among the youngsters of the neighborhood. In your advertising you might make the "beanstalk" idea the central one. You should be able to dress up some unusual advertisements using this as a working basis.

Three Sheet Poster

Pictures Reviewed In Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

Houdini in "The Master Mystery"

(B. A. Rolfe Serial in Fifteen Episodes)

THE first four episodes of Mr. Rolfe's serial, "The Master Mind," built about the marvelous capabilities of Houdini were given an advance showing last week. Not only are they highly absorbing episodes but, to our mind, will prove better than any other serial attraction for the exhibitor. Houdini's fame as an "escape artist" is known the world over and his marvelous feats have been well incorporated in the action of the story by the authors, Arthur B. Reeve and Charles A. Logue. He performs these stunts full before the camera and there are no "cuts" when to use such would give the spectator the impression that there was a fake.

Reeve and Logue are names well known to the exhibitor who has played other serials. They have followed the accepted plan of action with respect to "The Master Mystery" and have written a story with plenty of mystery, romance and melodramatic suspense. Who, on leaving the theatre after the fourth episode with the spectacle of Houdini thrown overboard in a packing case, will not come back and learn of his escape? And each of the other three episodes already shown end at some such critical point. The star's straight-jacket escape and a stunt in which he frees himself from a heavy diving suit under water are others that are brought into play.

The authors have also provided the mysterious character, present in the majority of serials. He is a giant automaton, supposedly carrying a human brain in a body of iron. It is this person who menaces the welfare of hero and heroine. Such a character is new to picturegoers, although they may possibly remember him from certain Sunday funny sections. As played by Floyd Buckley, who was recently seen as "The Hooded Terror," he too performs marvelous feats, such as battering down solid doors with a single stroke and flooring his opponents for the count with a single rap on the head. The automaton's function in the building of the story is to furnish the mystery and this he certainly succeeds in doing with a vengeance.

Margaret Marsh is seen as the heroine and a very attractive one she makes. Ruth Stonehouse, William Pike and Charles Graham are villains three, while others who appear are Jack Burns and Edna Britton. Burton King directed the production with the cooperative services of William Haddock.

And we cannot close without another word regarding Houdini. He is not a great actor to be sure, but his sincerity of purpose and his great powers of escape serve him as well as a ranking one hundred per cent histrionic ability. It affords one pleasure and excitement to watch him on the screen in the admirable vehicle prepared by Reeve and Logue.—*Peter Milne.*

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION

596 I. W. Hellman Building Los Angeles, Cal.

"A Romance of the Air," with Lieut. Bert Hall

(Carl E. Carlton Prod.—7 reels. Directed by Franklin B. Coates)

UNLESS the ending of the world strife creates an aversion for war offerings among the picturegoers, this contribution ought to please fairly well. It is a strong melodrama, in which some of the situations are very improbable. For instance, to quote one or two of them, it is incredible that a German woman spy should land in French territory and roam about unhindered without the keen eye of the French intelligence system discovering her real identity, when we well know that nothing can escape its searching eye. Also, that a German spy should masquerade as an American correspondent and get by with it, thus obtaining the freedom of the battlefields, will tax heavily our credulity. But, as the story holds the interest well, due to a novel situation introduced—that of the hero's escape from Germany on a German aeroplane, having previously exchanged identities with the German aviator he had downed—ought to prove a satisfactory entertainment.

The several dare-devil airplane stunts will also interest picturegoers, as they are re-enactments of the kind the hero used as a Lieutenant in the Lafayette Escadrille while fighting in France.

The heroine, Edith Day, a young Minneapolis girl, handles her role very well. The supporting cast includes Stuart Holmes, Herbert Standing and Florence Billings.

The picture is clean.—*P. S. Harrison.*

"Fan Fan"—Fox

(Five Reel Story with Child Players)

THE chief asset of this contribution is artistry. As a rule, in portraying Chinese atmosphere, most of the directors have shown great aptitude towards this end, especially when climate and scenery such as California is blessed with are placed at their disposal.

There is little heart interest in the offering.

The plot of the story resembles greatly that of the opera "Mikado." In fact, some of the situations in it are almost identical. For instance, the hero's attempt to hang himself on a tree by a rope; the appointment by the Emperor of the villian as a chief executioner; the Emperor's decision to have him executed for his failure to find someone to behead; his pardon, at the last minute, for consenting to marry the Emperor's ugly daughter.

Barring the role of the Emperor, all other chief parts are played by juveniles.

This picture will hardly have universal appeal. Length, 5 reels. —*P. S. Harrison.*

"Little Women"

(Brady—6 reels. State Rights. Directed by Harry Knoles)

FROM a production angle, "Little Women" may be classed as "Just good." It will satisfy picture-goers, but not exult them, because, first, the continuity is a little faulty, as an attempt has been made to tell too much of the book in the short length of six reels; secondly, the heart interest, which is so abundant in the book, occurs only spottily in the picture; and lastly, the plot is slow, being so constructed as to depend in a great measure on the subtitles for its unfolding. Whatever entertaining features it possesses, then, are derived mainly from the comedy element in the cleverly written subtitles, and in a smaller measure from the human element in those situations which it possesses.

But the chief value of this production to you lies in the fact that it is based on the book by Louisa M. Alcott, one of the first women in America to gain recognition and fame as a writer. This

FOREIGN RIGHTS!

20 E. & R. JUNGLE ONE-REEL COMEDIES

FEATURING

NAPOLEON AND SALLY

¶ *The Chimpanzees that act like people. There are many people that act like Monkeys, but Nap and Sally have this field alone.*

¶ *These comedies are the most talked of single-reel ones produced, and the entire series have been re-booked as high as four times in many theatres throughout America.*

Cash Proposition Only — No Percentage — Some Territory in U. S. and Canada Unsold

E. & R. JUNGLE FILM COMPANY

1720 NORTH SOTO STREET LOS ANGELE

author has written several books mostly around children, because she understood their nature so well; but, owing to the human interest of her works they appeal to grown-ups as much as to younger minds. *Little Women*, however, is considered as the best of them all by a large circle of adults and younger minds. It is a classic of American literature.

As a rule, pictures based on a book-story please those who are familiar with the book more than those who are not, for the reason that it fascinates the human mind to watch the characters, whom it has visualized and adored, assume human form; also to recognize localities it has formed definite and cherished pictures of. This fact naturally adds to the value of such productions.

This attraction will appeal chiefly to the literary element.—*P. S. Harrison.*

"The Sheriff," with Roscoe Arbuckle

(Arbuckle-Paramount, Directed by Arbuckle)

THIS picture proves that, no matter how old situations may be, if handled intelligently, taking in consideration the gradual, although unconscious development of taste, they can always be depended upon to make an entertaining picture.

"The Sheriff" is a far better attraction than anything contributed by Mr. Arbuckle on the Paramount program. For one thing, it is free from vulgarity and sloppiness. The classic kick shines with its absence. For another, comedy though it is, the situations have been developed logically, producing maximum fun out of minimum action. Every move in it counts.

The hero of the story is a sheriff, who, having often seen Douglas Fairbanks in pictures saving the heroine at the risk of his life, aspires to emulate him. At last his opportunity comes when the village schoolma'am is abducted by "Bad men."

The little colored boy of the cast is comical. But the dog may be justly classed as a star in his own rights. His entry into the lonely cabin by digging below the wall, in order to save the heroine, is a feat that will win sympathy and a good round of applause.

This offering should appeal to all. Length, 2 reels.—*P. S. Harrison.*

TO YE "FILLUM" STARS

☞ Present! Future!! Past!!! ☜

Are you growing tired of the old, hard-luck story? Are you weary with listening to promises that are never kept? Are you seemingly headed in the direction of the discard? Or, perchance, this will interest you merely because it happens to find you in the mood where you would not be averse to listening to a real 18-karat tangible proposition if it should be submitted. If so,

Tell It To Bert

Producing Director ***Scenario Writer***

Bert is the chap that you may perhaps have heard referred to as the perennial "angel"—a hardy perennial, nevertheless, because of a happy faculty of nearly always picking winners.

Commencing January 1st, 1919 { Bert will blossom forth as Controlling Interest and Director General in connection with one of the newer Motion Picture Producing Corporations. Now is the time to tell him your troubles. Get ready to get on the band wagon.

☞ There is a superabundance of the "long green" already in hand—note that we do not content ourselves merely with the words, in sight. There is therefore no hesitation in assuring you of the fact of easy sledding ahead.

Before signing that NEW CONTRACT, arrange to have a friendly talk with Bert, face to face, and in confidence of course. You will find him a good listener—a real likeable chap in all respects; and just aching to spend his money if you can show him; or if his own snap judgment decides the question favorably. Room yet for a few "honest to goodness" regulars, as steady extras, and better, if they can positively give value received—parasites keep away. For appointments address—

BERT GIBSON
Knickerbocker Theatre Building
or Metropolitan Opera House Studios
All Phones, Bryant 1274
Broadway **New York**

Hollywood Hookum

NOV. 16, 1918 NEWS MORE NEWS

Billy Hart's Home.

Bright and fair—sleeping under blankets the year round.

Charley Chaplin made several scenes for another comedy this week.

Seven weeks have passed and no new rumor concerning H. C. Davis has been heard.

Bill Duncan is home from gay New York, and went to work the day he arrived back.

Lee Moran has been heard from. Not that he has disappeared or anything, but in these days of unasked for vacations, it is easy to lose track of old acquaintances.

In these days of farmerettes, etc., Brunton studio P. A. Chapman has created the word "cowpuncherettes" meaning, HOOKUM presumes, the female of the species which punch cows.

A. Lehr, who has the right to add vice-president and general manager of Goldwyn Film Corporation to his name, has come to our town to live among the flowers and sunshine.

It is now claimed the phrase "the surface has not been scratched" is obsolete. In fact, some believe the closing of theatres has not only scratched the surface of the industry, but caved it in.

Another board was put on the buildings for the new Tom Ince studios at Culver City this week, and the producer expects everything will be in readiness for occupancy of the new plant in thirty days.

Jack Kerrigan believes in cycles of three doctrine. Three years ago he killed Jack Richardson, and Richardson liked it so well he waited three years to come back for another killing. The make-believe murder was committed right in Hollywood.

It requires five languages and a lingo to produce the Matzene subject at the Brunton studios. In the cast are French, Russian and Italian. English is the fourth language, and studio slang makes the fifth. Director David Hartford expects to be some linguist by the time the subject is filmed.

K. McGaffey, P. A. of F. P.-L. Corporation, and greater part of the family, Elizabeth Brock McGaffey, librarian of said corporation studio, have deserted our town for a period of ten days which they will spend at Idyllwild. Just why a place of this name was selected is not known, it being suggested that either the first or the last half of the town's name might have had some effect upon the Irishman.

The impossible has happened. The Goldwyn Company made an announcement recently on November 1 they would take possession of the Triangle studios on lease, and the managers of the company arrived a day ahead of time, and a week passed before arrangements were made to take down that gigantic flickering electric sign on the top of the highest Culver City studio building which spells out "Triangle Films."

Flu masks are said to be very inconvenient for the players as well as detrimental to the make-ups, but in these days of the Flu our set is condescending like little heroes and heroettes to many unpopular things. Wearing a Flu mask all the time one is at the studio and not appearing in scenes, does not in any way improve the temperament which many of the film colony are said to possess, but all have sacrificing dispositions.

Volumes could be written about the wonderful experience of Sessue Hayakawa, Al and Charles Christie, Mason Hopper, George Beban, Scott Sidney, Dal Clawson and others, who went to Elizabeth Lake last week to bag all the ducks. Statistics show that seven birds were secured by the firing of 150 shells. Scott Sidney lost his new gun, and there is a wild rumor that the party found a moonshiner's cabin where hard cider was served. Beban was appointed guide of the party. A pleasant time was had by all.

WHY THEY TURN BACKWARDS

After delving into the realm of drama, melodrama, tragedy and what not, HOOKUM's entire staff this week sought an answer to the eternal question, "why do wheels turn backward in motion pictures?" And of the scores that were interviewed, no one gave as concise and understandable answer as Henry Lehrman, general manager of Sunshine Comedies. From the answer one can tell that the surface has been more than scratched. Mr. Lehrman has gone to the scientific byways and made a thorough research of the annals of experimental work of the fillums.

"The wheels turning backward," Mr. Lehrman said, "symbolizes to the exhibitors that the growing need of today is longer runs, and therefore the turnings of the wheels backward should indicate to them the advantage of re-booking films that are worth while."

HOOKUM has therefore found another man who is in hearty sympathy with the doctrine of Motion Picture News editorials—"Fewer Pictures, Better Pictures, Longer Runs."

Directory of New Theatres

CALIFORNIA

The new theatre at Lodi has been completed and Manager Richards has named it "The Theatre Lodi." It opened September 19.

ILLINOIS

The Sexton Manufacturing Company of Fairfield has purchased the site of the old ice plant and will erect a motion picture theatre.

WASHINGTON

The Edison Theatre management will build a new theatre, 40 x 132 feet at the corner of Front and Columbia streets,

"A PERFECT 36"

Specially selected and compiled by M. Winkler

Theme: "Impish Elves" (Winsome Intermezzo), by Gaston Borch

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (1 minute, 5 seconds) until—T: "Mabel Brown, only child."

2—Continue to action (35 seconds) until—T: "Minerva, Mabel's aunt."

3—Comedy Allegro (Characteristic) by Berg (2 minutes, 5 seconds) until—T: "In the third floor back.

4—Comic Hurry, by O. Hare (2 minutes, 35 seconds) until—T: "Hoe Rosen was a great."

5—"Frills and Furbelows" (Rondo Rococo) by Crespi (1 minute, 5 seconds) until—T: "As the star boarder paid."

6—Continue to action (2 minutes, 15 seconds) until—T: "I am leaving on the 10:03."

7—"Capricious Annette" (Moderato Caprice) by Borch (3 minutes, 20 seconds) until—T: "A perfect 36."

8—Theme (2 minutes, 40 seconds) until—T: "Orlando trailed along."

9—"Trombone Sneeze" (Comic Trombone Characteristic) by Sorensen (3 minutes, 5 seconds) until—T: "She gave Mabel a steer."

10—Eccentric Comedy Theme, by Levy (1 minute, 55 seconds) until—T: "The engineer was hitting."

11—"A La Mode" (Popular One-Step) by Rosey (4 minutes, 5 seconds) until—T: "She couldn't close her eyes."

Note. Watch for bell effects.

12—"Sinister Theme" (Dramatic) by Vely (2 minutes, 30 seconds) until—T: "When the train arrived."

13—"Babillage" (Intermezzo Allegretto) by Castillo (1 minute, 30 seconds) until—T: "Beechtown was a burgh."

14—Continue pp (30 seconds) until—T: "The mansion house."

15—Theme (2 minutes, 30 seconds) until—T: "It's Bessie's."

16—"Essence Grotesque" (Comic Mysterioso) by Lake (1 minute, 55 seconds) until—T: "And when Bessie arrived."

17—Continue to action (1 minute, 20 seconds) until—T: "One of those busy country stores."

Note. Watch for railroad effects.

18—Birds and Butterflies (Intermezzo Capricioso by Vely (2 minutes, 40 seconds) until—S: Close-up of newspaper.

19—Theme (2 minutes, 45 seconds) until—T: "Lige Pettengill, the Beechtown."

20—"Scherzetto" (Symphonette Suite) by Berge (3 minutes, 10 seconds) until—T: "One flash at Mabel."

21—"Concert Waltz" (Characteristic) by Durand (3 minutes, 30 seconds) until—S: Close-up of newspaper.

22—"Gavotte and Musette" (Allegro) by Raff (3 minutes, 5 seconds) until—T: "When they went to the Hotel."

23—"Three Graces" (Allegro Intermezzo) by Herman (3 minutes, 20 seconds) until—T: "I'm darned if I know."

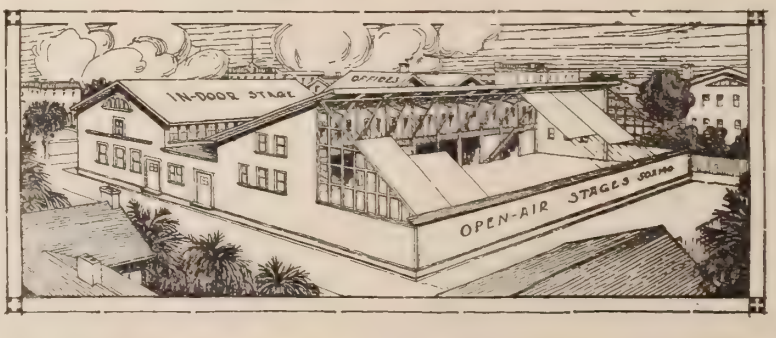
24—"Sparklets" (Moderato Intermezzo) by Miles (2 minutes, 25 seconds) until—T: "I hope they sentence her."

25—Theme (1 minute) until—THE END.

ENJOY SUMMER THIS WINTER

ONLY 30 HOURS FROM BROADWAY

OPEN AIR AND COOPER HEWITT



IDEAL WINTER HEADQUARTERS

FINEST PLANT IN THE SOUTH

RATES REASONABLE

JACKSONVILLE **KLUTHO STUDIOS** FLORIDA

Features---Current and Coming

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
Nov. 25. All Night (Carmel Myers)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Nov. 17. My Cousin (Enrico Caruse).....
Nov. 17. The Make-Believe Wife (Billie Burke) .....
Nov. 17. Gypsy Trail (Bryant Washburn)...
Nov. 25. Women's Weapons (Ethel Clayton).
Nov. 25. A Daughter of the Old South (P. Frederick) .....
Nov. 25. Mirandy Smiles (Vivian Martin)...

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Nov. 10. Snobs (Moore) .....
Nov. 17. The (Special) .....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders"
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Nov. 24. Why I Would Not Marry?.....
Dec. 1. 18 to 45.....

FOX STANDARD PICTURES

Nov. 17. The Woman Who Gave (Evelyn Nesbit) .....
Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. The Man Hunter (William Farnum).
Jan. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix).....
Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....
Jan. 26. Tuck and Pluck (George Walsh)....

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
Dec. 1. Virginia Pearson in "Buchanan's Wife".....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D
Des. 1. The Hell Car (Geraldine Farrar) ..

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —
(Louise Glaum)
Dec. 2. Goddess of Lost Lake (Glaum)..... —
(Douglass Natural Color)
Cupid Angling (Ruth Roland)..... —
FRANK POWELL-SUNSET
The Forfeit (Howe Peters-Jane Miller) ..... —
W. CHRISTY CABANNE
The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct. 7. Secret Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Money Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. Her Great Chance (Alice Brady)... 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
Irish Eyes (Pauline Starke)..... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 18. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 11. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 11. America's Answer .....
Nov. 18. The Grouch (Montagu Love).....
Nov. 25. The Sea Waif (Louise Huff with John Bowers).....
Dec. 2. The Man of Bronze (Lewis S. Stone)
Dec. 9. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat.....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
Five reels of Intensified Drama.

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels

(Continued on page 3140)

Short Subjects Current and Coming

July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 10. Why Movies Move.
Nov. 17. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 10. Fiji Does Its Bit.
Nov. 17. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 17. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 10. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....
Nov. 17. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. 5,000 Miles on a Gallon of Gas.....
Dec. 22. Hitting the Hight Spots.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Bob.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Nov. 24. An Enemy of Soap (Toto).....

Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, Brotosh West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Nov. 24. Sumatra .....

THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillon, Peggy Shaner
June 2. Thirteenth Episode, Enemy Aliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday
LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? .....
Nov. 25. Maid Wanted .....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph)

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov.18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 3138)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels

UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Fond du Lac Theatres Reopen November 4 to Business Below Satisfactory

THE Fond du Lac Board of Health lifted the ban on motion picture houses Monday, November 4, after it had been in force just 24 days and after it had cost the various managers from $500 to $1,500 each. However, the managers accepted their loss in good part and considered it one of their contributions to the community's welfare. It was hoped that the ban might be lifted in time for the Saturday night and Sunday shows, which are invariably good business bringers, but the Board of Health had no discretion in the matter. The State Board of Health early in the week had issued an order to the effect that on and after Monday, November 4, it was optional with the local boards of health whether the ban should stay on or be lifted. While Fond du Lac had not suffered seriously from the "flu," it was necessary for the ban to stay on here till Monday as well as elsewhere in the state. At Oshkosh and Green Bay, where the "flu" had been more serious, the boards of health decided on Monday that the ban should be continued for another week.

The managers of the Fond du Lac theatres had hoped that the lifting of the ban would be a signal for a rush of business. In this they were disappointed, doubtless because there was still a feeling of anxiety on the part of the public. Monday night's business was light, but Tuesday showed some gains.

The theatre which was hit hardest by the ban was the Henry Boyle, which had a large booking of high-priced pictures, all of which were expected to poll a heavy business. It is Manager Vollert's policy to run his heaviest programs in the month of October, and in keeping with this policy had made unusually strong bookings. He estimates his loss on the Henry Boyle and the Idea at $1,500 each for the twenty-four days that the theatres were dark.

The fact that all the Fond du Lac theatres were booked up full for the entire three weeks made the burden just that much heavier.

The season was most unfortunate for the closing of the moving picture houses. October is Wisconsin's one best month of the year. And this year the weather man was positively on his best behavior. Every manager had planned on October as the big money-maker to help him tide over the winter months when the weather is inclement and the moving picture fan is loth to venture out. Every house had a big program for the entire month and the pictures paid for—each manager has his eyes glued on a deficit today instead of the plump surplus he had anticipated.

At that the managers of the moving picture houses gave the city health authorities such splendid co-operation that they were complimented on it the day the ban was lifted. What was more, they were vested with police authority and given instructions to bar from their houses all persons believed to be afflicted with influenza or even a cold. A sneeze, it was understood, meant the ejectment of the sneezer. And the managers used their authority. Signs weer posted and warnings thrown on the screen—persons suffering from influenza or even colds were thus advised they were not desired and must leave the audience or suffer the embarrassment of being asked to leave. Few were asked to leave. The afflicted ones all took the hint.

Dubuque Rejoices as Picture Theatres Reopen to the Public

THE reopening of Dubuque theatres on Sunday, November 3, was royally welcomed. Since October 13, Dubuque had been under a rigid quarantine, and joy reigned throughout the city when City Attorney, Matt Czizek, announced on Wednesday, October 30, that theatres would open the coming Sunday, providing that every building had been thoroughly fumigated and disinfected under the supervision of the Board of Health and capable druggists.

During the last week of the quarantine manager Rosenthal, of the Majestic, had the entire interior of his theatre redecorated, and it is now one of the handsomest and most sanitary theatres in Iowa. On Wednesday afternoon the fumigation of the theatre began and was followed by a thorough cleaning and airing. "There can't be any germs in the Majestic unless they are buried in the concrete floor," Mr. Rosenthal said Saturday night. "If ever a theatre was properly cleaned and fumigated, I'll say it's the Majestic. I don't see how there could be a more sanitary building."

J. E. Boyle, of the Dreamland, decided that since he couldn't make money during the quarantine, he would spend some, so he had his theatre painted and redecorated both inside and outside. The Dreamland was always a good looking picture house, and with these new improvements, it would be harder to find a more attractive playhouse.

Harry Wilbur put up his winter lobby and had his theatre building painted. The princess, Grand and Family theatres were all disinfected and slight improvements were made so that all of them were prepared for big business on the opening day.

Nor were they disappointed for on Sunday every theatre has a splendid day, with the Dreamland and Princess leading with the biggest crowds, as well they might, for the Princess put on "Viviette," with fascinating Vivian Martin, while the Dreamland had that very popular male star, George George Walsh, in "On the Jump."

THE CENTRAL STATES

November 23, 1918

Katterjohn Declares Producing Methods Must Change

COMMENTING on present day standards of motion picture production and their effect on the welfare of the individual exhibitor, Monte M. Katterjohn, head of the newly organized producing organization, Katterjohn Films, said:

"There must be a radical change in production methods," says Mr. Katterjohn. "It is a self-evident fact which has long been recognized, but one to which producers have persisted in closing their eyes. Inasmuch as present methods have returned a good profit to the producer, it has been considered advisable to let well enough alone, and the exhibitor is the one who has felt the effect of this mistaken policy.

"It is an axiom that the success or failure of every film production is dependent upon the story of the picture. Exhibitors are sadly aware of the disastrous effect on box office receipts when the item of story is placed subservient to the mere name value of the star. Even the greatest luminaries of the screen begin to lose their drawing power when the stories with which they are supplied show evidence of a lowered standard. The exhibitor, more than anyone else, is familiar with this condition, and will be able to name various stars whose drawing power has been lessened solely by the type of stories in which they have been presented.

"The remedy for this unfavorable state of affairs lies in a decision to create stories rather than to simply manufacture them—to recognize the story as the basis of any picture's entertainment value, and to insist that before production is undertaken on any story, it shall be established definitely that the material is worthy of filming. Let the producer set his standard higher than something which will merely 'get by.'"

Affiliated Distributors Corporation Entertain

A MOST enjoyable exhibition luncheon was given at the Hotel Sherman, Wednesday, November 6, at which time about one hundred exhibitors were entertained by the Affiliated Distributors Corporation, with a showing of "Lafayette, We Come," at the conclusion of which an elaborate luncheon was served in the Crystal Room. Everything was handled to a nicety, an orchestra played the music of the picture which coupled with the stirring scenes of the production brought round after round of applause from all the managers present.

The consensus of opinion is that "Lafayette, We Come" will prove a strong box office attraction.

Ford Educational Weekly Shows First Pictures of Ford Eagle

AMONG the forthcoming releases of the Ford Educational Weekly will be a series of two reels, showing the complete construction of the Ford Eagle and all intimate phases of its manufacture. These series have the approval of the Committee on Public Information and are authorized by the United States Navy. The Eagle is recognized as a nemesis of the submarine and will do much towards eradicating that German atrocity. You are conducted through the immense plant which is turning out these boats at the rate of one each day and the unique features of its launching, etc., are vividly depicted. These are the first moving pictures to be shown and are eagerly awaited by the American public, whose curiosity has been aroused by the numerous newspaper accounts of the boat.

The Greiver Distributing Corporation, through its twenty-two exchanges handling the Ford Educational Weekly, are now prepared to reinstate all territories as soon as the quarantine is lifted.

Jones, Linick and Schaefer Unveil Bronze Tablet to Heroes

TWENTY-EIGHT stars decorate the Jones, Linick and Schaefer service flag in Chicago, and in honor of these twenty-eight men serving the Government of the United States Messrs. Jones, Linick and Schaefer have had cast a magnificent bronze honor roll with the inscription, "In honor of the employes of our organization who have enlisted for naval or military service in the worlds' war."

All twenty-eight names were engraved in bronze and the tablet will be placed in the Orpheum theatre, on State street and Monroe, for the gaze of the public.

Carry On—and On

Is Your morale weakening? No, we thought not.

When they tell you the industry is in a bad way—carry on. Being "Up Against It" is merely the signal to come back stronger than ever.

They Say in Chicago That—

F. O. PETERS, who for a number of years has been in the film business with the General Film Co. as a cashier and afterwards as salesman for Fox in Minneapolis; Vitagraph, Detroit, Michigan, and Universal, Minneapolis, has just resigned the last-named position to go into government. Mr. Peters is to be made assistant to the manager of the Ordinance Department, Chicago district, and will be located at the Wisconsin Gun Company Plant, Milwaukee, Wis. The one thing that seems to be worrying him is, that he will not get his MOTION PICTURE NEWS as regularly as in the past.

WM. S. HART returned to the Coast from Chicago after failing on account of atmospheric conditions to "shoot" as many scenes as they had expected to get for his new picture.

HAROLD O'BRIEN, formerly of Illinois theatre, LaGrange, Ill., sailed for France last week. He was in Chicago making his farewell rounds.

JOE LYON, until recently city salesman for the Sherry Service, is now booker at the General Film Chicago office.

R. C. SEERY loaned the Great Lakes Naval Training Station a print of Charles Chaplin in "Shoulder Arms." Twenty thousand jackies expressed their gratitude.

MR. C. SANFORD HARRISON, of the Bear State Film Co., reports that the bookings in the state of Illinois for the "Vigilantes" going through the Unity Photoplay Co., of which organization Frank Zambreno is the head, exceeds their fondest expectations. The contracts handed to Mr. Harrison on Thursday, November 7, exceeded seventy-five, which had been made in the past week.

BILLIE WEISS, formerly of the Central Film Company, Chicago, has been transferred from Camp Grant to Camp Logan and wants to hear from his friends. His address is Camp Logan, Texas, 6th Development Battalion.

NORMAN SAMISH, of Clinton, Iowa, in Chicago recently looking over his bookings, reports that he has disposed of his theatre at Clinton, Iowa, to Hal Kelly from Nebraska.

S. KEELY, who is doing special field work for the Central Film Co., reports his flivver ditched for three hours on account of bad roads in Illinois.

ALBERT KIMMEL and C. W. Leist have resigned from the Paramount forces. Seven other employes also left. They claim as their reason that when the local managership was changed a new crew was brought along and that they "quit while the quitting was good."

DECKED out in their new khaki suits and having joined the Red Cross Motor Transport Service, M. L. Sparr, manager of the Village theatre, Wilmette, Ill., and M. G. Watkins, vice-president of Reel Fellows Club, were around town bidding their friends good-bye.

SAMMY GREENBAUM, of the Garden Family and Lyric theatres of Davenport, Iowa, has just recovered from the influenza and reports that the Iowa houses are still closed.

MAX LEVY, of the Metro Chicago office, says that business is getting down to a semblance of normal and that he has only one kick, namely, that his new private office has three doors in it, which makes it the half way stop of everyone in the organization.

HARRY WILLARD, manager of the Fox Chicago office, claims that his office is doing the banner business of the Chicago exchanges.

THE GRIEVER DISTRIBUTING CORPORATION has opened its executive offices, suite 909 Mallers Bldg., Chicago. This company is nationally distributing the Ford Educational Weekly through its twenty-two agencies.

A. C. FOX, formerly of the Central Film Company, has purchased two fast boats and is now engaged in a packet express business between Tampico, Mexico, and New Orleans, La. Mr. Fox recently married the lady of his choice on board of one of the boats en route to New Orleans. The ceremony was performed at Havana, Illinois, last Tuesday.

J. F. BUCKLY, manager of the Varsity theatre, has just lost his daughter with Spanish influenza.

LIEUTENANT ALBERT E. GUNDELACH has been killed in France. Prior to his entry into service he was connected with the DeVry Corporation, Chicago. His death came as a shock to many friends and admirers.

CARL LAEMMLE has a reputation in Chicago of being some little traveler. He bounces into Chicago on his way to New York from the Coast, and bounces back again in less time than it would take an ordinary man to catch his breath. The answer to this would seem to be that there is "something doing."

SID GOLDMAN, manager of the Jewel Chicago office, is a happy man—why—"The Yellow Dog" has gone over big at the Ziegfeld theatre.

C. W. BUNN reports that S. Bestar, formerly sales representative of the United Picture Theatres of America, has been promoted to the managership of their Omaha office.

CRESS SMITH, of the Chicago Metro office, has just closed several of the largest contracts ever made by that office for the forthcoming special production of Nazimova, "Eye for Eye."

PRACTICALLY every first-run house in the large cities of the United States have closed contracts with the United Picture Theatres of America.

See This Week
For the first time
The Great Combination
"Index to the Complete Plan Book
and Exhibitors Box Office Reports"
Under One Convenient Head
For Ready Reference

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager
PATHE EXCHANGE
Consumer's Building
FRANK B. ROGERS
Branch Manager

News and Gossip of Springfield Theatres

HOPES ran high with Springfield, Ill., theatre managers that they would be allowed to reopen the week of Nov. 6, but everything was dashed to pieces following a meeting of the Influenza-Pneumonia Commission. The Commission decided that it would be unwise to allow theatres to open, and after voting to hold another meeting later in the week, adjourned, leaving the theatre boys very much in the "dumps."

THE theatre owners and managers have been working day and night to persuade the Commission to allow them to open. At the suggestion of Logan Hay, one of the most influential men in this city, they went out and secured a list of influenza cases from sixty-six doctors. These cases were for the week ending today. In every instance the physician reported a decrease in the number of new cases, and some had not a single case to report. Armed with this evidence the theatre men went to the meeting of the Commission, but they were excluded from the room. Evidently the work done by the managers and owners had no weight, for it was barely gone into.

THIS city has been badly mixed up on the whole proposition. Dr. Campbell, superintendent of health, issued an edict allowing the churches to open on Sunday, November 3. When the theatre men heard of the order, they demanded that they be given the same right to open as any other public meeting place. Then the Influenza-Pneumonia Commission got busy and wanted to know what right Dr. Campbell had to say anyone could open. So a meeting was called, and Dr. Campbell was given a grilling, and admitted that he had exceeded his right to issue the order. But the Commission allowed it to go through, rather than cause confusion by rescinding it again.

THE theatre men take the stand that if churches and schools are allowed to be open, they have the same privilege. The public schools are still closed, but the business colleges have reopened, under medical supervision. The whole thing seems to be badly "balled up," and while there are but few cases of the disease in the city at this time, the Commission is unalterably opposed to the opening of the theatres.

THE nearest amusement to Springfield at this writing (Nov. 2) is at Bloomington, sixty miles away. Bloomington theatres opened on Monday, November 4, after being closed four weeks. They were to open on Friday, November 1, and advertised in the papers that they would. Springfield unwittingly caused them to be closed, for the local theatre men showed the ads to the local health board, and they wired Dr. St. Clair Drake, who promptly put the brakes on again. Peoria and Decatur, and also St. Louis, are still dark, though Peoria made a desperate attempt to get open on Sunday, November 3.

AT this writing it does not seem possible that any Springfield theatre will be opened before Sunday, November 10. If not, the playhouses will then have been closed for four weeks. It is impossible to estimate the loss to which the theatres have been subjected, for this is the busiest time of the year, the weather being good, and everyone seeking amusement.

THE local papers have so far fought shy of agitating an opening, though all of them are anxious for the playhouses to be running. The advertising revenue from the local theatres runs into great sums every month.

THE least worried of all the managers in this city was Ed Kunz, of the Princess. Ed spent some of his time out in the woods, gunning for rabbits. Adolph Kunz, one of the owners of the playhouse, has entirely recovered from his recent attack of the "flu." He is the only one connected with the theatre in this city who has been attacked by the prevailing plague.

W. W. WATTS, owner of the Gaiety and Vaudette theatres, says he knows more about the influenza situation in this city than any doctor in town. Bill was one who hustled night and day on the now famous "66" stunt.

GEORGE RIORDAN, of the Majestic, has worn out two pairs of high-priced, heavy-soled shoes trying to find the man, woman, or men, who can give him information on who to see to find out when he can open the theatre he manages.

BEN ROVIN, of the Amuse-U is sighing because St. Louis is also closed, which forbids him visiting the river town and seeing his friends.

W. K. SINES, publicity man for the Princess, is around clad in a new fifty dollar topcoat, telling about the good old days when he had to write a fresh ad and notice for the papers every twenty-four hours. Says he hasn't touched his Remington since the fateful night three weeks ago, when Dr. Drake became famous for shutting up things.

THE news of Harold Lockwood's death hit the local fans hard. Lockwood was a great favorite here, and the best drawing star on the Metro program, in this city.

SPRINGFIELD does not know what to do with itself since the theatres have shut down. The auto owning crowd are all right, but the plain, every day chap is absolutely lost, and has slept himself into a state of discontent. Great will be the joy when the ban is removed.

The Central States

¶ A place where YOU—reader and advertiser—can meet YOU—buyer and seller—in intimate, "Hello Bill!" fashion.

¶ But "your own back fence" isn't worth a rap unless you use it. Does your local pride prompt you to mention "The Central States" when you write our advertisers? Does your business judgment prompt you to strike home *direct* when you have something to sell?

¶ Get together now, for the benefit of the Central States in

The Central States

Gathered in Green Bay

"PERSHING'S CRUSADERS," one of the official war pictures released by the Committee on Public Information, was the attraction offered movie patrons here when the lid was lifted during the week of November 3 after amusements had been cut out due to the influenza epidemic. The picture was presented by the Green Bay Press-Gazette in the Grand theatre three days, November 4-5-6, and big crowds were attracted by it.

"ITALY'S FLAMING FRONT," official war film of the Italian government, will be the next picture in the patriotic series to be given by the newspaper. The dates are November 11-12-13.

SESSUE HAYAKAWA, the Jap star of the Paramount studios, was seen at the Orpheum theatre in "The City of Dim Faces," November 5-6.

ROSCOE ARBUCKLE and Mabel Normand played in "Fatty and Mabel Adrift" at the Royal theatre November 5. Roy Stewart, in "A Red Haired Cupid," was seen in the same program.

MME. OLGA PETROVA appeared at the Colonal theatre November 5 in "Tempered Steel," and pleased her audiences.

PAULINE FREDERICK was the attraction at the Orpheum theatre November 7-8-9-10 in the Paramount production, "Mrs. Dane's Defense."

RECUPERATION

When business becomes normal again added effort will be necessary to put things where they were before.

ADVERTISING

is the best restorative known. It has never failed. And the

CENTRAL STATES

is the proper section in which to keep in touch with the exhibitors and distributors of Wisconsin, Illinois, Michigan, Indiana and Iowa.

BERT LYTELL and Barbara Castleton played in "Empty Pockets" at the Colonial theatre November 6.

CONSTANCE TALMADGE and Tom Moore co-starred in "The Lesson," a Selznick film, in the Grand theatre November 7-8-9-10, and their work gave satisfaction.

"THE KINGDOM OF YOUTH," a Goldwyn picture, featuring Madge Kennedy and Tom Moore, was presented in the Colonial theatre November 7-8. It pleased the audience very much, according to report.

EDITH ROBERTS was seen in "Beans" at the Royal theatre November 8-9.

"THE DOCTOR AND THE WOMAN," a Weber picture, in which Mildred Harris stars, was the attraction at the Royal theatre November 6-7. It was pronounced an excellent film by many in the audience.

AFTER the shutdown of motion picture houses for four weeks when the "flu" ban was ordered by the health department, movie fans turned out in numbers for the first pictures produced during the week of November 3. The health department restricted shows to two and one-half hours in the afternoon, and the same length of time in the evening for a short time.

Happenings Around Fond du Lac

THE Fourth Liberty Loan suffered in Fond du Lac County as a result of the "flu" ban which closed up the motion picture houses and cut off the audiences of the four-minute speakers.

THE motion picture houses carried half-page advertisements in the Fond du Lac daily newspapers the day the health ban was lifted.

THE HENRY BOYLE THEATRE celebrated the lifting of the health ban by starting the sensational picture "To Hell With the Kaiser" for a three-day's run beginning Wednesday, November 6.

THE ORPHEUM opened after the health ban was lifted with Norma Talmadge in "The Safety Curtain." On November 11, 12 and 13 the Orpheum presented Billy Burke in "Let's Get a Divorce." This will be followed on November 14, 15 and 16 with Wm. S. Hart in "Shark Monroe." On November 18, 19 and 20 the Orpheum will present Norma Talmadge in "The Only Way." As a special Thanksgiving week offering the Orpheum will present Charley Chaplin in "Shoulder Arms" November 28, 29 and 30.

THE BIJOU THEATRE opened on Monday night with Mme. Petrova in "The Light Within." The Bijou, which has been catering to the wants of the public for war pictures, will present "Italy's Flaming Front" on November 21, 22 and 23. This will be followed on November 25 and 26 by the second official Government war picture, "America's Answer." During the first week in December Bijou patrons will have an opportunity to enjoy "The Romance of Tarzan," the sequel to "Tarzan of the Apes."

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are today fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War
The Secretary of the Navy
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker

and the entire nation.

MAIL THE COUPON NOW

OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

Address .....

Reopening with Dubuque Exhibitors

"THE GREEN GOD" with Harry Morey, shown at the Grand on Sunday, November 3, was previously scheduled for October 13, but had to be postponed on account of the influenza quarantine. Meanwhile the picture had received much advertising, for its posters remained on the Grand's billboards during the time the city was quarantined, and seeing these posters every day made people anxious to see the picture. Accordingly they turned out in fine shape Sunday, giving the Grand a highly successful day.

THE PRINCESS put on "De Luxe Annie," with Norma Talmadge, for the Monday and Tuesday, November 4 and 5 program. This photoplay went big in the biggest sense of the word. Pictures on this order not only increase a theatre's patronage, but they gain for the exhibitor the good will of his patrons, and add to the popularity of the star. Miss Talmadge has had an unusually good assortment of vehicles—she is never the same in a picture, and it is this versatility that draws crowd after crowd to the theatre fortunate in securing one of her releases.

VIOLA DANA played at the Grand on Monday, November 4, in "Riders of the Night." This star is quite popular here and drew good houses both afternoon and evening.

"SERIAL DAY" was resumed at the Family theatre on Monday, November 4. "The House of Hate," with Antonio Moreno and Pearl White, and "The Lion's Claws," with Marie Walcamp, were the serials shown.

"THE NAULAHKA," adapted from Rudyard Kipling's famous classic, was shown at the Liberty theatre on Sunday, November 3. Antonio Moreno in the leading role was very favorably received.

CLARA KIMBALL YOUNG, the Select star, played at the Family theatre on Tuesday, November 5, in one of her 1917 successes, "The Foolish Virgin." Manager Yount had a very good night—in fact he has had excellent crowds since the reopening of his theatre.

THE STAR THEATRE at Decorah, Ia., reopened on Friday, November 1, with the showing of "The Birth of a Nation." Since the beginning of the quarantine the theatre had been aired and fumigated daily, so that on the opening night the manager was safe in announcing that people would run no danger in attending the shows. All people having a cough and a cold were requested not to come. During the quarantine the Star's entire program was rearranged. Such features as were found to be a bit weak were dropped out and replaced with the very newest big special features. For the next ninety days the Star has a great line-up of stars and pictures. The opening hour was also changed from eight to seven o'clock. Among the features scheduled for the coming week is "Whither Thou Goest," a Thomas Ince special production.

THE program at the Dreamland theatre at Galena has been entirely rearranged and the best possible features are being shown. They are the better pictures of the motion picture art—supreme in their stars, great in the stories and perfect in mounting and direction. The management of this theatre indeed realizes that patronage is won and maintained by showing pictures of quality and character. "Rich Man, Poor Man," with Marguerite Clark, was the Monday, November 4, feature. "Rimrock Jones," starring Wallace Reid, and "Lend Me Your Name," with Harold Lockwood, were also shown that week.

THE ORPHEUM THEATRE at Oelwein, Iowa, opened on Monday, Noveeber 4, after being closed three weeks on account of the ban. "The Garden of Allah," the ten-reel production of the East, was the feature shown. On Tuesday Charles Ray played in "His Own Home Town," and on Wednesday "One More American," with George Beban held the boards. A Harold Lloyd comedy was also shown.

In Madison Theatres

STATEMENTS from film men who make Madison their headquarters claim that the northern cities of the state have not been declared open. The flu epidemic was late in reaching the lumber and mining districts and is tardy in leaving. Central, southern and eastern are entirely open now and the photoplay houses have resumed their routine.

ALL records for every moving picture house in Madison was broken on the opening day which was simultaneous with the false declaration of suspended hostilities in Europe. When the report reached Madison at 2 o'clock in the afternoon citizens suspended work and the city took on a gala appearance. Until late in the afternoon the roisters were busy. The report bearing out the true news had little effect upon the capital city and crowds swarmed the streets until late in the evening. A huge mass meeting in the capital building brought thousands of people to the downtown district.

BOTH the New Strand and the Fuller playhouses had pictures of the war that tended to draw even a larger crowd than would have come otherwise. The Strand held 2,000 during one show. The Grand was packed to standing room all during the evening, while all other houses were filled to capacity.

IT was a false start, but did wonders in breaking any superstition the people might have held against public gatherings. Many comments were heard throughout the city upon the new ventilation in the theatres.

OF interest to the film men of Wisconsin are the activities of the Extension Department of the University of Wisconsin. Under Mr. Dudley, this department is furnishing film men with productions of great value which they can secure through no other source and which are gratis. One of the latest pictures which are handled through the regular exchanges in other states and which may be had by Wisconsin film men for the asking is "Our Bridge of Ships.". This picture has been in great demand. Booking may be had through the Extension Department.

The Extension Department, in addition to its educational films, has prepared a large number of community singing slides. The slides are so arranged that a song director is not necessary. When tried out in Madison theatres they have been found to be very successful.

IN many cities throughout the country moving picture managers have held "nut" matinees, when people brought in peach stones and pits of various fruits. It remained for Manager McWilliams of the Grand to better this plan by placing barrels in all parts of the city in which the pits could be dropped. Over one ton of pit stones have been collected in the city. One day last week one hotel deposited three bushels of prune stones alone. Manager McWilliams is on good terms with the manager of the hotel and doesn't want to crab their game by divulging his name.

MANAGER WHEELER, of the Downer in Milwaukee, is looking after the interests of Flossie Jones, who died last month in Waukesha. Mr. Wheeler has had wide experience throughout the state and is fully competent to handle the theatres in Waukesha.

THE FULLER played to capacity house at advanced prices when they showed Newman's wartime Europe Travel Talks.

MARY PICKFORD in "Johanna Enlists" was the picture shown at the New Strand on the day of the "peace hoax." Movie goers vote this one of the best pictures Mary Pickford has been cast in. Manager A. P. Desormeaux pulled an original stunt on that evening when his new canopy was decorated with red, white and blue electric light globes.

THE second official war picture, "America's Answer," was shown during the week of November 10 at the New Strand. This picture has been greeted with enthusiasm in all parts of the country.

THE Grand scored a scoop on the city when it showed Charlie Chaplin's second million dollar production, "Shoulder Arms." The picture shown on Saturday and Sunday drew big. Alice Joyce in "Everybody's Girl," an O. Henry story, pleased. Forbes Robertson is a big favorite in Madison and his showing in "The Passing of the Third Floor Back" was no exception.

SOLDIERS in the S. A. T. cantonment in Madison, numbering close to 4,000, witness moving pictures every night through the courtesy of the Y. M. C. A. The pictures are shown directly after the study hour until taps and the boys enjoy them to the utmost. Besides the official war reviews, photoplays are shown, together with comedies. It is interesting to hear the expressions during the showing of the pictures. All of the soldiers comment upon the scenes on the screen out loud, so that there is bedlam reigning the greater part of the time.

Is Everybody Happy?

The War Is Over
Influenza Is Passe

Play The Box Office
For All It Is Worth

THE BEST INVESTMENT TODAY

Let us prove it to you

The Gardiner Velvet Gold Fibre Screen is sold with an ABSOLUTE GUARANTEE of money refunded if we can not improve your projection.

Every Sale Means a Satisfied Customer

MR. THOS. P. RONAN, Palace Theatre, Danville, Ill., says: "There sure is some class to the new screen."

MR. H. M. FERGUSON, Gem Theatre, Centralia, Ill., says: "I can highly recommend this screen to my fellow exhibitors and will be glad to demonstrate to them at any time."

MR. APPLEBAUM, Argmore Theatre, Chicago, Ill., says: "Best screen on the market." Second order for one to be installed at the Prairie Theatre.

AN ORDER FROM YOU WILL BE AN ADDITION TO OUR LIST OF SATISFIED CUSTOMERS

Chicago Branch

UNITED THEATRE EQUIPMENT CORPORATION

R. H. FULTON, Manager

512 So. Wabash Ave. Chicago, Ill.

CARRIED IN STOCK for immediate shipment. Everything for the motion picture theatre, except the film.

In Your Pocket So That He Who Runs May Read

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A Ready, Hasty, Reliable and Convenient Guide for All Exhibitors which will be Welcomed as a

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THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

In Spokane Theatres

THE American Film Company will pay big money for scenarios suitable for Mary Miles Minter, William Russell or Margarita Fisher, W. A. Coughlin, personal representative of President S. S. Hutchinson, said to a representative of the press in Spokane on a recent visit to that city.

"OUR company will pay from $1,000 to $25,000 for scenarios suitable for Mary Miles Minter, William Russell or Margarita Fisher. We want sweet, wholesome stories, free from anything morbid, for Miss Minter. As for Miss Fisher, we wish stories of light comedy drama, bubbling over with laughter. For Mr. Russell, he has forsaken the deep drama and now is giving the public comedy drama, full of romance and 'pep.'"

FRED STONE'S initial screen appearance in "The Goat" packed the Clemmer theatre at every show. Stone in "The Goat" heads a liberal program. "Smiling Billy" Mason and Eleanor Field appear in a Christie comedy, "Just Like Dad" and William Farnum is presented in the first Liberty loan "trailer" to be shown at the Clemmer.

NORMA TALMADGE in her latest Select offering, "The Safety Curtain" had a four-days' engagement at the Liberty.

JANE AND KATHERINE LEE in their patriotic photoplay, "Swat the Fly" had a three-days' engagement at the Class A.

MME. OLGA PETROVA was the stellar offering at the Majestic, being featured in "The Light Within," which is having its second run here.

"CHASE ME CHARLIE" is the Chaplinesque offering starring Charlie Chaplin, featured on the screen program at the Lyric. Alice Howell in "Hoot Toot" rounded out the program.

EUGENE H. ROTH, manager of the California theatre, recently returned from a trip to New York and immediately made arrangements for the first showing of "The Forbidden City," the much heralded initial production of Norma Talmadge in the Second Select Star Service. This will be given its premier at the California during the week beginning November 3.

ANOTHER important move of Mr. Roth soon after his return was the increasing of his orchestra from 21 to 31 instruments. This orchestra, under the leadership of Herman Heller, is said now to be the fourth largest in the United States, the three larger ones being located in New York.

THE COLUMBIA THEATRE at Phoenix has signed a contract with the Mutual exchange for all Hayakawa productions and also the Outing Chester series.

Bershon Signs Up Theatres for Smileage

DAVID BERSHON, Los Angeles branch manager of the Universal Film exchange, and chairman of the committee appointed by the Army and Navy Department on Training Camp Activities, to line up the theatres of Southern California on the new plan of having the theatres donate a part of their receipts on certain dates to be given over to the Smileage book fund this week, announced the names of the theatres signing the pledge up to the time when the theatres were ordered closed because of the influenza. The list shows seventy-two signatures, or 25 per cent of the theatres in Mr. Bershon's territory. He estimates that if the theatres had not been ordered closed he would by this time have secured signatures of 90 per cent of the theatre managers in this section.

Leonard Meyberg, national chairman of the new theatre plan for smileage book funds, was in Los Angeles this week and conferred with Mr. Bershon at length on the various phases of the Southern California campaign.

Girard Leaves Vaudeville to Direct Orchestra

SPOKANE is soon to have the pleasure of greeting Harry Girard, actor, singer, author, producer, composer and all-round musician, who comes as the new musical director at the Clemmer theatre. He was last seen here in his sketch, "The Wail of an Eskimo," at the Pantages in June and it was then that Drs. Clemmer and Lambach of the Clemmer, made arrangements for his return and appearance here under their management for a limited season. Girard says it is like a home-coming to him, he has played here so often and has so many real friends here.

As soon as the quarantine is lifted Mr. Girard will present recitals twice weekly at the Clemmer, at 12:30 noon on Sunday and 7 p. m. Wednesday.

THE WEST COAST

What Exchanges and Theatres Are Doing

INFORMATION was received last Saturday by C. J. Marley, branch manager of the Triangle exchange, that the theatres in Nogales, Ariz., will be reopened the latter part of this week.

A LETTER from Charles Alden, owner and manager of the Dime theatre at Globe, Ariz., to the Triangle exchange this week announced that motion picture houses in Globe will be reopened November 6.

THE Los Angeles Triangle offices were closed all day last Monday out of respect to R. W. Lynch, vice-president of the Triangle Distributing Corporation, who was buried that day at Asheville, N. C. Mr. Lynch died in San Francisco of influenza. All Triangle offices in the United States were closed last Monday, it was announced here.

JAMES W. EDRINGTON, manager of the Gaiety theatre at Santa Maria, was a visitor at the Vitagraph exchanges this week.

R. M. TAYLOR, owner and manager of the Garrick theatre at Pomona, spent a few days in Los Angeles last week.

H. D. NAUGLE, western division manager of Vitagraph, after a brief visit in San Francisco last week, left for Salt Lake and Denver. He is expected to return to his headquarters in Chicago before again visiting the Pacific coast.

THE Rex theatre at Gallup, N. M., is open again and it was provided with a show this week by the Vitagraph exchange, according to announcement by Branch Manager, W. H. Hepburn.

WILLIAM C. WHEELER, Vitagraph salesman attached to the San Francisco exchange, was in Los Angeles this week. He said he had been waiting for an opportunity to visit Los Angeles for several months.

THE George Kleine System removed its offices on Monday from the Knickerbocker building to the General Film offices at 730 South Hope street. Guy C. Gunderson will remain in charge as manager, and the booking system of the exchange will be maintained as heretofore, it is announced. However, the general business of the exchange will hereafter be conducted by the General Film organization. The affiliation with the General Exchange offices was made for economic reasons, it was announced.

ALL theatres in Needles, Cal., were opened last Saturday, according to information received at the General Film offices.

PAUL C. MOONEY, former division manager for the Middle Western states for William Fox exchanges, with headquarters at Cleveland, arrived in Los Angeles this week to become Pacific Coast district manager for Fox. His headquarters will be maintained in Los Angeles. His first announcement was that when all theatres are reopened in the United States the motion picture fans will be more enthusiastic about their favorite pastime than ever before.

A PRIVATE preview of "The Midnight Patrol," a Thomas H. Ince production, was given this week by B. E. Loper, branch manager of the Select exchange. Because of the ban on public gatherings, only a few friends of Mr. Loper's were present. Thurston Hall is the star in the filmplay.

WILLIAM ALEXANDER, Pacific Coast manager of United Pictures exchanges, returned to Los Angeles this week after a visit to the San Francisco and Seattle offices. He announces that United is working out a booking system that will mean a great saving to the exhibitor.

GEORGE J. EKRE, branch manager of the General Film exchange, received a letter this week from his brother, Arthur Ekre, who is a member of the American Field Artillery in France. "The Kaiser is talking his head off about peace," the letter says, "but we do not intend to quit until we have entered Germany. A German plane flew near us a few days ago and a bomb fell about fifteen feet from our tent. Aside from blowing us all over the adjacent landscape everything is all right. We are getting plenty of clothes and many good things to eat."

THE Community Motion Picture Bureau, affiliated with the Army and Navy Department Training Camp Activities committee, has established its Los Angeles branch in the building occupied by the M. & R. Features exchange under the general direction of George E. Withey, of San Francisco. A branch manager had not been named this week. The new exchange will devote its time to supplying films for the Liberty Theatres in the big cantonments, being operated as a part of the Army and Navy plan for entertainment of soldiers in the camps. It will also cooperate with the War Work Committee of the Y. M. C. A.

ANNOUNCEMENT has been made by Frank Duffy, special representative of Pathe exchange, and confirmed by G. R. Sirwell, branch manager of Hodkinson interests, that the W. H. Hodkinson productions will after November 25 be released by Pathe. Mr. Duffy left Los Angeles last week for San Francisco and Seattle on his return to New York, but he hurried back to Los Angeles to assist in completing the local end of the new deal for Pathe. Under this new arrangement the Hodkinson system will release pictures with the following stars: Warren Kerrigan, Bessie Barriscale, Louise Glaum, Lillian Walker, Anita King, Kathleen Clifford and the Frank Powell productions starring House Peters. The First House Peters subject to be released will be "The Forfeit," the first of eight features in which Peters will be starred by Frank Powell.

WEST COAST—2 What Exchanges and Theatres Are Doing M. H. KUHN, formerly chief salesman of the Triangle exchange in Los Angeles, now acting branch manager of the Salt Lake City exchange, was a visitor in Los Angeles this week. He said that before the theatres were closed in Utah that all exhibitors in his territory were doing better business than at any time in the history of the industry. He announced that the State Board of Health of Utah is watching the influenza situation very closely, and that all theatres will be opened in the state as soon as possible.

THE new vault of the M. & R. exchange, begun several weeks ago, has been finished, and Manager H. W. Stubbins spent much of the time this week in removing all films to the nearby installed vault.

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In Seattle Film Circles

MANAGER Joseph Muller, of the Palace Hip, has taken advantage of the "Flu Ban" by altering and rehauling his theatre. He has made it as sanitary as possible. One of the features of the alterations is the placing on the floors of a material that is noiseless when walked on, but has about the consistency of linoleum. Carpets have been removed and this put in its place. The new covering is to be washed each day and no dust allowed to lodge.

"SMILING" Bill Drummond, Northwest representative of the Geo. Kleine System, has moved his office from 2012 Third Ave. across the street, where the offices of the General Film Company are also located.

H. G. ROSEBAUM, manager of the Famous Players-Lasky Company's productions for the Northwest, has returned from a tour around a section of the Northwest, which includes Spokane, Wash., and Portland, Ore.

MANAGER Luken, of the Pathe Film Co., has returned to his desk at Seattle, after a month's trip to New York. Since the Pathe-Hearst Service has been changed to the Pathe Service, Mr. Luken has made complete new contracts with his customers.

THE Famous "Wallace on the Wurlitzer," who attracts crowds to the Liberty, has recently composed a very popular song, together with Harold Weeks, a Seattle song writer. It is called "Hindustan." A phonograph concern has already placed it in film form.

What the Studios Are Doing

BILLY GARWOOD writes from San Francisco, where he is appearing in Crane Wilbur's new stage production, "The Common Cause," that the play looks like a big winner to him and he is delighted with the role he is to portray. Garwood was a stage leading man long before he went into pictures, and was just as popular behind the footlights as he was on the screen.

CLAIRE DU BREY has worked harder on her present feature at the Diando studios than she ever has on any other film since she began her motion picture career. Claire finished work on her five-reel picture in two weeks and worked ten nights during that time as well as in daylight. Many a night she didn't get a chance to go home at all and stole what forty winks she could in her dressing room, as time was too precious to spend in traveling home and back.

WILL M. RITCHEY'S new articles on photoplay writing are gradually being published all over Europe, as well as the United States, wherever motion pictures are shown. Two papers in Australia are publishing his series of talks, as well as one in England and Japan. Ritchey does not write them for pay, but merely to encourage new writers and point out to them the mistakes to avoid. Mr. Ritchey, who is with the Famous Players-Lasky forces, declares that good material for photoplays is sadly lacking and the demand is greater now than ever before.

HERBERT HEYES completed his feature with Helen Keller, the famous deaf and blind woman, at the Brunton studios this week, much to his regret. Heyes believes Miss Keller to be the most remarkable person he has even known or heard of and enjoyed every moment of his engagement with her.

GEORGE HOLT is seriously considering giving up acting in favor of directing. Holt, who is one of the best known screen villains, has always had a strong desire to forsake his acting for directing, and this week was approached with an offer to produce, and he is thinking strongly of doing so. He has been in the game for a number of years and understands it thoroughly, and there is no reason why George Holt, director, shouldn't become as well known as George Holt, actor.

THOMAS DIXON'S latest photoplay spectacle, "The One Woman," is soon to be released. It is already being largely advertised and exploited and will soon be on view in the leading theatres. Adda Gleason, whose Ramona in the play of that name will long be remembered, plays the title role in the new Dixon production and her work is said to surpass any of her previous successes.

THERE have been many rumors going the rounds that Clara Horton had left the Triangle, due to the fact that she was playing in a picture for another concern. Clara states emphatically that she was merely loaned by the Triangle for one picture and has a long-time contract with that concern.

LEATRICE JOY received two telegrams last week at the Strand theatre in San Diego, where she was playing in stock, to come to Los Angeles for screen engagements. Leatrice replied that she is perfectly contented where she is and doesn't intend to return to the films until she has completed her contract at the theatre, her contract still having a little while to run.

THE Helen Keller Company, which has been working for almost three months at the Brunton studios, will within the next week make the final scenes for the twelve-reel film at present titled "Deliverance." The picture will show the life of Helen Keller. Managers of the company plan to complete the editing in the east and the company will leave for New York within the next ten days. At present it is expected the premier will be given the latter part of February.

ALBERT SHELBY DeVINO, Metro scenario writer, returned Monday from New York, and he is at work on some new stories that will be produced at a latter date when the studios are reopened, it is announced.

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What Exchanges and Theatres Are Doing

THE M. & R. exchange will distribute in Southern California territory "The Redemption," featuring Evelyn Nesbit, according to announcement this week by Branch Manager Stubbins. The exchange will also handle Hall Caine's "Deemster," with Derwent Hall Caine as the star, and the two-reeler, "Who's Afraid of the Hun?" Derwent Hall Caine is now touring the Orpheum circuit.

MORE than 150 prints of feature subjects, some old and some not so old, but all without proper titles, were thoroughly inspected last week at the Triangle exchange, and these subjects will be ready for showing when the closing ban is lifted from the theatres in this territory, according to announcement by Branch Manager C. J. Marley. A number of new titles were written and then filmed at the Triangle studios at Culver City.

WILLIAM DESMOND'S last production with the Triangle Company, "The Pretender," has been booked by the Victory theatres on Broadway for opening week when that house is again allowed to open its doors.

THE Triangle exchange this week received numerous inquiries from exhibitors relative to bookings of Hart, Fairbanks, Talmadge and Keenan reissues, with the result that nearly 75 per cent. of the Arizona territory has signed for these subjects, Branch Manager Marley announced. Mr. Marley believes the sudden demand for these subjects is explained in the fact that exhibitors are planning to fill in their programs with subjects they were unable to book heretofore because of a full program of new pictures.

H. D. NAUGLE, western division manager of the Vitagraph Company, left Los Angeles Saturday for a visit to San Francisco, Seattle, Tacoma and Salt Lake City. He expects to return to Chicago within the next three weeks, he announced.

W. B. WALKER, owner of the Liberty theatre at Needles, Cal., was a visitor to film row last week.

J. W. EDRINGTON, owner of the Gaiety and Grand theatres at Santa Maria, Cal., was a Los Angeles visitor this week. He predicted big business in Santa Maria when the influenza closing ban is lifted.

C. J. MARLEY, branch manager of the Triangle exchange, went duck hunting last week, but he returned without any ducks. He then embarked on a fishing trip, coming back with even less luck in this adventure.

C. B. GARRISON, one of the New York representatives of the S. A. Lynch Enterprises, will take up the Triangle Distributing Corporation's work, succeeding Vice-President R. W. Lynch, who died last week in San Francisco. This information was made known here this week by C. J. Marley, branch manager of the Triangle exchange. Mr. Marley, incidentally, will be in charge of this work until Mr. Garrison arrives. The death of Mr. Lynch cast much gloom over film row in Los Angeles.

LOUIS W. THOMPSON, despite the fact that a majority of theatres in Arizona were reported closed this week, left Los Angeles for that territory to distribute a few Kleine contracts.

A FEW of the towns in Southern California that were still with open theatres early this week, and were being served by the Los Angeles exchanges, were Pomona, Santa Ana, Holtville, Taft, Maricopa, Ventura and Santa Maria.

H. D. NAUGLE, Western division manager of the Vitagraph Company, plans to leave for Chicago next week. His stay on the Pacific Coast has been extended about two weeks because of the inactivity of Vitagraph exchanges in his territory due to the prevalence of influenza.

H. F. MOORE, assistant manager of the George Kleine System, returned to San Francisco this week after spending a week at the Los Angeles office.

M. J. COHEN, manager of the George Kleine System, was in town for a day this week. Mr. Cohen says that just at present he is commuting between Los Angeles, San Francisco and Seattle. He expects to leave for the latter city immediately, but will only spend a few days there before he rushes South again. All this activity is in connection with the great war pictures he is promoting.

M. J. COHEN, manager of the George Kleine System, has just received a memorial of "Thanks and Appreciation" from the officers and enlisted men of the U. S. Marine Corps at Mare Island, in recognition of the services he rendered in helping the marine band to secure new instruments, and also for helping secure instruments for the Navy and Marine Scouts of San Francisco, of which organization he has been officially appointed major. Mr. Cohen has had the memorial framed and will hang it in his office beside his framed commission as major of the Scouts.

C. H. DOUGLAS, manager of the Elite theatre, Merced, paid a short visit to San Francisco this week.

FRED FINK, JR., manager of Fink's theatre, Gridley, Cal., is now at Berkeley, attending the aviation school at the University of California.

In and Around Denver

AFTER practically five weeks' suspension on account of the influenza epidemic, Denver theatres were given permission to open for business on Monday, November 11. There is considerable improvement in the situation in Denver and in Boulder, which is also permitted to open on the same date and under the same restrictions that accompany the order lifting the ban in Denver. The conditions in other sections of the state do not yet warrant rescinding of the closing order. The official order is as follows: Motion picture shows, theatres and schools were allowed to open at 7 o'clock Monday morning, November 11, upon permission from the department of health and under certain restrictions which that department may see fit to make.

THE influenza epidemic has claimed Mrs. H. D. Lorenzon, wife of the owner of the Star theatre at Silverton, who died Tuesday, November 5. She is survived by her husband and two minor children.

R. H. McCLUSKEY, who recently resigned a road position out of Denver for Mutual to take over the management of the Strand theatre at Hoisington, Kansas, was stricken with influenza upon his arrival there. His condition is reported as much improved and he will recover.

E. B. REMINGTON has resigned as road salesman for Mutual to engage in other lines.

MRS. A. N. ASHBURN, manager of the Princess theatre at Sterling, has returned home following a week's vacation in Denver.

DENVER Pathe headquarters is being remodeled to make room for the local force of the American Film Company, Inc., and the W. W. Hodkinson service. Hodkinson transfers from General in this territory November 25.

CHARLES R. GILMORE, local manager for the United Picture Theatres of America, has left for Deadwood and Lead, where he will meet the members of the Black Hills Exhibitors' League.

G. W. WHITNEY has resigned his position as local manager of the General Film Company.

What Butte Is Doing

THREE Montana towns, after shutdowns of about a month, have permitted theatres to reopen. They are Plentywood and Scobie, in Sheridan county, and Denton, located near Lewistown. In these three towns the disease has run its course and it is thought that everyone liable to get the "flu" in those places has had it.

IN Butte, and in fact throughout the state, it is believed that the peak has passed. When conditions show a tendency toward permanent betterment it is thought the health boards will permit the reopening of theatres. The prolonged shutdown is proving a heavy burden on the showman.

THE show houses continue to "doll up" and there is nothing else to do. All the managers are figuring that the public will be "show hungry" and so they are planning on offering the best programs possible, so as to reap their share of the promised harvest.

MERLE DAVIS, the new manager of the Ansonia Amusement Company, and prominent Montana cartoonist, this week took up his new duties. He will have his office at the Broadway theatre. The assistant general manager, Marshal Taylor, will have his office at the Ansonia.

MANAGER Ralph Ruffner, of the Rialto, is viewing the situation in a spirit of reconcillation and he is injecting a little mirth by displaying the following rhyme on a placard in the theatre lobby:

When the Spanish flu,
Goes up the flue,
Then I'll come back to you.

THE closing picture at the Rialto, by a strange coincidence, was "Till I Come Back to You."

GEORGE BOURKE, of the Universal exchange, is paying a visit to Bozeman, Livingston, Billings, Miles City and other Yellowstone valley towns. He will also visit Sheridan, Wyo. While the houses are all closed he is making the trip to get acquainted with the exhibitors, and to cheer them along.

What the Studios Are Doing

D. W. GRIFFITH has announced a number of people who will be cast in the big propaganda picture which is now in the second week of production, and which is yet unnamed. They are Robert Harron, Richard Barthelmess, Carol Demster, Clare Seymour, Adolph Lestina, George Fawcett, Kate Bruce and Syn de Conde. The latter will play the part of the villain. This latest Griffith production is a story dealing with the great national draft, and among the scenes will be pictures taken in the various cantonments.

A FEATURE of D. W. Griffith's new propaganda production is the fact that in it are two leading men—Robert Harron and Richard Barthelmess. In the making of this film Mr. Griffith had the co-operation of the army and navy departments, and for the first time, portions of Uncle Sam's fighting equipment will be shown on the screen. A recent parade staged by the officers of March Aviation Field, near Riverside, California, in connection with the Los Angeles Liberty Loan Drive, consisted of one hundred and fifteen airplanes in bombing formation which flew over the city of Los Angeles, a distance of nearly sixty miles from the aviation training camp. Mr. Griffith was permitted to secure scenes of this, and his cameramen were furnished aircrafts so that close-ups could be filmed. The machines flew at a height of about four thousand feet. Up until the time of this flight, the greatest number of machines in the air at one time in formation was sixty-seven, so that the Griffith propaganda film wli show a new record in aviation.

THE Dorothy Gish Company having releases far ahead, has closed and members are enjoying a vacation of four weeks.

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Additional Exchange News

THE Tulare theatre at Tulare has passed from the ownership of S. J. Greenwood to Sol Slayback.

BOB McNEIL of San Francisco is rapidly expanding into a Napolean of the Motion Picture house. For some time he has owned the Mission, the Lyceum and Panama theatres in the Mission district, this city. Now he has just bought the 600 seat Strand formerly owned by C. Hellman and also the Clairmont a 750 seat house formerly owned by H. Henderson. Both these houses are situated on Telegraph avenue, Oakland.

THE Rialto theatre at Vallejo has been sold by J. Marsh to W. P. Maupin.

THE California theatre has booked the Mutual film "Temple of Dust" for the week of October 20. According to advance notices the play has a grip which will appeal to the fans.

D. S. MARKOWITZ, has resigned as manager of the Western Feature Film Co., and has made connections with the Fox Film Co.

P. H. STEVENS of the World Film Corporation has been entered in the "America's Answer" contest, and is making a hurry-up trip through the State of Nevada.

"HAPPY" J. H. KNOWLES, the smiling impresario of the Sonora theatre, Sonora, Cal., is visiting film row and bringing sunshine with him on every visit. No out of town theatre man is more welcome than "Happy" and no film man can say that he ever saw him without a smile.

THE twenty-eighth star on the service flag of the Strand theatre was added this week when Jefferson W. Asher, treasurer and director, left for Pittsburg to enter Carnegie Institute of Technology for a course in military aeronautics, where he will specialize in aerial radio work for the flying arm of the service. It was at the behest of the Government that Asher enters this intensive course, for he is already qualified as an expert radio operator. When wireless telegraphy was in its infancy he rigged up his own apparatus and at the age of 15 was a licensed radio expert, later handling ship service for wireless companies.

THE Coliseum theatre in the populous Richmond district of San Francisco, is rapidly nearing completion, and the American Photo Player company's mechanics are busy installing the Robert-Morton Orchestral organ especially designed to furnish the sole musical accompaniment to photoplays.

W. F. CHARLES, the southern California representative of the American Photo Player Co., reports the sale of a Fotoplayer in El Centro, Cal. Mr. Baron, sales manager for northern California, reports an organ of the Robert-Morton type has been sold to a new house in Napa county and a Fotoplayer in Alameda.

ENEA BROS., owners of the Palace theatre, Pittsburg, Cal., have purchased two lots on Railroad street on which they expect to erect a new theatre in the near future. Plans for a theatre and two story store building are now being drawn.

J. E. TRIGUERIO, owner of the Mendocino theatre, Mendocino, Cal., is visiting San Francisco. He reports that he has bought the Rex and the Union theatres at Fort Bragg from P. W. Brubeck, the latter having been called to serve in the United States army.

GEORGE R. TEMPLETON has bought the new Sixteenth Street theatre in this city from L. J. Levin, and has rechristened it with the name "Rex"

Complete San Francisco News Condensed

THE many friends of J. S. Woody are congratulating him on his promotion in the Select Picture Corporation from Field Manager to General Sales Manager. Mr. Woody has many friends on this Coast and the letters of congratulation which are going hence to him will help to swell the San Francisco post office receipts.

THE OLD ESSANAY MOTION PICTURE STUDIO at Niles has been taken over by the Bonnie-Reed Film Mfg. Co., and work has already begun on a one reel comedy. It is the intention of the new company to specialize on one reel comedies.

THE DUHEM MOTION PICTURE MFG. CO. has recently taken several pictures of more than passing interest. The company made an educational film of about 1,000 feet of the salvaging of six immense boilers from the steamer Bear which was wrecked near Eureka, Cal., about a year ago. The boilers weighed about 45 tons each, and besides taking them from the water they had to be rolled 28 miles over the sandy beach to the place where they were loaded on a motorship for shipment to China. A number of unusual engineering feats had to be accomplished in moving the boilers and these are well shown in the film. The final disposition of the boilers to the China government, which will put them in pairs in three gunboats, adds an interest to the film. The same company has completed a three-reel film staged by the Liberty Film Co., a San Francisco concern, entitled, "Where Is Your Registration Card?" Sol Lesser viewed a run-off of the film and may decide to push it for the Liberty Co.

THE UNIVERSAL ANIMATED WEEKLY will display the film made by the Duhem Company of the recent launching of the "Avenall" at the Schaw-Batcher Shipyard in South San Francisco. The feature of this launching is that it was the largest vessel ever launched sideways.

STILL another recent film by the same company was the bayonet drill of the troops at Camp Fremont. It will be shown by one of the Pictorial Weeklies.

WHEN the Allied officers passed through San Francisco recently en route to Russia the mayor of the city presented them with a beautiful silk Czechoslovak flag. The ceremony took place in the Civic Center, and the picture was taken by the Duhem Company.

THE suspension of business is having serious effect on some of the smaller exchanges and some have already gone out of business. If the situation continues for many weeks more it is feared that others will have to close their doors.

THE Sunset and Western Film Exchanges have closed their doors and it is reported have permanently gone out of business.

THE PAREX FILM CO., which has been furnishing the Sherry Service, has taken quarters in the General Film Exchange. The George Kleine Service has also taken quarters in the General Film and are sending out notices to the effect that the physical handling of their films will in the future be taken care of by the General.

THE VITAGRAPH COMPANY is mailing its new booking chart to all its patrons. Mr. Quive is looking forward to a booming business as soon as the theatres are permitted to reopen.

BERT VAN VAULKENBERG, designer for the American Photo Player Co., arrived here recently from the company works at Van Nuys. He has been designing some new improvements on the photoplayer and came to the company headquarters to talk them over. Some of the plans he has in mind are said to be far reaching, if actual experiences demonstrates their practicability.

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OF

WM. HORSLEY NEW FILM LABORATORIES

6066 SUNSET BLVD. LOS ANGELES

NEW PLANT located in fireproof class A building erected to fit special needs. It embodies ten years experience of the builder in film production, and contains every improved mechanism and device for better film developing, printing and editing. Equipment includes five Bell & Howell Perforators, six William Horsley Sprocket Movement Printers, three Duplex Printers, two Powers 6 B Projectors, polishers, Bell & Howell Patchers, and separate positive and negative developing rooms and equipment.

Accommodations for producing companies include magazine refilling dark rooms, cameraman's editing rooms, inspection projection room, preview theatre, still photograph studio and laboratory, and other features.

New plant fitted with dust proof ventilation system and other modern features of construction that make this the most thorough and modern studio in the West. Every fire-proofing precaution device has been installed, as well as every labor saving mechanism or device that will improve the laboratory work.

Producers are invited to inspect new plant now ready to do your work.

ONLY AUTHENTIC REFERENCE BOOK OF SCREEN PEOPLE

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Biographical
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Studio Directory is used daily by Theatre Publicity Men, Newspaper Photoplay Editors, Employment Directors, Film Company Executives, Theatre Owners and Film Fans.

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MOTION PICTURE NEWS Inc.

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429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
E. K. GILLETT

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220 So. State St.
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To
Exhibitors!

Use the Following Catch Phrase prominently in your Advertising:

"Never butt in on other people's affairs You're liable to come to grief"

It's the big Punch of the Comedy Drama:

"ALL NIGHT"

with Bewitching

CARMEL MYERS

The human touches that get right under your audiences' skin are the touches that make this CARMEL MYERS Picture a winner. If you played Miss Myers in — "MY UNMARRIED WIFE," you know how big your receipts were and how delighted your patrons were with that play. Here you get snappy, minxsome action in a play full of human interest, delightfully funny. Light entertaining photo dramas are going over big right now while the world is growing into a happy mood by leaps and bounds. Boost this CARMEL MYERS play and boost it.

BOOK thru your local BLUEBIRD Exchange, or Communicate with

BLUEBIRD PHOTO PLAYS, Inc., 1600 Broadway, New York City

NOVEMBER 30, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

The Story of Victory!

D.W.GRIFFITH

presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by D.W.GRIFFITH
Story by Capt. Victor Marier . Photographed by G.W. Bitzer,

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

VOL. XVIII-NO. 22 Entered as Second Class Matter, October 19, 1911, at the Post Office at New York, N.Y., under the act of March 3rd 1879 PRICE 15 CENTS

Published weekly—$3.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

EDITH ROBERTS IN "SET FREE"

She left linen sheets and home cooking to be a bad, bad gypsy—but somebody "gyped" her, and before she knew it she'd fallen in love—wasn't that *too* disappointing? Book this happy Bluebird for a long, long laugh and a bit of a thrill.

Directed by Tod Browning, formerly Associate Director with D. W. Griffith

Your local
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BLUEBIRD
PHOTOPLAYS, Inc.
1600 Broadway
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Paramount-Mack Sennett Comedies

Warning to Exhibitors!

THERE are certain persons who won't even giggle *under any circumstances* at Mack Sennett's otherwise sure-fire laugh starters.

The O'Rourkes will roar, the Cohens will cheer, the Smiths will shout, the Hoklavititches will hurrah, the Ching Sens will shake, the Schultzes will snicker, the Olsens will ovate, the Carrillos will chuckle, the De Voes will dance—

But, you might as well know the worst—

The Hohenzollerns won't crack a smile.

However, they're the *only* folks who won't help shake your theatre with laughter when a Mack Sennett's on the screen.

Have You Shown These Yet?

"Beware of Boarders"
"Sleuths"
"His Wife's Friend"
"The Summer Girls"
"She Loved Him Plenty"
"Her Blighted Love"
"Ladies First"
"Her Screen Idol"
"Two Tough Tenderfeet"
"Love Loops the Loop"
"The Battle Royal"
"His Smothered Love"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

ARTCRAFT PICTURES

A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

BESSIE LOVE STAR SERIES

December 2, 1918—"The Dawn of Understanding," to be followed by eight other Bessie Love features on these dates:

January	13, 1919	June	30, 1919
February	24, 1919	August	11, 1919
April	7, 1919	September	8, 1919
May	19, 1919	October	13, 1919

Albert E. Smith *Presents*

BESSIE LOVE

in The First of Her Nine Star Series Releases

"The Dawn of Understanding"

From the Frohman Play, "SUE," Made Famous by ANNIE RUSSELL
Adapted from BRET HARTE'S Story, "The Judgment of Bolinas Plain"

Directed by DAVID SMITH

In this artistic adaptation of a master writer's master work, this winsome star now a bit of a Tomboy, now the perfect society bud, finds a fertile field for her genius of characterization.

There is laughter for this brilliant little comedienne to scatter in "The Dawn of Understanding," and the depth of pathos developed in certain stages of the story finds outlet through the star's extraordinary dramatic power, so rich in its qualities of expression and repression.

It is in all respects an ideal vehicle for the introduction of Bessie Love—the Peter Pan of the Screen—to the Vitagraph Blue Ribbon program.

VITAGRAPH

"I'M satisfied that 'The Iron Test' is even stronger than 'A Fight For Millions,' and am signing a contract now for your next serial on the strength of it. We went back to the old days on this serial, and gave out the red checks. Not only did it break box-office receipts, but the crowds broke my door trying to get in."

HARRY FOGARTY
The Screen Theatre
8th Ave. and 149th St.
New York City

—broke the doors to get in to see "THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

15 SMASHING EPISODES OF ACTION

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by PAUL HURST

"YOU may book for our use 'The Iron Test,' to start Saturday, December 21. Send contracts for my signature. We have tried at several times the ——serials and also the ———, but Vitagraph has them stopped.

"In the future we will not experiment with other concerns, but book Vitagraphs continuously."

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St. Johnsbury Vt.
By H. A. GRAVES

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SELECT SP PICTURES

Joseph L. Plunkett & Frank J. Carroll
present

JULIA ARTHUR
as
EDITH CAVELL
The British Red Cross Nurse

This splendid feature is offered to the theatres of the country as a

SELECT PICTURES SPECIAL ATTRACTION

ready for immediate showings. Book through the Select Exchange in your territory.

"I will not remove the wounded English! But I will care for the Germans, also."

While nurse Cavell's life hung in the balance

At this moment, when the responsible head of the Allied governments are weighing scrupulously the charges against Germany, the name Edith Cavell is on the tongue of every guardian of Justice and the Cavell Case being cited as an historic example of the Hun's wanton cruelty. The interest in the picture will never die!

Edith Cavell, British Red Cross Nurse in Belgium, hears her indictment

IN

THE CAVELL CASE

THE WOMAN THE GERMANS SHOT

Picturized by Anthony Paul Kelly
Directed by John G. Adolfi

"The Cavell Case" is in six reels. Its action is tense, direct, compelling. The interest never flags. When presented at the Strand Theatre, New York, for the week beginning October 27th a new Sunday turn-away record for that theatre was created.

Every critic who has seen it has praised it. Not a line has appeared that has not been a boost.

Thrown into prison, awaiting death

SELECT SP PICTURES present

ALICE BR

in "HER GREAT CHANCE"

From Fannie Hurst's story, "Golden Fleece"
Scenario and Direction by CHARLES MAIGNE

Distinctly different is this story of a breezy New York shop-girl and the rich fellow who kept asking her to marry him and whom she would not accept because—she loved him truly! The people in the picture are so many creations from real life, they are so wholly human and understandable. Audiences will chuckle over them, and they will love Alice Brady in the role of *Lola Gray* as they have never loved her before—for this is a picture to warm up to!

"My little sister shan't hear a word of that ugly story!"

"Do you know why I refused you, the other night, *Charlie?*"

Larded with humo from end to end— "Her Great Chance" has caught and crystal lized on the screen th American trait of see ing the happy sid even of Life's mos tragic moments.

ADY

As a Select star Alice Brady has been seen in eight productions prior to this latest of her pictures. These offer the Exhibitor a brilliant group of attractions of high merit, splendidly produced and presenting an artist of international repute on both stage and screen. Show these pictures at short intervals, and benefit by their value as a patronage-building series.

Soon he would open the paper, and then he must know what she knew!

David Powell as *Charlie*, Alice Brady as *Lola*, and Jefferson de Angelis as the genial Innkeeper, in "Her Great Chance."

"Alice Brady was always the sincere and emotionally effective actress on the screen, but better productions have made Miss Brady greater than she was a year ago."
—Picture-Play Magazine.

"THE BETTER HALF"

"THE DEATH DANCE"

"THE WHIRLPOOL"

"THE ORDEAL OF ROSETTA"

"AT THE MERCY OF MEN"

"THE KNIFE"

"WOMAN AND WIFE"

"HER SILENT SACRIFICE"

St. Joe reports:

"4,000 SHOWN!"

When the St. Joseph (Mo.) Civic Festival Association featured "America's Answer" at the Auditorium, not long ago, they had 1,000 people at the matinee and 3,000 at the evening performance!

This is typical.

From all over the country come reports of packed houses, thrilled audiences and storms of applause bestowed on this marvelous war picture, which was filmed in France by the U. S. Signal Corps and sent to this country under the direction of General Pershing.

When you book "America's Answer," you do two things:

1—You sell out the house, automatically, for each showing of the film.

2—You render the Government a distinctly patriotic service by giving the people of your city an opportunity to *visualize this nation's glorious part in the great war,* through the medium of the People's Films.

If you have not yet booked "America's Answer," you had better do so right away. The rental has been figured on a basis that will permit of showing at regular admission prices.

War features produced to date under the Government's auspices are:

THE OFFICIAL WAR REVIEW (WEEKLY)— PATHE

PERSHING'S CRUSADERS— FIRST NATIONAL EXHIBITORS

AMERICA'S ANSWER— WORLD FILM CORP.

OUR BRIDGE OF SHIPS— GENERAL FILM CO.

UNDER FOUR FLAGS— WORLD FILM CORP.

FESTIVAL SHOW CROWD LAST NIGHT WAS 3,000

GREAT WAR PHOTOPLAY AWES CROWDS

Large crowds, twice as large as the first day, witnessed the showing of "America's Answer," the patriotic official American war picture in five reels, and the three vaudeville acts, the program offered by the St. Joseph Civic Festival association, at the Auditorium yesterday afternoon and last night. The crowd numberede 3,000 last night, and 1,000 at the matinee.

How Government Made Soldiers

"America's Answer," which shows the remarkable achievements of the United States government since taking up the fight against the Hun, was again well received. It shows how the government made soldiers of 1,-50,000 American boys and transported them to France to fight for liberty on French soil.

Considerable attention is devoted to the work of the various war work organizations among the men, the Salvation army, the Y. M. C. A., the American Red Cross, the Y. W. C. A., and the Knights of Columbus.

McNutt's Band Plays

The program of McNutt's band, which adds much to the show, was varied and appropriate to the occasion. The program was mainly patriotic with touches of the national anthems of the Allied nations.

Official Seal of the People's Films

NOTE—The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of Allied War Expositions, presented by the U. S. and Allied Governments.

All presented by

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

Goldwyn Pictures

Her Figure Was Her Fortune!

A small town boarding house Venus did not set the world on fire as a shirtwaist saleswoman but—

She was the sensation of the bathing beaches.

She figured in a mysterious jewel robbery.

She was the worst paperhanger the town ever knew.

She caused a sleepless night on a crowded Pullman and filled the lives of all who knew her with adventure.

Mabel Normand in "A Perfect 36"

By Tex Charwate *Directed by* Charles Giblyn

has a livelier, more uproarious, broad comedy than her last great Goldwyn success, "Peck's Bad Girl."

This again is the kind of Mabel Normand story that exhibitors begged for and one that means packed houses and happy laughter across the nation.

Released everywhere November 24.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Romantic Melodrama Is Always Popular

The love story of a handsome young American and a beautiful Chinese princess. A story of mysterious Oriental plots and secret society intrigues. A story of international ambitions that are foiled by a daring girl for the man she loves.

Betzwood Film Company's Spectacular Production

FOR THE FREEDOM OF THE EAST

with **LADY TSEN MEI**

Directed by IRA M. LOWRY

was "built for the box-office" and has started out to duplicate that other sensational Lowry success, "For the Freedom of the World."

Goldwyn's twenty offices report a tremendous exhibitor and public interest in this exceptionally novel and thrilling production. The value of it for popular appeal is emphasized by *a 70 day blanket booking in the Marcus Loew circuit of theatres.*

GOLDWYN DISTRIBUTING CORPORATION

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And Now A Cave-Man

You never know in advance what "Smiling Bill" Parsons is going to be or what he is going to do in Capitol Comedies. In "Proposing Bill" he is again the comedian of amazing surprises, this time an ardent cave-man. That 2,700 theatres play

"SMILING BILL" PARSONS
in CAPITOL COMEDIES

26 a Year *Every Second Monday*

under contract and enthusiastically recommend that their fellow exhibitors book him for their own houses is assured proof of his tremendous popularity with the American people. Booked exclusively through the Goldwyn offices.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

How can an advertiser continue advertising? By giving YOU value.

LEONCE
PERRET

Announces His Film Production of

VICTORY

STARS OF GLORY

WITH

E. K. LINCOLN

AND

DOLORES CASSINELLI

PERRET PRODUCTIONS, Inc.
220 WEST 42d STREET
NEW YORK

MOST PEOPLE KNOW WHAT THEY WANT- GIVE IT TO THEM

Fox Films

BOOK FOX FILMS - THEY ARE WHAT MOST PEOPLE WANT

HOW VICTORY PICTURES ARE MADE

All film is made of the same stuff.

The celluloid of one picture is just as good as that of another.

It's what's put onto the film that counts.

Fox Films are impregnated with the Fox Idea.

* * *

There are three links in the chain of picture values—story, direction, and acting.

The Fox Idea emphasizes all three—insures the quality of all three.

Fox stories are given first consideration by a Fox reader, must pass the Fox scenario editor, then obtain the endorsement of the Fox advisory board, and finally are accepted, if at all, by Mr. Fox personally.

Weeks are given to the consideration, rewriting and re-arrangement of every Fox story.

The Fox Idea places responsibility upon the director for dramatic construction and interpretation, for photography, for settings, for costuming—for all the multitudinous details of filming.

But—

The Fox director is not the final authority.

The Fox Idea provides for critical and minute reviewing of the director's work—first by the director and the star, then by William Fox, then by the Fox Film editor, then by a Board of Review, and again and again, after every change, by Mr. Fox and the reviewing board.

Thoroughness is a fundamental phase of the Fox Idea.

Fox Films do not happen—they are evolved.

* * *

The Fox Idea is producing a uniform product — a steadily improving product—pictures that the most of the people want.

The Fox Idea is making more money than ever before has been made for the most progressive and biggest exhibitors throughout the civilized world.

The Fox Idea offers *you* the same opportunity it offers these other exhibitors.

Book These

Victory Pictures

Tom Mix *in* MR. LOGAN, U. S. A.

Gladys Brockwell *in* KULTUR

George Walsh *in* ON THE JUMP

Tom Mix *in* FAME AND FORTUNE

Gladys Brockwell *in* THE STRANGE WOMAN

George Walsh *in* I'LL SAY SO.

Tom Mix *in* TREAT 'EM ROUGH

It has provided VICTORY PICTURES—the only distinctively new series of productions put on the market this year,

—pictures that are radically different and yet of a uniform quality,

—pictures featuring TOM MIX, GLADYS BROCKWELL, and GEORGE WALSH in the most wholesome, most spectacular, most absorbing, most profitable photoplays ever screened.

Begin now to increase your profits.

Book VICTORY PICTURES Today

FOX FILM CORPORATION

The Great

A Million-Dollar Group of Feature Pictures at Prices That Make Big

The 9 Pictures—Book Now

1 William Farnum
in "FIGHTING BLOOD"

This picture has played a greater number of days in all parts of the world than any other that William Fox has released. It is a thrilling lumber camp and mining town story of a battling clergyman—the man who came back after unjust imprisonment. It has swift, tense action and a popular theme and is typically Farnum. It has done a record-breaking business and will repeat.

2 Theda Bara
in "UNDER TWO FLAGS"

The picturized version of Ouida's most famous novel. The most popular production in which Theda Bara has appeared in a role not of a vampire. It is a rapid-fire picture with a 100 per cent. record for box-office hits—undoubtedly the best photographic version ever made of a big stage success. On past performances alone it should be played to win in a walk.

3 Raoul A. Walsh's First William Fox Picture
"REGENERATION"

A great, vibrant, colorful, spectacular production that is ablaze with thrills, action and romance. You will recall the big scenes of the steamboat fire, the rescue of the children, the fights between gangs of water rats and the regeneration of the hero. You will recall the success of this picture when it was first released—and book it with the assurance of turn-away business.

4 William Farnum
in "THE BROKEN LAW"

Love, romance and conquest are the themes of this colossal picture of the free and easy life of the highway. It is a thoroughly typical William Farnum subject and has a truly great cast, ranking in all respects among the most successful and satisfactory pictures that William Fox has released. It will be one of the biggest revenue producers of THE GREAT NINE.

5 Theda Bara
in "THE SERPENT"

It is Miss Bara's opinion that this is her greatest picture. Hundreds of exhibitors are of the same opinion. The big battle scenes—the boar hunt—the surprising climaxes—all contribute to its wonderful popularity. The production was directed by Raoul A. Walsh, and among those in the cast is George Walsh, one of the greatest favorites in filmland today.

6 "INFIDELITY"
Based on George Ohnet's Novel, "Dr. Rameau"

A great melodrama, throbbing with sobs and tears, rippling with comedy and tense with human interest—a wonderful all-star cast, including Frederick Perry, Dorothy Bernard, Jean Sothern and Kittens—admittedly the best production of its sort ever released by William Fox or any other producer.

7 Valeska Suratt
in "THE SOUL OF BROADWAY"

THE GREAT NINE would not be complete without this remarkable picture with its wonderful aeroplane scenes and fashion parade at Atlantic City, and its exposure of the night life of Broadway. It was one of the box-office sensations of three years ago, and will be as great a sensation today, because it is the type of thrilling picture in which public interest never wanes.

8 Theda Bara
in "THE DARLING OF PARIS"

This, perhaps, is the most gorgeous, costly and spectacular production of THE GREAT NINE series. It is based on "The Hunchback of Notre Dame," the world-famous novel by Victor Hugo, is Parisian in atmosphere and notable for the thrilling action and scenes of breathless suspense that spell profits.

9 William Farnum
in "HOODMAN BLIND"

Like "Infidelity," this production has been revised. It is founded on the famous stage success of the same name, "Hoodman Blind," by Wilson Barrett. It is one of the most powerful, thrilling and dramatic photoplays ever produced. It certainly shows William Farnum at his best, and will be one of the foremost box-office successes of THE GREAT NINE.

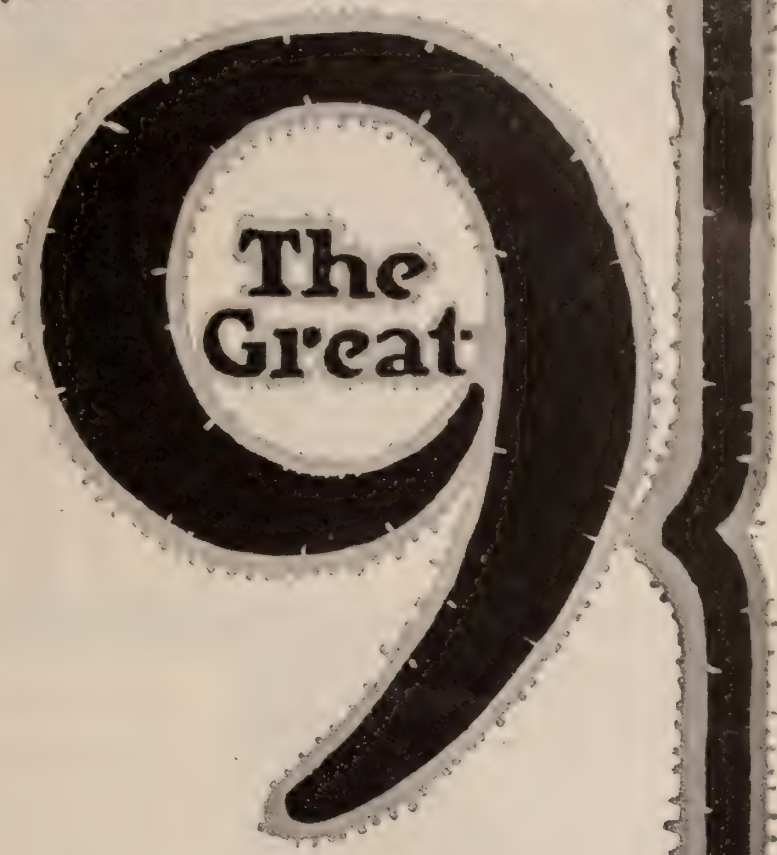
Book the

F O X
FILM CORPORATION

Nine

ofits Absolutely Certain—Book Now

Reasons to Book Now!



They are the biggest successes William Fox has produced in the last five years.

They are the pictures on which William Fox's reputation as a producer was founded.

They are known to exhibitors and the public everywhere as the biggest and the best stories shown on the screen—the pick of a stock of 250 negatives.

They will attract millions of persons who did not patronize picture houses when these pictures were first released.

They present in minor roles more of the famous stars of today than now are seen in a year's average pictures.

They can be rented reasonably—in them you don't have to pay the top rental based on new stars with inflated reputations.

7 They are re-edited and retitled, shortened to 4,500 feet, crowded with action in every foot, and newly printed—are 1919 editions of big successes.

8 They have swept the world by storm—hold all records for big box-office receipts—are proved, unquestioned box-office successes.

9 They are released as a group on an independent basis—first come, first served!

Great Nine *Now*

F O X

FILM CORPORATION

"WHEN WILL IT BE RELEASED?"
"HOW SOON CAN I GET IT?"
"BOOK ME FOR THE FIRST RUN," ETC

We were literally swamped with
an ocean of such inquiries

On Our First Announcement of Francis Ford's Greatest Serial

The SILENT MYSTERY

FRANCIS FORD at His Superlative Best, Featuring

FRANCIS FORD
MAE GASTON and ROSEMARY THEBY

Our First Announcement DID THE BUSINESS
Every Exhibitor Who Read it Wrote
"I'M FOR IT"

NOW THEN—To all Inquirers:
FIRST—Thank you!
SECOND—Please be patient!

VERY SOON—We will announce a new plan of distribution that will tickle your bank book. It will get you more money than you have ever made on a serial before. Watch the trade papers for the announcement. In the meantime—

REMEMBER! "THE SILENT MYSTERY" is FRANCIS FORD'S GREATEST SERIAL PRODUCTION

More Mystery—More Action—More Thrills—More Suspense—More Plot—More Drama—More Tense Situations—More Novelties—More Surprises—More Punch—More Tantalizing Than Any Serial You Have Ever Shown.

Exhibitors Know That Francis Ford Serials
Mean the BIG MONEY!

For Further Particulars About This Great Serial Production Address

HILLER & WILK, Inc.

42nd STREET AND BROADWAY, 912 LONGACRE BUILDING, NEW YORK CITY

The WONDER WOMAN

The Star of a thousand moods

She startled the world in "*Revelation*" and in this production alone reached the pinnacle of box office success and established a new standard for the screen.

She did more in one production for the future of pictures, more for the continuance of enthusiastic patronage of picture theatres more for the exhibitors than any three of the biggest stars in the last ten years

She went beyond her own triumphs in *Toys of Fate*," proving herself entirely different, totally distinctive and wonderful beyond any comparison as the supreme actress of the picture world.

She rises higher in her newest and, to date, her best production, "Eye for Eye"— of which more is said on succeeding pages

She is The Great

NAZIMOVA

METRO
Distributors

NAZIMOVA PRODUCTIONS

RICHARD A. ROWLAND
and MAXWELL KARGER
present

The Great
NAZIMOVA
in the triumph of her career

EYE for EYE

From Henry, Kistemaeckers' drama L'Occident

METRO
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NAZIMOVA PRODUCTIONS

SEVEN ACTS that portray every human emotion and thrill to the point of bewilderment—

Adapted by June Mathis and Albert Capellani-Directed by Albert Capellani

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The stage has its Bernhardt
Grand Opera has its Caruso
The Screen has
NAZIMOVA

NAZIMOVA
PRODUCTIONS

The Great Victory

The production of all productions for timeliness is

Wilson or the Kaiser

The Fall of the Hohenzollerns

Screen Classics Inc. holds the record for productions that strike at the right moment. This is the newest and greatest

Wilson or

WHEN Woodrow Wilson was born his father's first thought was for the noble mother and he gave thanks when he was assured she would recover — *His was the human, the American point of view.*

The Great
The Fall of the

the Kaiser?

WHEN Kaiser Wilhelm was born soldiers and statesmen asked only one question: "Is it a son and heir"? *This is the marked difference in the national ideals of the two countries.*

Victory-
Hohenzollerns.

Another big clean-up for Exhibitors because of its extreme timeliness.

Screen Classics Inc.
presents

Wilson or the Kaiser

By Maxwell Karger
Director General

A drama that will touch a responsive chord in every American heart now that peace is settled.

The scenario is by A.S. LeVino and it was directed by Charles Miller and its wondercast includes Henry Kolker, Creighton Hale, E.J. Connelly, Joseph Kilgour, Earl Schenck and Florence Short.

METRO
PICTURES CORPORATION EXCLUSIVE DISTRIBUTORS

THE W. W. HODKINSON CORPORATION

ANNOUNCES ITS FIRST RELEASES THROUGH

PATHE EXCHANGE, Inc.

TITLE	STAR	PRODUCER	RELEASE DATE
Three X Gordon	J. Warren Kerrigan	J. D. Hampton	November 25
Goddess of Lost Lake	Louise Glaum	Brunton	December 2
. . . . .	. . . . .	. . . . .	December 9
Two-Gun Betty	Bessie Barriscale	Barriscale	December 16
The Challenge Accepted	Zena Keefe	Arden	December 23
. . . . .	*	. . . . .	December 30
The Drifters	J. Warren Kerrigan	J. D. Hampton	January 6

* To Be Announced Later

Coming

MADE IN AMERICA

A Series of Eight One-Reel Pictures

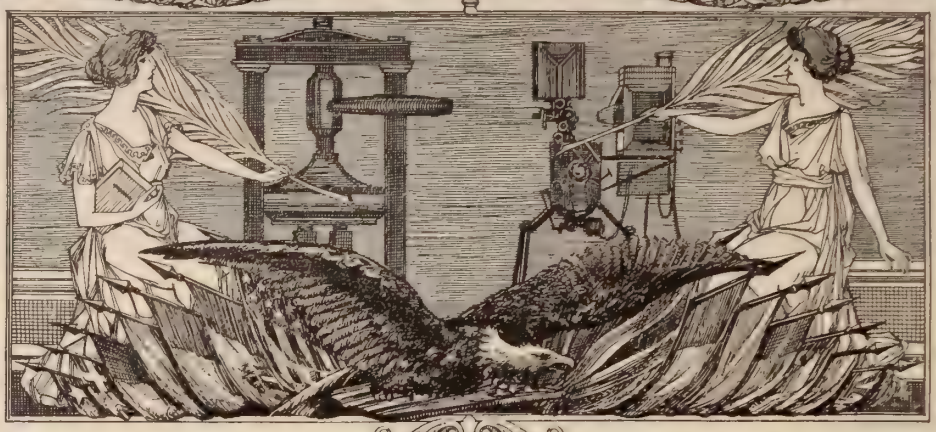
Depicts the training in America and France of
the Selective Draft Army

Produced by Ashley Miller at one of the largest military training camps in this country with the cooperation of the Government through the Division of Films of the Committee on Public Information.

HODKINSON SERVICE may be Booked at PATHE EXCHANGES
on and after November 25th

W. W. HODKINSON CORPORATION

527 Fifth Avenue New York City



Great during War, it will still be great in Peace times

The thousands of exhibitors who are showing

OFFICIAL WAR REVIEW

are assured that it will continue to be released for some time to come. The supply of available and excellent material, always large, has considerably increased during the past few months until it has today reached the point where there is sufficient on hand and coming to amply provide for the issues of many weeks.

Furthermore the quality of the negatives received from the French, British, Italian and American Governments has steadily improved until today it is better than ever.

The Armistice and the prospects of early Peace have made the Official War Review an even better box office attraction; great in War it will be as great in Peace.

Presented by

COMMITTEE ON PUBLIC INFORMATION

George Creel, Chairman

DIVISION OF FILMS

Chas. S. Hart, Director

Distributed by

PATHÉ

Contrary to the rumors that have doubtless originated with those who would profit in the event that they were true, the

PATHE NEWS

has NOT been sold and will NOT be discontinued.

Our justifiable pride in the Pathe News after a career of nearly ten successful years, causes us to think not of discontinuance but of development on a scale hitherto unthought of.

The thousands of exhibitors who show the News twice a week; the many who have shown it ever since the first number was released, may well be pleased that ***the*** *one reel feature that the business has produced will continue, better than ever, and under the PATHE name.*

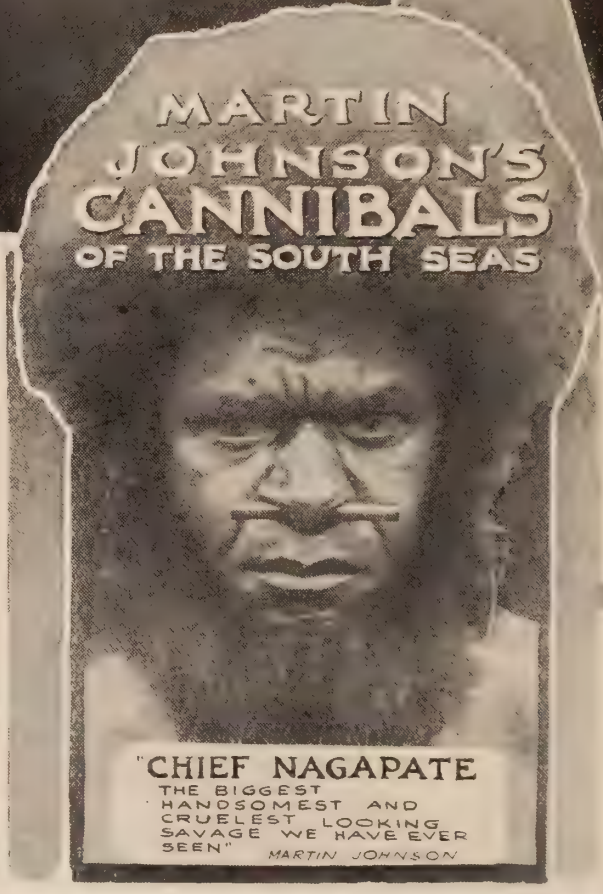
PATHE EXCHANGE, Inc.
25 West 45th Street
New York

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Big pictures of established valu

Billie Rhodes

Henry B Walthal


MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS
"CHIEF NAGAPATE
THE BIGGEST HANDSOMEST AND CRUELEST LOOKING SAVAGE WE HAVE EVER SEEN"
MARTIN JOHNSON

Eight de luxe features will be produced by the National Film Corporation of America, his coming year, with Billie Rhodes, christened by T. L. Tally, of Los Angeles, "the screen's daintiest star.", The initial picture has just been completed, "THE GIRL OF MY DREAMS," of which the Los Angeles "Examiner" said—

> Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, histrionically, pictorially and financially. There has been greater premieres in this city, perhaps ("The Birth of a Nation's" and "Hearts of the World's," for instance), but none more enthusiastic from the audience's viewpoint, or more laudatory to a screen luminary.

Henry B. Walthall, the undisputed prem dramatic artist of the screen, will appear in series of eight special photoplays produced by t National Film Corporation of America. The fi "AND A STILL SMALL VOICE," contains eve element that made Walthall famous in such p ductions as "The Birth of A Nation" and D. W Griffith's picture "The Great Love." No portray before or since has so endeared a player to t American public as Walthall's "little Colonel "The Birth of a Nation."

The Cannibal pictures, photographed at the ri of life, according to Frederick James Smith, in th October issue of the Motion Picture Classic, ha "ten times the grip of an average photoplay." S. Rothapfel, managing director of the Rivoli and Ri Theatres in New York, says "The Johnson picture will be welcomed by any intelligent exhibitor as break in the terrible rut and routine of the so-calle dramatic or comedy feature and besides will be good tonic for any first-class theatre, and if proper exhibited will bring a big financial return."

They are an extraordinary feature attraction.

EXCLUSIVE CONTROL FOREIGN RIGHTS

"TARZAN OF THE APES" and "THE ROMANCE OF TARZA

acked by a world-wide business organization

William Desmond

The Prodigal Wife

Miss Lucy Cotton

Eight new and distinctive pictures are to be produced by Jesse D. Hampton with William Desmond in the stellar roles. The first of these big productions will be ready for release in January. No screen star has the youth, the magnetism, the virility, the force, the romantic charm of Desmond. All these qualities will shine out of his new subjects.

J. Warren Kerrigan

J. Warren Kerrigan as a young versatile player portrays the best in American life. His new pictures produced by Jesse D. Hampton, from big stories by prominent authors, will all be clean in conception, clean in production and powerful in theme. Five of Kerrigan's latest triumphs of the screen are ready for immediate release. They are "A Burglar for a Night", "A Dollar Bid", "Princess of the Pines", "Three X Gordon" and "The Drifters." All territory including Canada, except United States.

"The Prodigal Wife," a feature of distinction, is the first of twelve annual exceptionally dramatic photoplay productions to be released by Screencraft Pictures. "The Prodigal Wife" is from a story masterpiece by Edith Barnard Delano, published by Harper's and has been produced with a notable cast headed by Miss Lucy Cotton and Miss Mary Boland. All territory, including Canada, except United States.

Distribution rights throughout the world controlled by

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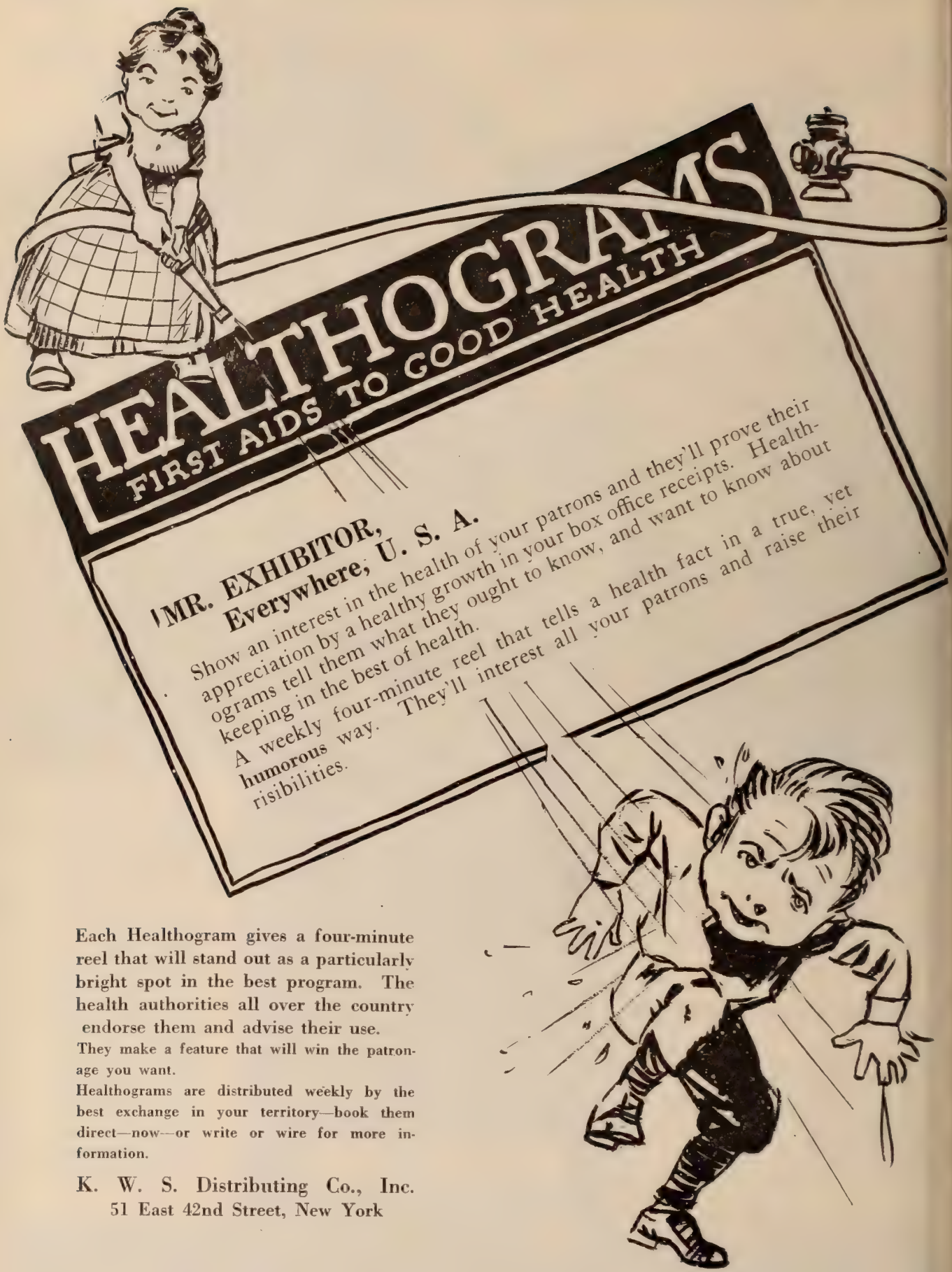
epartment of Motion pictures 1600 Broadway New York City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Show an interest in the health of your patrons and they'll prove their appreciation by a healthy growth in your box office receipts. Healthograms tell them what they ought to know, and want to know about keeping in the best of health.
A weekly four-minute reel that tells a health fact in a true, yet humorous way. They'll interest all your patrons and raise their risibilities.

Each Healthogram gives a four-minute reel that will stand out as a particularly bright spot in the best program. The health authorities all over the country endorse them and advise their use.

They make a feature that will win the patronage you want.

Healthograms are distributed weekly by the best exchange in your territory—book them direct—now—or write or wire for more information.

K. W. S. Distributing Co., Inc.
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Hamilton & Kern

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GILBERT P. HAMILTON

A showman all his life. Actor, writer, producer. Pioneer of film industry. Superintendent of Essanay Company. Organizer American Film Company. Actor, director, writer and producer for past twenty-seven years.

¶ We supply studios, studio staffs, studio supplies, laboratory work, cameras, properties, sets, and anything you may need to produce a motion picture, including:

THE STORY, CONTINUITY, PLAYERS AND DIRECTORS. OUR CLIENTS WILL EDIT YOUR FILM, AND WE WILL MARKET IT FOR YOU. ANYTHING RESPECTING PHOTOPLAYS, FROM RAW STOCK TO SCREEN, IS WITHIN OUR FIELD.

¶ Our suite of handsome and comfortable offices offers you a place to transact your business.

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Just a few feet east from the center of film producing activities—Cahuenga and Hollywood Blvd.

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"MACISTE"

"HE OUT-FAIRBANKS'-FAIRBANKS" N.Y. TIMES

"SOME GUY" N.Y. WORLD

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THE BATTLE-SCARRED ADONIS OF THE ALPS IN A 24,000 FOOT LAUGHING DRAMA

THE LIBERATOR

FROM THE STORY BY AGNES FLETCHER BAIN

THE MOST UNIQUE AND FASCINATING SERIAL EVER CONTRIBUTED TO SCREENLAND

ADDRESS, IN THE FIRST INSTANCE

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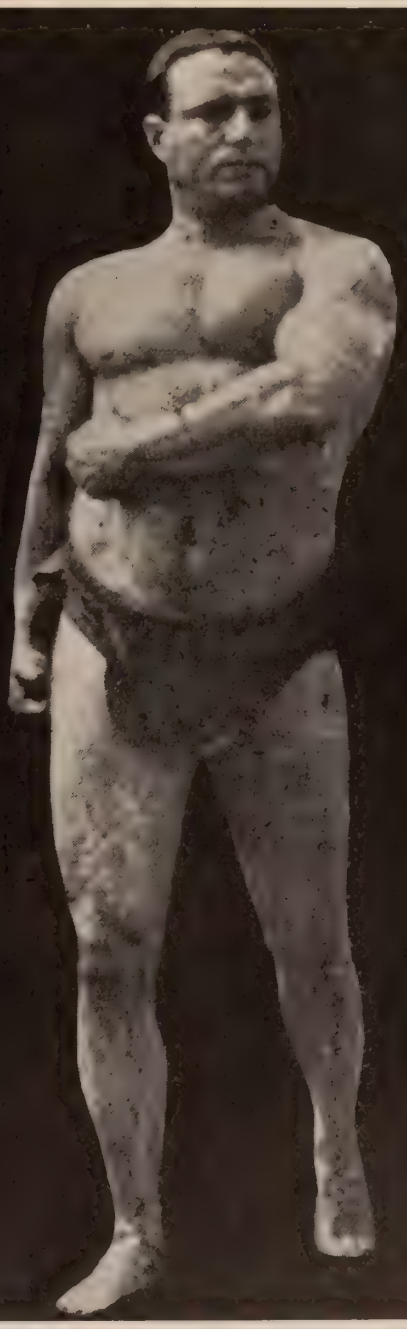
IS BACK!

"A PERFECT CAVE MAN" N.Y. AMERICAN

"HE IS MAGNIFICENT" N.Y. TRIBUNE

THE SOLDIER-HERO,-
D'ANNUNZIO'S DISCOVERY
WHOSE HERCULANEAN EXPLOITS
IN "CABIRIA" AND
"THE WARRIOR"
AMAZED THE WORLD



"MACISTE"

-ONCE BELIEVED DEAD-
COMES BACK IN

THE LIBERATOR

TO GLADDEN AND THRILL
THE MILLIONS WHO
WORSHIP AT HIS SHRINE

FULLY PROTECTED IN ALL LAWFUL COUNTRIES

NORTH AMERICAN RIGHTS OWNED BY HARRY RAVER INC. 1402 B'WAY NEW YORK

Organization Means Success

THE HEARST NEWS REEL ORGANIZATION (INTERNATIONAL FILM SERVICE CO., INC.) HAS BEEN THE MAKER OF NEWS REEL HISTORY IN THE PAST AND HAS THE STAGE ALL SET FOR EVEN BIGGER EVENTS IN THE FUTURE

Mr. C. F. Zittel, Vice President and General Manager of the International Film Service Co., Inc., quotes the following extract from a conversation he had recently with Mr. J. A. Berst, formerly Vice President and General Manager of Pathe Exchange, Inc., now President of the United Pictures Corporation:

The Past:

"The connection of the Pathe Exchange with the Hearst organization, through the International Film Service, was a most beneficial one for Pathe, and the turning point which led to Pathe's great success. The contract made by me with the International, which went into effect December 24th, 1916, was considered a great victory for Pathe, and from that moment the profits of the Pathe Exchange began to accrue very largely, and the Pathe News, combined with the Hearst International News under the title of the Hearst Pathe News, showed a profit that it had not shown for three years previous to the combine. In fact, for some time previous to the combination the Pathe News was not a paying venture."

The Present:

The International Film Serivce Co., Inc., has purchased the Universal Current Events, the Universal Animated Weekly and the Mutual Screen Telegram, and the gathering forces of all these organizations are now being molded into the greatest news film amalgamation that has ever been in existence.

The Future:

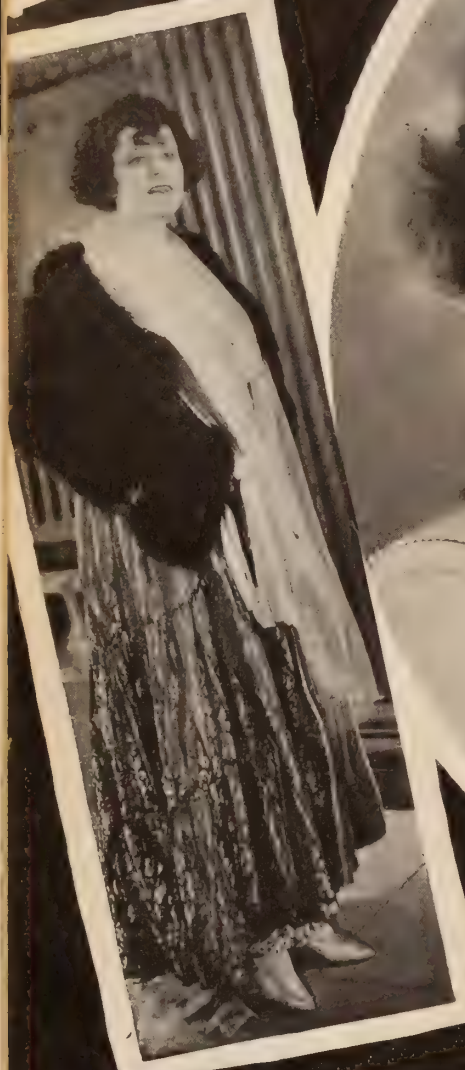
After December 24th, 1918, the name of Pathe will be eliminated from the Hearst Pathe News and this famous reel will be released under the title of the Hearst News. The names of the Universal Current Events and the Mutual Screen Telegram will also be retained, making three news reel issues a week to be made by the International Film Service Co., Inc., and released through the countrywide exchanges of the Universal Film Manufacturing Co. The unequaled facilities of the Hearst camera forces, augmented by the forces of the other recently acquired companies, will mean the furnishing of news reels of a magnitude never before attempted. A unique and novel advertising and publicity campaign in the Hearst newspapers, magazines and affiliated papers, has been arranged for the promotion of these reels.

INTERNATIONAL FILM SERVICE COMPANY, Inc.

729 SEVENTH AVENUE NEW YORK CITY

RETRIBUTION
Conceived and directed by George Edwardes-Hall
A story of melodramatic sweep and intensity — with the Abdication of the German Emperor for the first time accurately portrayed in a photoplay
NOTABLE CAST INCLUDING
JOHN MASON
VICTOR SUTHERLAND
TEFT JOHNSON
STANLEY WALPOLE
DONALD HALL
PEGGY SHAW
EUGENIE WOODWARD
Ready for presentation November 30th
Production supervision by George A. Rush

KITTY GORDON



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Directed by WALLACE WORSLEY Supervision of ROBT. BRUNTON

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IN SIX REELS OF
MOTION PICTURES

A BIG SUPER-FEATURE PRODUCTION

The story which ran five months in the Wide World Magazine, and which will soon be serialized and issued in book form, so tremendous has been its success with the public.

Unlike other pictures, it offers the live showman a rare opportunity to give the people *something different*, by featuring

EMMETT DALTON

ONE OF THE ORIGINAL
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TO BE RELEASED NOVEMBER 26th. FOR FURTHER PARTICULARS, COMMUNICATE AT ONCE WITH THE

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WANTED for MURDER

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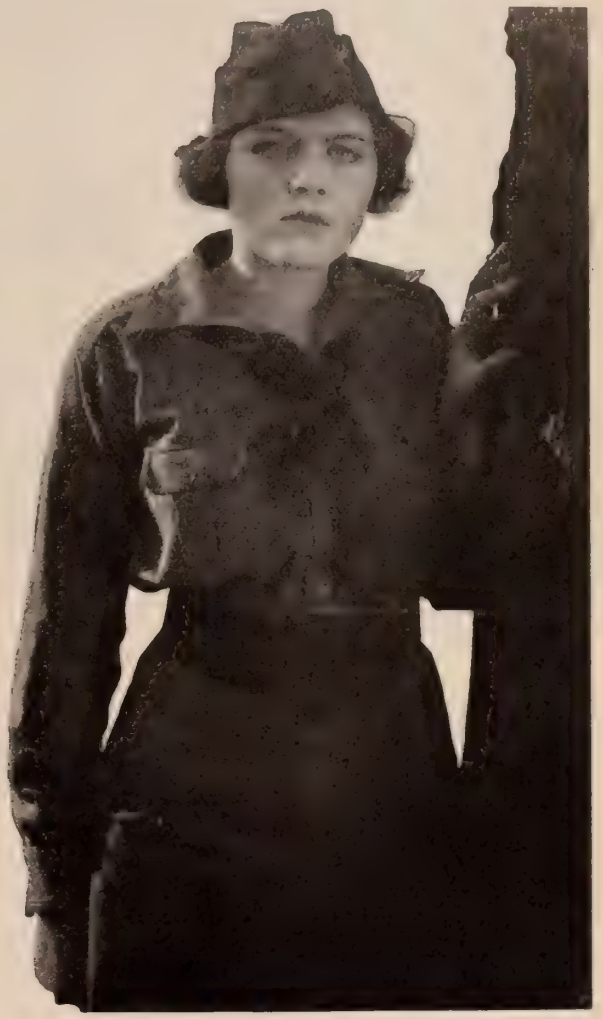
A Gripping Production of

Thrills ❧ Romance ❧ Adventure

Written by S. J. KAUFMAN *Directed by* FRANK CRANE

STARRING

ELAINE HAMMERSTEIN



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but the

MOST TALKED OF SUBJECT
OF THE DAY

WHEN OUR BOYS COME BACK HOME

Live Local Publicity and
Advertising Stunts for
Exchanges and Exhibitors

**If You Want A
Real Money Getter**

BOOK

WANTED for MURDER

HARRY RAPF PRODUCTIONS

1564 BROADWAY NEW YORK CITY

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CAN YOU BEAT THIS LOBBY DISPLAY?

ROMANCE of TARZAN
THE CONCLUDING CHAPTERS OF "TARZAN OF THE APES"
THE CATACLYSMIC ROMANCE OF PRIMEVAL MAN
Romance of Tarzan
TODAY
MUSIC
The ROMANCE of Tarzan
Capacity 400 Seats Patronage High Class

THIS IS THE lobby of the Royal Theatre, New Castle, Ind., arranged by Guy D. Hammitt advertising manager of The Royal, for "The Romance of Tarzan," and entered in the exhibitor-advertising contest for $1200 in Liberty Bonds offered by First National Exhibitors' Circuit as prizes for the best local campaigns on the wonderful sequel to "Tarzan of the Apes."

This is Mr. Hammitt's entry for a $150.00 Prize -

Give him a fight for it!

You have the same materials to work with that he had. If you have already booked "The Romance of Tarzan," or if you are a regular First National exhibitor, you are privileged to enter the contest. You will find a score of sensational possibilities for a tremendous local campaign of your own on

"The ROMANCE of TARZAN"

It will more than make good any publicity statement within reason. And it will lend itself to any style of exhibitor advertising. Get your entry blank, containing complete information, from your First National Exchange, Motion Picture News, or Tarzan Editor, 6 West 48th Street, New York City, and send your entries in immediately you finish your run.

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Confidence

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To Offer the First

"VIRTUOUS WIVES"

A truthful story of married life in New
York Society Circles, by Owen Johnson
Directed by George Loane Tucker

On an INDIVIDUAL Basis

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Anita Stewart
FIRST NATIONAL EXHIBITORS CIRCUIT
A First National Star

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PEACE MEANS PROFITS

- BUSINESS IS GOOD=THE WORLD IS PLEASURE MAD
- THE HOUDINI SERIAL WILL PACK YOUR THEATRE
- ALL REVIEWERS ACCLAIM "THE MASTER MYSTERY" THE PICTURE OF THE YEAR

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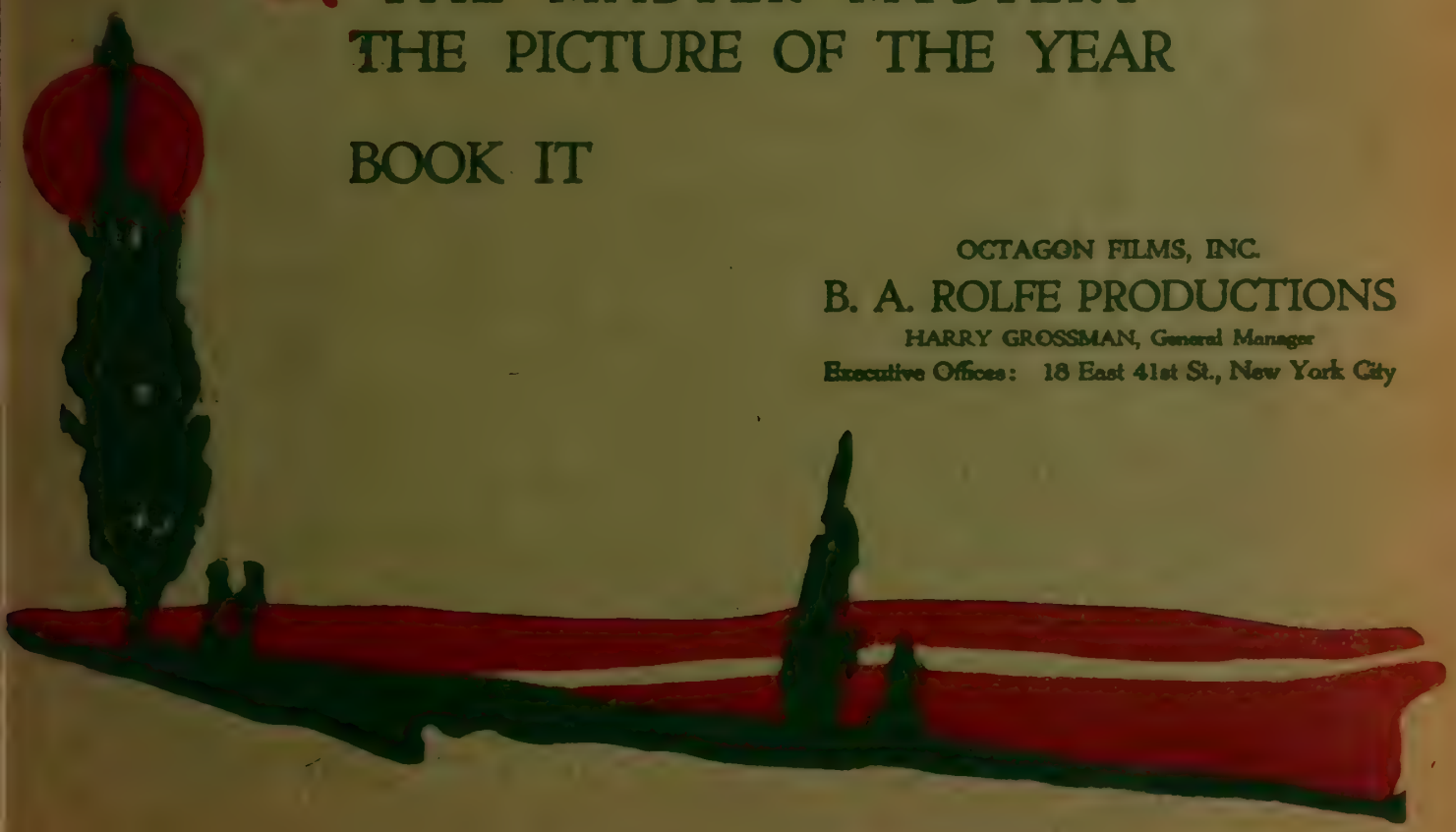

HOUDINI

"THERE IS
NOTHING
NEW UNDER
THE SUN"=
"THE MASTER
MYSTERY"
REFUTES
THIS AXIOM

THE HOUDINI
SERIAL IS THE
GREATEST
SERIAL=
IT IS
SOMETHING
NEW

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: - - 18 East 41st Street, New York City

Motion Picture News

Vol. 18 No. 22. November 30, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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To Executive Heads Of Motion Picture Producing Companies

It costs you a certain price per foot to process your film

There is a certain variation in quality in old methods that cannot be controlled.

At a price, less than the price your finished product is costing you-no matter what that cost is-we guarantee

1. A tangible money saving.
2. A superior standard of work.
3. A service unequaled.

Mr. Charles F. Stark, our Sales Manager, will give you details.

George K. Spoor

Spoor-Thompson Laboratories

1333 ARGYLE STREET CHICAGO

SALES OFFICE AND SERVICE BUREAU 110 W. FORTIETH STREET NEW YORK CITY, TELEPHONE BRYANT 1490

Spoor Prints

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volme 18. No. 22 November 30, 1918

Does the Exhibitor Know?

THIS week Samuel Goldfish earns the honors of mention right at the start of this pinch-hitting editorial page.

Mr. Goldfish gains the place by an exclusive article he has contributed to this week's issue of MOTION PICTURE NEWS. And because that article states some interesting views in a candid, straight-from-the-shoulder manner.

Summed up in a few words for the purpose of a headline the Goldwyn president's article might say, "Does the exhibitor always know what he wants? Or what his patrons want?"

And that summary isn't a whit more frank than every word of the article itself.

Read every line of it—and between the lines—and you will feel yourself grasping the producer's viewpoint and seeing how things look through his spectacles.

We enjoyed the process—and we feel certain our exhibitor readers will also.

"Starting Something" Our Delight

WE like to publish articles that "start something." We hate to devote valuable white space to a statement of obvious conclusions, no matter how interestingly put.

That is why we take particular delight in giving you this article by Mr. Goldfish.

We know that several exhibitors are going to "come back" with views of their own.

And when they do we will have a discussion going that will help all concerned. For you have to get people scrapping in this game before they will let anything but the trite and time-worn get into print over their signatures.

Mr. Goldfish's article, by the way, is based on his reading of our Exhibitor Service Bureau.

Which leads us to thank the influenza epidemic once more for having given the "big fellows" time enough to read and study the picture trade papers.

This reading—so they tell us—has shown them that there is a trade paper keeping pace with the problems of the industry, and papers that keep pace with the press agents.

The Good Old Days

HOW glad we are that the "good old days" have long since flown. Those good old days when, if you even hinted that the executive of a film company ever made a mistake you lost the organization's advertising for a year.

We have that pleasant thought every now and then—particularly on the day the paper is published.

And we recall it now as we think of a couple of exhibitor letters that break into our "Reader Has His Say" department this week.

Both are rip-snorters and don't mince words in expressing their opinions on a particularly timely subject—the First National-Mary Pickford-Famous Players, et al.

But—such are the vagaries of this giant industry—each takes a different side of the controversy. And the two letters reached the NEWS office within a space of two days.

Now if J. D. Williams, Adolph Zukor—and you, too, Friend Reader—will only jump into the fight we'll have still another battle on our hands.

Those "War Pictures"

PERHAPS more candidly than wisely, we must admit that we are not among those who shy at the mere mention of "war pictures" now that peace is here.

We are with those who ask, "Where is the picture 'Shenandoah?'"

For it will be remembered that "Shenandoah" was a twenty-year success, that it swept the country and piled up bank balances— and yet it was a "war play" and the Civil War had ended.

It all depends on what you want by "war picture."

The producer and the exhibitor who thinks that anything which even mentions war is now dead as a door-nail as a box office attraction and entertainment is blinding himself to stage experience.

The bells may have tolled for the trash war picture, for the "jazz" war picture, for the picture that counted solely on the waving of the American flag and denunciation of the Germans for its earnings.

These pictures have earned big money, yet it is possibly true that their day has passed.

But, now—today—is the day of the real war picture. for the picture that is big in drama, big in conception and construction—big, because of and despite the war.

Perhaps it is on the market now, perhaps it is to come—but don't let it get by you just because it is a "war picture."

Judge the "war pictures" as *pictures*—from the standpoint of entertainment, on the same basis as you used in former peace times.

And you may find the—"Shenandoah."

When the Yanks Come Home

IN a few weeks the men from the fields of France and the boys in the camps will start back to their homes. In a few months the greater share of them will be back in civil life.

(*Continued on next page*)

Continued from Preceding Page

When they went away, you complained—Mr. Exhibitor—that your business had been badly damaged, that your best patrons had been taken out of the community.

You *know* what a big element they formed in theatre patronage.

And now they are coming back—coming back with new converts made to the screen by the Liberty theatres throughout the country and the Y. M. C. A. huts behind the lines.

What preparations are you making? Are you preparing to sense the desires of this new—yet old—element in your patronage?

What effect are the three million and more going to have on future pictures?

We are trying to help you find out.

In this issue Edward L. Hyman, director of the picture division of the War Department Commission on Training Camp Activities, gives his idea of the influence the returning Yankees are going to exert.

Mr. Hyman has been manager of two of the Liberty theatres and was promoted to the selection of all the films shown. He sums up his conclusions in an article that both manufacturers and exhibitors will do well to study.

It's in the Exhibitors' Service Bureau.

Dame Rumor Says

DAME RUMOR—you meet her frequently on Broadway—whispered last week to all who would hear that the Committee on Public Information's Division of Films has seen fit to take up an analytical study of the film industry.

And our friend the garrulous Dame goes on to say that recommendations have been made to Washington which if carried out would find the Division in charge of a reorganization and efficiency program in distribution and production circles.

As usual we don't like to believe Dame Rumor.

And especially this time—for we don't imagine the Division desiring to enter or to precipitate the Administration on so dangerous an undertaking.

Dangerous, even if carried out by experts in motion pictures; and more so if placed in the hands of Washington appointees.

Dangerous to the industry—and risky to official Washington.

No—we don't believe Dame Rumor this time.

Captain William E. Blaisdell

WE didn't have the honor of knowing Captain William E. Blaisdell—who made the supreme sacrifice on September 29 on a Flanders field.

But we have the pleasure—and the honor—of knowing George Blaisdell, of the Moving Picture World.

And in the words of sympathy that we would write here there is mingled a sacred envy of the father who can feel that his son's life was given so gloriously to the Cause.

The condolences of the entire NEWS staff are extended to George Blaisdell, thoroughbred newspaper man, true-blue American.

Dealing in Personalities

"Jay Dynamic Williams"

GRACING the top of this eminent column this week is none other than J. D. Williams. J. D. talked shop—trade papers and film shop—with us for a whole hour last Friday. He sat on the edge of a desk while we held down a regular chair

Such are the seats of the mighty!

It begins to look as though anyone foolish enough to talk to yours truly is sure of getting "his picture in the paper." But that isn't our reason for this paragraph. It is to tell what happened on our way to the First National offices at 6 W. 48th St.

Absentmindedly we turned from Fifth Avenue into 47th Street and entered No. 6 on that block. The surroundings were unfamiliar. To the darkey elevator runner we said, "Is First National in this building?"

"'Deed, no, sah! But there's a bank right 'cross the street, sah!"

Wonder if "Little Mary" got her cue from that same darkey?

"The hyphen in Robertson-Cole"

WE have felt for many weeks that exhibitors should meet the guiding spirit of the Robertson-Cole Company's film activities. For each week has brought a new and bigger announcement from that organization—culminating in this week's Mutual story.

So we introduce you to Walter Hoff Seeley.

Robertson-Cole, by the way, is a name to bow to in financial and mercantile circles. With headquarters in New York and London and a network of connections covering the globe, they stand ace high as international exporters.

And though their reel film debut didn't happen so many months ago they have surely landed on the lot with both feet firmly planted.

But why wonder when you add to the distributing experience of Walter Hoff Seeley the showmanship he displayed when managing Rochester's Piccadilly?

So—now that you have met him—

Hats off to Walter Hoff Seeley!

"A Hick Lawyer"

CHARLES C. PETTIJOHN—the Hoosier lawyer, he was once called—gave the trade paper boys a lunch last Saturday at Mrs. Rector's. The purpose was to explain the new Affiliated-Mutual combination.

And while Charlie may have been a lawyer, and still is a speechmaker, he made the explanations in such plain, unvarnished language that it was a treat.

We didn't hear a succession of superlative adjectives or naive buncombe—but just frankly stated facts.

The boys were so absolutely flabbergasted that they drank a toast to——

"A new kind of fillum speech."

And to Charles C. Pettijohn.

What They Say About the Quinn Letter

[Editor's Note—So much activity has been evident on the heels of armistice agreements and influenza ban-liftings that the mails have not yet begun to get clogged with letters from exhibitors who have decided to answer J. A. Quinn's article which was published in a recent issue of MOTION PICTURE NEWS. But they're coming in, and in goodly numbers, too. We publish a few of them for you on this page, and promise you more next week.

If you think that it is time to forget what Mr. Quinn wrote—but, of course, no one in the industry is so neglectful of his interests—then you will not be interested in reading what sensible exhibitors have to say. The Dickerson letter, published below, will doubtless be of interest to even the busiest producer in the business—and to the exhibitor, too. Mr. Dickerson has used his think-tank to advantage, and has gathered from it some excellent ideas, which he sets forth.

Even as much as Earle S. Nesbitt dislikes the influenza, he is glad the epidemic was partly responsible for the Quinn article, and he says so in his letter which we publish herewith.

And we'll have some more for you later.]

Editor, MOTION PICTURE NEWS,
New York, N. Y.,

DEAR SIR:—

I HAVE read Mr. Quinn's letter and because my own experience has been almost identical with his, in a smaller way, having been newspaper man, actor, director and now exhibitor, I find myself agreeing entirely with his statements but I think he has neglected suggesting a remedy if one is possible.

The errors of the producers are too numerous to mention. I personally know a producer and director who shot forty thousand feet of film intending to make a seven or eight reel feature. He used a synopsis of his own creation of perhaps 2,000 words, or least he had it in his pocket when he started. He paid salaries ranging from $750 a week to $100 for people, who, outside of New York, had never been heard of. The story was as ancient as the history of films. The players were as capable as any good stock performer and no more. The best things in the finished production was some darn good scenic stuff and the characterization of an assistant property man, who probably was drawing $25 a week, when the studio was open and nothing when it was closed. This man didn't pretend to be an actor. He had filled in in bits numberless times and consequently was quite at home in a scene but he didn't know the first principles of acting and never will. What was the reason for his success? He was a great type for the part and they gave him something to do, that had some bearing on the story, bad as it was.

HOWEVER, the greatest evil as far as its result to the exhibitor is concerned lies in another direction.

Just so long as films are sold for so much each regardless of their dramatic value, and so long as releases are sold on the program plan, or on the star series plan, just so long will exhibitors be running lousey pictures about half the time. The exhibitor, most of us at least, will slide a rotten feature by, if it will get him money. The producer isn't going to worry about art, if he knows that the exhibitor is compelled to buy his rotten feature.

I don't believe anybody in the business today is worrying about how rotten they are, if they personally can see their way clear financially on the production, unless it may be the few popular stars who have brains enough to see that if too many of the pictures in which they appear are not pleasing that their popularity will sooner or later decline to nothing and in consequence they will be out of a job.

Bad stories, poorly developed, are the real primary cause of most of the bad pictures. A picture isn't any bigger than its story and this making pictures from a thousand word synopsis, after having been developed by one of the staff writers who has used up his fund of ideas years ago, is a joke. I have seen an ordinary ex-newspaper man set to work to write the continuity from one of these synopses in the morning with instructions to have something for the cast and director to start work on the next morning. Then nine times out of ten the director took the scenario out with him and then went on and made the picture according to his own ideas, improvising as he went along.

HERE is the solution of the whole problem if it could ever be realized.

Sell a picture to the exhibitor on its own dramatic and box office value. Write and rewrite the stories until they are in such shape that it is felt that nothing more can be done to better them. Don't let these literary guys who hold down most of these scenario department jobs do this, but get showmen. Make the director responsible for the production and base his pay for every particular production on the kind of picture he turns out. Quit paying big salaries to actors who aren't known off Broadway. John Smith on the billing means just as much to the average patron of the picture theatre as a near star. There are a few people in the business who are worth all they get however much it is. The others aren't. Release enough prints of the good ones to cover every town hall in the country and go out and sell the production. And, if possible find some means of modifying the prevailing opinion of every man in or connected with the film business, that he knows all there is to know about the game and that everybody else is a nut.

I thank you.

Yours very truly,

(Signed) J. S. DICKERSON.

P. S.—Eleven years an exhibitor with showshops at Watkins, Montour Falls, and Odessa, N. Y. Tanks? Yes, but we make them pay a profit.

MOTION PICTURE NEWS,
New York City,

GENTLEMEN:—

AT your solicitation, here are my sentiments regarding QUINN'S COMMENT. It's the best thing you ever put in print. If all this looking facts in the face has come to the surface because of time for thought given us by the "flu" shut down, then let's have a month of epidemic of thought each year and make the other eleven months worth while. As a small town exhibitor, where a change of program each day is the rule and there's a howl to Rome by the every-night stand-bys when you put on a two-day run, I can truly and sanely say that given a "Rebecca" or a "Revelation" and I will make a two-day run on them, save 50 per cent of my advertising material and in two months' time bring them back for another showing, purchase no additional advertising to that saved from first run, and still do far more business than I could on an ordinary program feature.

You bet, yours for the conservation that cuts out the poor and the mediocre. I've never found out yet how to keep from getting them once in a while after they've been produced and I never know what to do with them when I see them coming my way.

Respectfully yours,

EARLE S. NESBITT.

Linwood theatre, Tarkio, Mo.; Empress theatre, Falls City, Neb.; Elite theatre, Pawnee City, Neb.

Special Service Section
on
"The Vanity Pool"
Begins on Page 3233

Nation Gains Over Influenza Evil

Some Sections Report Relapse Because of Peace Celebrations — Whole Cities Disguise Themselves with Masks—Towns in Michigan Face Reclosing Order

THE peace celebrations were almost too much for influenza stricken America, and various sections of the country have reported slight relapses owing to strenuous rejoicing and attendant ills, but on the whole steady progress was noted during the past week in the situation. Whole towns and cities are reopening, and in most of these business has picked up remarkably, according to the exhibitors.

Several cities are living under a mask rule, and no people are permitted on the streets without having the face covered. This rule was broken many times November 11, as celebrators could not blow horns with their faces muzzled. This is said to be responsible for some reclosings in Michigan. Other places have not reported ill effects that would create pessimism.

Michigan Cities Undergo Inspection by Officers

According to advices from Detroit, the State of Michigan is once again in danger of an influenza epidemic that may lead to state-wide closing. On November 15 the question was being seriously discussed by the State Health Board authorities, and Dr. R. M. Olin, the state physician, is personally making an inspection of various cities. It is probable, of course, that the ban will only be placed on those cities where the conditions are considered serious.

New cases reported to the state health authorities on Wednesday were 689, or 30 more than the day before. In fact, the number of daily reports has been growing. Bay City, Saginaw, Grand Rapids and Pontiac are all reported in bad shape. In Bay City 60 new cases and six deaths were reported in one day.

There was great rejoicing in Detroit and elsewhere in Michigan when the state ban was lifted. Business did not, however, pick up as much as the exhibitors anticipated and they do not expect to make up the losses. During the peace celebrations the downtown theatres in the larger cities did a big business. The downtown theatres, generally, have done a better business proportionately than those in residential neighborhoods.

Business Starts Well in Rochester Houses

Business started with a rush in the picture houses of Rochester, N. Y., when the closing ban was lifted. While there was a slight falling off on the following day, the average for the week was satisfactory. Peace celebration day was another boom for the business, and several of the downtown houses had crowds standing in line before the opening of the doors at five o'clock in the evening.

The sudden arrival of peace prospects has been causing managers considerable speculation as to what the tax situation is to be. Plans had already been made by the larger theatres to collect the twenty per cent war tax which the Government announced would have to be imposed soon, and the office forces had been busy figuring out a new scale of prices and preparing blanks for recording the new tax. Some managers are going ahead with preparations in the belief that the new tax will be placed in effect anyway, as all indications are that the need for revenue will continue for some time, while others believe that the ten per cent tax will be sufficient to meet all needs and that the Government is going to withdraw rather than increase burdens from now on.

MORE MONEY

Canadian City Proposes New Special Tax

THE City of Toronto needs more money and to secure additional revenue the civic fathers have proposed the collection of a special tax on theatre admission tickets exactly similar to the war tax now collected by the Province of Ontario. The proposal, needless to state, has aroused indignation among the local exhibitors and the matter is receiving the consideration of the executive of the Motion Picture Exhibitors' Protective Association of Ontario. It is pointed out by an official of the association that if the city of Toronto gets away with the plan to duplicate the Provincial war tax on admission tickets every municipality in the Province will follow suit. Thus, all theatres in the Province may be affected eventually.

Twin Cities Slow in Getting Started

MINNEAPOLIS, MINN.—Twin City theatres are now open and business is starting off with exceptional vigor, though a few people who have heard so much of influenza and worried so much about it are still a little backward about going to theatres.

The influenza ban was lifted in St. Paul November 14, just eight days after the lid was clamped on, and, although the downtown theatres in that city did not open until Friday, many of the suburban theatres were in operation Thursday. The action taken by the St. Paul health authorities, who deserve credit for the business-like manner in which they handled the influenza situation, prompted the Minneapolis exhibitors to demand Dr. Guilford to give them a satisfactory report.

Mayor Thomas Van Lear championed the cause of the exhibitors at the health council meeting and urged that the theatres of the city be opened immediately and without restrictions. It was pointed out that conditions in Minneapolis were not so bad as they had been painted and that Minneapolis would undoubtedly appreciate a little freedom and take good care of themselves.

The lifting of the ban in Minneapolis will mean that a hundred cities of the Northwest will follow suit within the next three or four days. Newspapers of Minneapolis showed that they favored the reopening of the theatres.

"Gas Masks" Come Into Their Own

Cloth masks are being worn in greater quantities throughout the United States on account of the influenza than they ever were before. Although they have not become very popular, the orders in the various cities are nevertheless very stringent in regard to their use. Even the studios have adopted the masks, and it has not been unusual to see companies on the "lot" equipped with masks while shooting a picture.

An order calling for the universal wearing of cloth masks in all public places in Indianapolis, and closing the Indianapolis public schools November 19, was made by the Indianapolis Board of Health on November 18. The mask-wearing order became effective immediately and was in full force before another twenty-four hours had passed. The order requires the wearing of the masks in business houses, theatres, churches, factories, offices, street cars and other public places.

Opening Reports Fewer

Reports of theatres reopening following the lifting of the influenza ban throughout the country were less in number this week than formerly, probably owing to the fact that over eighty per cent of the motion picture theatres of the states are again in

(*Continued on page* 3195)

Los Angeles Film Board Elects Officers

The recently formed Los Angeles Film Board of Trade, which numbers among its membership practically all of the exchange managers in Los Angeles, has perfected organization.

Members of the new board held a meeting early in November and elected the following officers: President, David Bershon, manager for Universal; vice-president, T. E. Hancock, manager for World Film; secretary, A. P. Michael Narlian, a Los Angeles attorney.

In addition to the officers the membership includes: Harry Ballance of the Paramount-Artcraft, A. B. Lamb of Metro, A. R. Patten of Mutual, G. J. Ekre of General, B. E. Loper of Select, E. B. Tate of Pathe, G. R. Sirwell of Hodkinson, Louis Hyman of All-Star, Ben Fish of Goldwyn, C. J. Marley of Triangle, J. Hepburn of Vitagraph, Guy Gunderson of George Kleine, M. A. Walsh of Fox, G. Crowley of American, H. W. Stubbins of M. & R., and G. Lentz of the United Theatres.

Norbert Lusk Goes West for Goldwyn

Norbert Lusk, for more than a year a member of Goldwyn's publicity staff, is on his way to the coast to take charge of publicity at the company's Los Angeles studios. His duties there will include the preparation and placing of newspaper material in Los Angeles and the handling of special feature matter for the motion picture magazines.

Headquarters of the Goldwyn publicity department will continue to be maintained at the company's home office, 16 East Forty-second street, New York City.

Reports on the Influenza Situation

(*Continued from page* 3194)

operation. Michigan seems to be the only doubtful spot, with the exception of the West Coast, where some of the houses were still closed at last reports, but entertaining prospects of opening very shortly.

OGDEN, UTAH.—Ogden motion picture houses will open November 25, it is expected, although no definite date has been set. The celebration caused a set-back here and the situation has grown more serious.

SAN DIEGO, CAL.—The influenza ban has been lifted here and all motion picture theatres have reopened. Big business has been the rule.

SAN FRANCISCO, CAL.—The Health Board here decided to permit theatres to open November 16, excepting in parts of Mission and the North Beach district. The latter will probably reopen about November 25.

LOS ANGELES, CAL.—The Board of Health recommended the setting aside of the ordinance closing the theatres, to become effective November 25, on condition that gauze masks be worn by employes and patrons. Compulsory wearing of masks is not enforced here in any other respect.
to do in the influenza situation.

Hot Shots from a Hot Town!

JOHN H. KUNSKY'S name is known in more cities of these U. S. A. than Detroit has streets, but we'll have to give the Henry Ford town credit for being the home of the Kunsky chain of theatres—and Kunsky logic.

But to try and magnetize a little of the attention paid Kunsky from Detroit to New York, we publish below a few bright bits dropped by Mr. Kunsky in conversation with a MOTION PICTURE NEWS representative. Some producers will probably refer to these as pertinent paragraphs—or impertinent. And others will say: "Well, there's always two sides to—but here they are.

"National advertising by film producers or distributors as it is done today is money wasted. It no longer impresses the thinking exhibitor, or the public. It does not accomplish its purpose of impressing him with the quality of the production. His greatest criterion of successes is the results from the first runs in each local territory."

"Detroit has had many syndicated advertising and publicity campaigns for alleged special features. They fooled both the public and exhibitors the first and second times. Now they discourage both of these elements."

"National advertising prepared by producers and distributors for publication in local newspapers is so similar to the fake patent medicine copy we used to read, that it might be prepared by the same agencies. And the results are the same."

"Producers seem to think more of themselves in their prepared ads for exhibitor use, than they do of the products they are advertising, or want the exhibitor to advertise. Does the public attend the theatre to see the producer or the picture?"

"The first-run account in any territory decides for at least eighty per cent of the other exhibitors whether the current production is what the producer claims it is, or whether it is what the exhibitors hope it is."

"If producers and distributors would apportion their appropriations for national advertising on productions among their first-run accounts, and let the individual exhibitors do the local newspaper advertising, they would show remarkable common sense, and follow a precedent which is almost as old as advertising, but brand new in the film industry."

"MANY BEAUTIFUL PHOTOGRAPHS are sent to exchanges by producers for exhibitor use in local newspapers. FEW PRACTICAL STILLS for exhibitor use in local newspapers are ever available to him on any production."

"A manufacturer who persistently advertises himself, in newspapers or trade journals, gains little prestige with exhibitors, and makes his product of secondary importance. The exhibitors book pictures, not the so-called production executives."

"Few exhibitors are favorably impressed with the propaganda publicity in the trade journals in behalf of the ability, ideas and personal opinions of producers or executives of distributing companies. They find a better definition of individual ability and value in what they see on the screen, and the treatment they receive at the exchanges."

Health Officer May Be Ousted

Pennsylvania Exhibitors Have Declared War Against Acting State Health Commissioner for Rulings During Recent Influenza Epidemic

WHILE efforts of the Western Pennsylvania Motion Picture Exhibitors' League, composed chiefly of exhibitors of Pittsburgh and vicinity, to induce Governor Brumbaugh to remove Acting State Health Commissioner B. Franklin Royer, on the contention that he showed "incompetency" in handling the influenza epidemic in Pennsylvania, are making absolutely no impression on the Governor, who has sustained the State Health Department throughout all the controversies that arose during the prevalence of the plague, it is said to be practically certain that Dr. Royer will lose out for reappointment when Governor-elect Sproul assumes office at the first of the year.

If Dr. Royer is bowled out, however, it will be because of his being allied with a different faction of the Republican party than that to which Sproul belongs, and will not in any sense be because of what the doctor may have done or may have failed

The Western Pennsylvania League, of which M. Fietler is president, went so far as to accuse Dr. Royer of "gross incompetency" because "it would seem to all thinking men that preventive measures intelligently applied" would have kept down the death rate. The League's action in sending this protest to the Governor was taken during the heat of the controversy between the Mayor of Pittsburgh and State Commissioner Royer when the mayor sought to open the Pittsburgh theatres befere the date authorized by Royer.

The apparent bitterness felt by the Western Pennsylvania exhibitors toward Dr. Royer does not, however, seem to be shared by the exhibitors in the central and eastern sections of the State, who endorsed his action in closing the theatres as an entirely proper one in view of the necessity of conserving the public health in every way possible.

So while Governor Brumbaugh hasn't the slightest idea of firing Dr. Royer in response to the Western Pennsylvania exhibitors' request, their wish is likely to be granted ultimately through entirely different circumstances. Dr. Royer, while in no sense a politician, is a close personal friend of Governor Brumbaugh, and therefore was in entire sympathy with the present Governor, who tried in vain to prevent the nomination of Sproul—the present Governor-elect—at the Republican primaries last spring.

United War Drive "Over Top"

William Fox and George M. Cohan Accomplish Great Things—Brilliant Ball at Astor One of Outstanding Features

NOW that the United War Work campaign has drawn to a close the record made by the Allied Theatrical and Motion Picture Team under the direction of Chairman William Fox and Associate Chairman George M. Cohan, looms up as one of the real marvels of the entire week of wholesale canvassing for the common cause. Messrs. Fox and Cohan, together with Benjamin M. Kaye, treasurer, and C. D. Kempner, campaign organizer, were untiring in their efforts to make the theatrical and motion picture end of the drive the great success it turned out to be.

A peep into the comprehensive organization instituted by Mr. Fox to carry on the work is not amiss. Profiting by his experience in the Red Cross drive of six months ago, Mr. Fox was able to gather a more complete working force and this only on two weeks' notice. For it was not until a fortnight before the drive was inaugurated that Mr. Rockefeller persuaded the film executive to again take charge of the campaign work. Floor space was then immediately commandeered in the new building at 110 West Forty-second street and two days before the drive opened a large force was working there.

In the short time given the Allied Theatrical and Motion Picture Team to make ready something like 125 desks, 53 typewriters, 225 chairs, 100 tables, three safes, a telephone switchboard with 28 trunk lines and 50 office lines, besides countless other accessories of a busy office were installed. And when the drive opened the office force under the direction of the various twenty-six committee executives was busy at work, while on the streets something like ten thousand workers kept the Theatrical and Motion Picture Team ever among the leaders of the city's canvassers.

As was the case with the Liberty Loan and Red Cross drives, Mr. Fox's team had charge of the theatres and restaurants. A most complete system was inaugurated to enable theatre managers, speakers and collectors to co-operate. The efficiency of it may be suggested by the statement that every day at one o'clock at the Chamber of Commerce luncheon Mr. Fox was able to state the sum total of the receipts of the day before to the very penny. It was the marvelous work of co-ordination between the collectors, theatrical managers, bank cashiers (expert accountants) and the head accountant at headquarters that made it possible for Mr. Fox to accomplish this.

Probably one of the most efficiently organized departments in the whole office was that under the direction of May Upshaw, in charge of the Speakers' Committee. "Tammany Hall is so complete in its organization," said Miss Upshaw, "that we decided to model the Speakers' Committee on the same order. As a consequence, we divided the city and its boroughs into forty districts. In each of these districts two women were appointed, women well known in their portion of the city, who were responsible for funds collected in their districts. These women in turn appointed campaigners, speakers and collectors. By working on the Tammany plan we thus secured workers fully familiar with the temperament of the people they were obliged to deal with. It proved vastly successful."

Miss Upshaw's department was also in supervision of restaurant collections, collections made at the two expositions, the boxing carnival and the Victory ball of Saturday night and the combination Friars' Frolic and Lambs' Gambol on Sunday night, which wound up the work of the Theatrical and Motion Picture Team in the drive.

A. S. Kempner was general campaign director and organizer under William Fox's direction. Under him the twenty-five departments were organized and each put into motion by still another competent executive. Some of the most important of these executives and committees were: James E. McBride, War Relics Committee; Charles Harvey, Sports Committee; Sam Harris and J. J. McCarthy, Benefits Committee; Walter Moore, Outdoor Advertising Committee; Samuel Berman, M. Kashin, John Wittman, R. Sanders, Samuel Sheer and Charles Moses, Motion Picture Exhibitors' Committee; Theodore Mitchell, Publicity Committee; W. F. Hamilton (loaned by the Committee on Public Information), in charge of war exposition relices; John Zanft, in charge of arrangements for Victory ball.

Film Notables Fled to Atlantic City

During the latter part of the influenza scourge many of the film notables took advantage of the enforced inactivity and were much in evidence at Atlantic City.

A survey of the boardwalk revealed the presence of Madame Petrova, the Polish star, accompanied by Mrs. Clifton, scenario author; Bert Ennis, director of publicity for the Petrova Picture Company, and McClure Productions, Inc., accompanied by Mrs. Ennis; William L. Sherry, of the Sherry exchanges; Reginald Warde, Ethel Barrymore, the Metro star; George Le Guerre, of World Pictures, and several others.

Arthur H. Sawyer, one of the prime movers of the recently formed S-L Pictures (Sawyer-Lubin), was also observed busily at work in a private suite at the Traymore hotel on the first scenario of the new company. He was accompanied by Captain Edwin Bower Hesser, author of several photoplays, who is loaning his assistance to the story which will feature E. K. Lincoln under the direction of Ralph Ince.

Chas. F. Stark with Spoor

Charles F. Stark has accepted a position with the Spoor-Thompson Laboratories and has been made sales manager with headquarters at the New York office of that concern.

W. H. Productions to Defend Suit

The following statement was issued by W. H. Productions Company concerning the proceedings instituted by the Federal Trade Commission:

"It is true that a proceeding has been commenced against us by the Federal Trade Commission, charging us with stifling and suppressing competition in Hart pictures. We believe that this proceeding has been instigated by business competitors who have misled the Federal Trade Commission with respect to the actual situation. The formal defense of the proceeding has been placed in the hands of our attorneys, Messrs. Seligsberg, Lewis & Strouse, who advise us that we have a complete defense on the merits to the proceeding.

"As a business matter, every one in the trade knows that we have not suppressed competition, but that our handling of the Hart re-issues increased competition and was a Godsend to many small exhibitors. The charges of fraud and fooling the public are ridiculous, because if our re-issues were not popular the theatres would not take them, and therefore the state rights buyers would not patronize us, whereas the same people who are now buying our new re-issues have bought our original Hart re-issues. We are, therefore, convinced that we are stimulating a fair competition to the benefit of the whole industry, and we are prepared to fight this proceeding to the last ditch in the interest of the rights of producers to re-issue popular pictures and the rights of exhibitors to show them, and in order to prevent the attempts of stars from monopolizing the market for their new and high-priced pictures."

Players Organize Union at Los Angeles

The Executive Council of the American Federation of Labor at Laredo, Tex., Tuesday granted a charter to the Motion Picture Players' Union of Los Angeles. Seymour Hastings, secretary and treasurer of the union, was the representative of the Los Angeles film players at this session.

Work has been progressing for the past two months looking to the organization of a union. First, three mass meetings were held, at the third of which a committee on organization composed of fifteen were named, and officers were elected as follows:

J. B. Laflin, president; Phillip Gastrock, vice-president; B. C. Apling, second vice-president, and Seymour Hastings, secretary and treasurer. It is planned that the charter will be held open until January 1st The membership rules provides that members shall have at least two years' experience in work before the camera. Now that the charter has been granted, constitution and by-laws will be adopted by the thousand or more members, and rules governing the working of members will be specified in these.

The purpose of the union, it is stated by the officers, is to eliminate the undesirable class which are a detriment to the industry. Later it is expected a wage scale to fix the minimum salary will be adopted.

Charles S. Hart, Director of Division of Films, Committee on Public Information

Official War Review Will Be Continued

Charles S. Hart, director of the Division of Films, Committee on Public Information, makes the authoritative announcement that, despite the close of the war, the Official War Review, released through Pathe, will be continued indefinitely, and that all other Government pictures, now issued, or being assembled, will be released according to schedule.

"It is only fair to exhibitors and the motion picture interests generally," says Director Hart, "that they should know just what to expect in regard to the war pictures that have been announced by the Division of Films. The progress of events in Europe—the evacuation of the various invaded territories—the reconstruction of devastated France and Belgium—the ferment in Germany—the meeting of the peace commission—these are all matters of tremendous historical and news interest, and they will be fully covered by the Official War Review.

"'Under Four Flags' will probably be the last big feature war picture to be issued by the Division of Films, but several two-reel pictures are now being assembled—notably those included in the U. S. A. series, and they will be issued as announced. The present activities of the Division of Films carries its work up to June 1."

"America's Answer" Is Shown in Philadelphia

"America's Answer," the second U. S. Official War Picture, issued by the Division of Films of the Committee on Public Information, was released in Philadelphia at the Palace theatre, November 18th, for one week.

The week of November 24th will be split between the Strand and Germantown theatres, in the Quaker City.

WANTS A KIND WORD FOR AMERICAN

Fred S. Meyer Gets Back in Harness and Loosens Up With a Barrage of Interesting Reading

THE following letter needs no explanation other than that it is from Fred S. Meyer, with the American Film Company offices in Minneapolis, Minn:

"Back in my old camping grounds once again, as the local Representative of AMERICAN FILM for this territory.

"It feels mighty good to be back home, after so long an illness, and this, by the way, is the state where yours truly put the NEWS over the top some few years ago.

"I read with a great deal of interest ANONYMOUS' letter of a few weeks ago, also the one in this week's issue. The NEWS has always been fair, so let's give the devil his dues, without in any way commercializing an act of philanthropy, or trying to get some free publicity, to-wit:—

"AMERICAN not only kept its employees on the payroll during this crisis, but actually engaged new help in spite of the lull, as in the case of the writer. In view of the fact that this is the fifth week that Minneapolis is closed up tight, and but few theatres open in our territory, I think that this is saying a great deal for AMERICAN and President Hutchinson.

"In view of the fact that you mentioned GOLDWYN in your last number, please mention AMERICAN. I think they are entitled to it, and I am trying to show my appreciation by getting a lot of contracts during this forced semi-vacation.

"My experience as an exchange manager has taught me that with but few exceptions, it has always paid to be with the underdog, and the firms who so nobly stood by their help in the past month, will not be the losers in any way.

"I dare say, that when you refer to the personnel of these firms in a year or two from now, you'll still find the same employees, with but few exceptions. Possibly if other exchanges were to give their branch managers and salesmen a little more thought, they would not be prompted to change their Representatives every two or three months.

"You may use any part of this letter you see fit, and I know of no better way of showing that I am truly sincere in what I have said, than by signing my name. Why this secrecy?

"Are your contribs afraid to let the exhibitors know that they are working for a WHITE firm, or do they figure that they may be 'let out' on that account.

"The human side of the element has never been considered heretofore. An occasion presented itself, and THREE firms (to the best of my knowledge, Goldwyn, Pathe and AMERICAN are the only exceptions) showed their color.

"The party who wrote that first anonymous letter hit the nail on the head. Why he did not sign his name is not quite clear to me, but perhaps he had reasons of his own.

"Nevertheless, the fact remains that employees who were retained on the payroll during this crisis, will show their appreciation and reciprocate a thousand fold."

Chas. S. Hart Sails for Europe

Director of the Division of Films of the Committee on Public Information Is Banqueted Before Departure

CHAS. S. HART, director of the Division of Films, of the Committee on Public Information, was a passenger on the Baltic, of the White Star Line, which sailed for England Tuesday, November 19.

He will be absent several weeks, and during his sojourn abroad will visit France, Italy, Holland, Switzerland and Sweden. Director Hart's trip is made for the purpose of looking over the film situation in England and on the Continent, and studying the possibilities of the motion picture in assisting President Wilson in carrying out his idea of a closer cooperation between the various nations. It is believed that the films, which, through the Government war pictures, did so much to create a united America in favor of the war, will be equally effective in creating a sympathetic interest between the United States and the countries of Europe.

Director Hart, it is announced, will endeavor to give the plan a practical test, and will not only arrange for the presentation of the U. S. Government pictures overseas, but will also make it possible to exhibit in the United States foreign official films that have not hitherto been released. Mr. Hart will supervise the taking of pictures of the peace parliament and the work of reconstruction in the war area.

The foreign Division of the Committee on Public Information has already established offices in London, Paris and other European centers, and through them the film work on both sides of the water will be co-ordinated. Marcus A. Beeman will be the acting director of the Division of Films during Mr. Hart's absence.

Carl Byoir, associate chairman of the Committee on Public Information, also sailed on the Baltic with Mr. Hart.

A farewell dinner was given to Director Hart by his associates in the Division of Films, Monday evening, November 18th, at the Hotel Chatham.

Rufus Steele, scenario editor of the Division of Films, was the toastmaster, and the others present, in addition to the guest of honor, were: Carl Byoir, Associate Chairman of the Committee on Public Information; Manager Marcus A. Beeman, E. M. Anderson and T. T. Bartelme of the foreign picture section; Capt. G. McLeod Baynes and Charles Urban of the department of distribution of British films in the United States: Lieutenant Prochet, of the Italian mission; T. S. Barrett, comptroller of the Division of Films; Denis J. Sullivan, George Meeker and Edward L. Stoddard, of the department of distribution; C. S. Trowbridge, manager of feature films; W. J. MacInnes and Willard D. Corey, of the advertising and publicity bureau; Robt. D. Rinehart and M. E. A. Tucker, of the bureau of film production; L. B. Bassett, of the Bureau of War Photographs; Gardiner W. Wood, Washington representative of the Division; Carlyle Ellis, D. K. Niles, J. S. Flynn and Louis M. Hammerling, president of the American Association of Foreign Language Newspapers.

Goldfish Writes About Roth Letter

[Editor's Note—Eugene H. Roth, manager of the California and Portola theatres at San Francisco, was the author of a very comprehensive article written especially for MOTION PICTURE NEWS and published in the November 16 issue. This article was entitled, "'Check Up Now, Everybody,' Says Roth."

The important theme was brought out forcibly also in the same issue by J. A. Quinn of Quinn's Rialto at Los Angeles, who dwelt to considerable length on statements made by George Kleine and commended very strongly Mr. Johnston's editorials on the same subject.

J. D. Williams, of the First National Exhibitors' Circuit, then replied to Mr. Quinn's many assertions in a forceful and lengthy communication to MOTION PICTURE NEWS, which was published in the November 23 issue.

Now Samuel Goldfish, president of Goldwyn Pictures Corporation, comes back at Mr. Roth along the same very interesting theme as is evidenced by the following:]

Editor, Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sir:—

I WONDER how many exhibitors of motion pictures there are in the entire United States who really know what kind of stories, themes and productions their audiences—the public—really like and desire to see on the screen.

My desire for information is not merely a personal one; it is the desire of all producers of the better class pictures.

Exhibitors large and small are constantly finding voice in the trade journals to tell the producers the kind of pictures *they* do not want. Please note that I say they, the exhibitors. They do not say their *public* does not want this or that kind of picture, and if they did say so I seriously and directly challenge their accurate understanding of the public they serve as the retailers of screen amusement.

Exhibitors not only do not understand what their public wants; they definitely and obstinately obstruct the producer in his efforts to supply it. For one of the greatest troubles the producer has is getting to the public itself through the Chinese wall of the exhibitors' personal prejudice. This wall is composed of the exhibitor who says "I don't like comedies" and "I don't like operatic stories," and all of fifty other narrow-minded, fixed ideas.

IN the Motion Picture News of November 16th Mr. Eugene H. Roth, of the California and Portola theatres in San Francisco, gives voice to the opinion that the recent suspension of releasing and producing has given the producers time to "take stock" of themselves. Now Mr. Roth represents the very best type of American exhibitor. He is a man of real intelligence; he serves a large clientele with entertainment. He is the kind of man to whom the producer would naturally gravitate for advice. Some advice he gives the producer in his article.

But it consists entirely in telling the producer what *not* to do. In not one single paragraph does he give us any specific or definite hints what we *should* do. He tells us what the public does not want—for instance, fairy tale pictures, biblical pictures, costume pictures, underworld and licentious pictures—but when it comes to telling us what the public *does* want he confines himself to the generalization, admirable but vague: "Good, wholesome stories with a heart interest and appeal."

Mind you, Mr. Roth is unquestionably right—as far as he goes. Especially with regard to licentious themes. But I wish Mr. Roth had to sit in my chair for a short month and listen to the tale of the endless bias of exhibitors. If they were all of the same calibre as himself he would not complain.

But it is the host of exhibitors who mistake their own arbitrary dogmas and prejudices for the public taste who constitute the greatest stumbling-block in the producer's path. Not so much as one in five hundred can tell the producer accurately and specifically what the public does want. With all their opportunities for face-to-face contacts with their clientele they rarely find out.

MR. ROTH says the producers have not encouraged writers sufficiently to incite them to bring out the best they have. Now that, to put it bluntly, is absurd. I am afraid Mr. Roth knows very little about writers, their problems, their conditions. For example, absolutely the cheapest price for which any of the larger companies can buy a creditable scenario—an original and hitherto unpublished story—is one thousand dollars.

I know the magazine market in America and I know that the man who sells us a scenario for a thousand dollars could not get one cent over $500 for the same story from any American weekly or monthly. In other words, the standard price for a scenario is $1,000. The standard price for a short story, demanding the same amount of care and ingenuity, is from $150 to $500—and I can assure you that the writer who gets $500 is exceptional.

But that is only one shallow channel of the literary market. Let us take plays: The lowest asking price and about the lowest selling price of any play actually acted that a producer of pictures can buy is from three to ten thousand dollars. And recently producers have been combing the field, willing to pay double that amount for appealing material of established reputation. A few days ago $40,000 was paid for the picture rights to a successful play.

Personally, I am wearied and exasperated with the uninformed, monotonous cry that "producers do not encourage and develop authors or get the best they have." The motion picture is paying more money to the good writers of America than the printed magazines. I am surprised, and a trifle hurt, that a man of Mr. Roth's information should have increased the currency of this baseless canard. It is evidently because he does not understand writers. He does not realize that it is that same Chinese wall of exhibitors' prejudice that does more to discourage writers than all other factors put together.

IT is the restrictions that are put on their imaginations that discourage them. It is the innumerable prohibitions that confine their brains. I know writers—some of the best of them are among my best friends. If they could write what they liked, if they were free to choose subjects unhampered by the prejudices and narrow tastes of the middlemen, there is not one of them but would be willing, even anxious, to write for half the money he now gets. Not having the complete freedom of expression that alone fosters art, I don't blame them for wanting money instead.

Permit me, if you please, to give you a couple of instances:

I do not mind being specific. When Goldwyn was started we were just entering the world war, now happily and victoriously ended. We felt that we had a skillful approximate of public feeling in America. We determined to produce some unusually fine comedy-dramas. We persuaded Madge Kennedy, one of the most successful American stars, to quit the stage for the screen.

She appeared in "Baby Mine," "Nearly Married," "Our Little Wife" and three or four other excellent comedies. Instantly there was an exhibitor chorus: "We don't want comedies." "We don't want nice little stories, we don't want soft stories, but stories with plot and backbone." And again this experience showed us that it is only in the teeth of the most violent opposition that a producer can introduce new personalities to the public.

The exhibitor says: "Give us fresh faces, new people." And when we offer them fresh faces and unhackneyed personalities they say: "Why, I never heard of her." Mark you: "*I* never heard of her." I call it infernal arrogance in any man to assume that the public at large is as ignorant as he is. Sometimes I am inclined to think most exhibitors never go outside their theatres, never read anything but the trade papers and have absolutely no contact with any part of the world that does not come within a radius of ten yards of the box office window.

(*Continued on page* 3201)

General Reopening Is At Hand on West Coast

The near approach of a general reopening of motion picture houses in Southern California and adjoining states is indicated by the numerous inquiries received by managers of Los Angeles film exchanges. Exhibitors during the past few days have displayed so much interest in the film market that several groups of salesmen started from Los Angeles to visit theatres of Southern California, Arizona and New Mexico.

Needles and Whittier authorities raised the theatre ban on Monday, November 11, and there was an exodus of film salesmen from Los Angeles to the latter cities on Tuesday. Harry Ballance, manager for Paramount-Artcraft, ordered Charles A. McVictor to start for the Arizona territory on Wednesday, November 13.

W. H. Hepburn, manager for Vitagraph, is preparing to get in touch with exhibitors of his territory. D. S. Mitchell of the Vitagraph offices, started Wednesday, November 13, for San Diego, the Imperial Valley and Arizona. Robert Armador has left the home office in Los Angeles for a trip through Southern California.

New California Opens at Los Angeles Soon

The managers of the New California theatre to be opened in Los Angeles December 2, have sent out invitations to prominent people to act as guests of honor at the opening of this large house. Governor Stephens of California, has been chosen to make the opening address.

Other invitations have gone forward by wire to Jesse L. Lasky of the Famous Players-Lasky Corporation, and William A. Johnston, editor of MOTION PICTURE NEWS. The Artcraft subject, "Arizona," featuring Douglas Fairbanks, has been booked for the opening week, and with this in addition to a news weekly and comedy will be shown the Burlingham Travel series.

The officers of the California Theatre Company are Fred Miller, president and general manager; Harry Leonhart, director of presentation; Bart Bertelson, business manager; W. A. Bishop, managing director, and Roy Miller, director of publicity.

Ten Government Showings for "Under Four Flags"

There will be ten direct Government showings for "Under Four Flags," the latest U. S. Official War Picture issued by the Division of Films. The "official" cities are New York, Washington, Pittsburgh, Kansas City, St. Louis, Cincinnati, Indianapolis, Dayton, Philadelphia and Chicago.

The release of the picture to exhibitors throughout the United States will follow. The demand for "Under Four Flags" is reported to be remarkable. In order to meet this demand seventy-five prints of the new film are being made at the laboratories of the Division of Films, and this number, it is expected, will be greatly increased.

Film Folks Entertain Soldiers

Members of Los Angeles Film Colony Entertained Soldiers by Giving Vaudeville Program Every Evening

SOLDIERS in training at Camp Kearny, near San Diego, are every evening given a vaudeville program of two hours' duration by members of the motion picture colony in Los Angeles, through arrangements made by the Motion Picture War Service Association. The entertainment program began on the evening of November 8, when members of the Lasky studio were in charge of the program. Those taking part were Wallace Reid and Dorothy Dalton; Hughie Fay of Sunshine Comedy studios; the vaudeville team of Trimmins and Gore, and the Lasky studio orchestra and Jack Bills.

On Saturday evening William Duncan and Vitagraph Company were in charge of the show. Bill Murphy gave a lariat act; Willie Calles, an Aztec Indian stunt; William Duncan a monologue, and came back in a black-face sketch, and a number of song acts were given by the quartette.

Al Christie staged the show on Monday evening, and was assisted by the Christie new leading woman, Dorothy De Vore and Bobbie Vernon. He took with him a chorus of six dancing girls, and a jazz orchestra of six pieces. There was a solo dance by Marjorie Carville; George Beban told stories, and a monologue was given by Dick Coborn. Major General Shanks, commandant of Camp Kearny, was guest of honor, and following the show the several bands of the camp serenaded the Christie players for a half hour.

Tuesday night Charles Murray was master of ceremonies, and put over a program made up by the Keystone comedians and diving girls. Ben Turpin was there with both eyes, and Chester Conklin proved he could do more than merely pull up his trousers or wipe off his mustache.

Wednesday evening a program was given by Ruth Roland, Harry McCoy, George Beban, William Desmond and four acts from Pantages theatre, which is closed. This program was arranged by Jeanie MacPherson.

The programs will be given each evening at Camp Kearny until the influenza quarantine is lifted. The audience each evening consists of from five to eight thousand men who occupy seats in an ampitheatre built within the confines of the camp, while the stage upon which the entertainment is given is on the outside. Thus the quarantine rules are strictly complied with, All soldiers wear influenza masks during the time they are in the ampitheatre.

Six Join National Association

Six More Companies Joined National Association—Exhibitors to Get Fifty Per Cent Representation .

SIX additional members were received at the quarterly meeting of the board of directors of the National Association of the Motion Picture Industry, held November 14th, with President William A. Brady in the schair.

The following companies were elected to membership: Triangle Film Corporation, Photoplay Magazine, Apeda Sudios, U. Ono, John Olsen & Co., Robertson-Cole Company, and the Triangle Distributing Company was reinstated.

It was decided to send a committee of five representing the Assocition to the reconstruction convention of the Chamber of Commerce of the United States, which is to be held at Atlantic City, December 4th, 5th and 6th. Mr. Brady appointed the following committee, composed of a representative of each division of the association: Adolph Zukor, Peter J. Schaefer, Ricord Gradwell, Jules Brulatour and James Hoff. All of these gentlemen accepted the appointment and agreed to attend the convention.

One of the most important actions taken was the agreement to amend the by-laws of the association so that the recently amalgamated exhibitors' organizations could receive a 50 per cent. representation on the board of directors and all of the standing and special committees of the association.

As the by-laws can only be amended by a meeting of the members of the entire association on receipt of a twenty-one day notice, it was moved that Peter J. Schaefer be empowered to draft the necessary amendments, which on approval would be submitted to a general meeting of the association to be held on or about December 10th.

Alfred Black of Maine requested the association to go on record as being opposed to the action of the American Society of Composers, Authors and Publishers in discriminating against the motion picture theatres of the country in favor of the vaudeville theatres.

Mr. Black described the history of the action of the society in this respect and was empowered to draw up a resolution condemning the discriminatory action of the society, and it was then adopted.

Chaplin Sues Promoters of Alleged Imitator

Charlie Chaplin has filed an action in the Federal court of New York to prevent the exhibition of a picture called "Charlie in the Trenches." He asks that Julian Potash and Isadore Peskov be restrained, by an injunction, from exhibiting the subject at the Crystal Hall Photoplay theatre.

In addition, he is suing the two for $50,000 in damages for the insult to his own name and character by the imitator he charges the two defendants employed to make certain scenes which they have joined with old, patched positive assembled from various of his releases of years ago.

The "fake" Chaplin is considered obviously an attempt to trade on the popularity and reputation of Chaplin's latest comedy, "Shoulder Arms."

THE READER HAS HIS SAY

Texas Exhibitor Declares Motion Picture Business Is on Verge of War

LYRIC THEATRE
Gwynn & Byar, Props.
Terrell, Texas.
November 11, 1918.

Mr. W. A. Johnston,
Editor MOTION PICTURE NEWS,
New York, N. Y.

Dear Sir:

In regard to your card of recent date beg to advise that I've been a reader of MOTION PICTURE NEWS ever since it's been published under that title and even prior to the date of changing its name, for some five or six years. You will find our subscription listed under Firm name or Theatre on this letterhead. But this part of this communication is for your personal information.

You, of course, know that the Paramount issues a periodical under title of "Paramount Progress Advance," which in itself is a very interesting publication, and is promoted and distributed for the mercenary purpose of self exploitation. The exhibitor who uses Paramount pictures finds considerable in its covers that he can use to good advantage. But this is not what I'm after telling about. The mention of this periodical is by the way of summary that will be found in the ensuing communication. In a copy—November 7, I believe, it was the last issue—was a lengthy article from one Mr. Adolph Zukor, taken from a theatrical paper that few, if any, moving picture exhibitors read, or subscribe for. Mr. Zukor was writing about the Evil of the Manufacturers, Producers and Exhibitors' League, or amalgamation. From time immemorial we've been taught that "In union there's strength," but of course if two unions are organized and they work in opposition the weaker of the two must ultimately fail. The world's war has demonstrated this fact. The strikes of labor organizations have demonstrated it, so we conceded that the strongest party will be victorious. We are on the verge of war in the picture business. The causes of this war will be discussed in much the same terms—in every branch of the service—as is the world's war that is being fought with powder and shells.

WHO STARTED THIS FILM WAR?

The principal defense of the old line companies will be that the Exhibitors started the war, by encroaching on the rights of the Producer. In one sense of the word they will be right. While the exhibitor will contend that the manufacturer or producer started the battle, and they too will be right; and at the same time both will be wrong, as neither have started the fight, that only time can tell of the end. This war is started by some men who, from various causes, have found themselves without jobs. Being familiar with the picture business and its details, they have created positions for themselves, which, according to my view as an exhibitor, will result favorably for the exhibitors, but according to Mr. Zukor, will be of distinct disadvantage to the exhibitor, and reading between the lines of his communication will eventually be put out of business (the firing of the first gun).

With the organization of the First National Exhibitors' Circuit and the United Theatres of America, the first gun was fired. With Mr. Zukor's letter comes the retaliatory barrage of defense. The War is on! Who will be Victorious? Mr. Zukor says the old line must go into the exhibiting business to protect its interest, since the exhibitor has become a producer. This carries us back to a period between 1910 and 1912, when a producers' organization had become so strong financially, that it endeavored to dictate the policy of the exhibitor. You remember these days, Mr. Johnston, when your publication looked like it did during the influenza epidemic, then that organization was so strong that it told we exhibitors we must use their service and nothing else. It was their intention to operate all the exchanges; they pretty nearly got that branch of the service. Then they intended to do their exhibiting, thereby gaining control of the entire industry. It failed to materialize, which was broken up by independent producers and the organization of another company. That Big Company is today distributing films and that's about all.

THE REAL CAUSE OF THE WAR

Now comes another octopus that threatens the entire industry with dire vengeance. Not realizing that they themselves are wholly responsible for the existing conditions. They have relied wholly on their autocratic powers to subdue and humiliate the exhibitor who is wholly responsible for their success, and who will ultimately be responsible for their failure. But the exhibitor will have a harder struggle against this organization than against the old one. But the fight had to come. And the exhibitors must become firmly united to drive them to abdication. As this war will include a factor that they didn't have to contend with before. That is the high salaried actor.

He has contracts that must expire before he can join the opposing ranks, and when he leaves his autocratic employers he must come down to earth for a breathing spell before he can enter the ranks of the exhibitor-producer unions. But he will be better off in his new position than in his old one, as his picture must be produced at his own expense and must be up to, or supersede the standard set by the exhibitors. Then if they are worth the million dollar salaries they are demanding they can get them. The exhibitors, under present conditions, have had to bend every effort to make ends meet. Competition in the producers' ranks has not been beneficial to the exhibitor. As one concern, who organized about five years ago, got a corner on the star market, they made these high salaries and then bragged about how much they paid a star, advertising them as a million-dollar beauty, or the man with a hundred-thousand-dollar face. Of course the exhibitor has to pay this, plus a fat excess to support the promoters and pay a long interest on money invested.

THE REMEDY

The remedy has been discovered, and if I'm any criterion, will be the salvation of the exhibitor. With two exhibitors' organizations now operating and ready to operate, the exhibitor begins to see clear sailing ahead. The heads of these organizations know that the exhibitor is responsible for the success of any star. Take an unknown star, put her or him in a picture, their first pictures are the ones that count. If they work in a picture that fits the character, they are a success, if ill-fitted they fail. But if they are a success the news travels fast. They become immediate favorites. Consequently, their pictures immediately advance from 50 to 300 per cent in rentals. They are not sold at the same rate to help balance up a program that loses the exhibitor money daily, but are used as a club to force the exhibitor to take the inferior. In our organizations we see a chance to get away from this, and to obtain an evenly balanced program at a price that is consistent. And then too, when we promote a star we are boosting our own business. As in the case of Charlie Chaplin with First National. At prices we pay for his pictures on our First National contract, we pay less for Chaplin at $1,000,000 salary than we did on a $670,000 salary with the Mutual and his first two pictures are just three or four times as good as any of his previous productions. If Paramount was handling Mr. Chaplin's productions at above mentioned salaries we would be paying in excess of 250 per cent of what we are now paying.

It's these positive proofs that have opened the exhibitors' eyes, and started the unionizing of exhibitors.

Mr. Zukor says Specialization is Insurance. In which instance we can agree with him wholly. And furthermore we can sight him to one of the richest organizations in the United States that was having the same trouble in its earlier days, that his is experiencing right now. The Standard Oil Company, for instance, at one time sold its products to agents to handle for them, but eventually they had to take over the distribution of its products, and it was the making of them. The same is true of the steel corporations—they produce and distribute, and very successfully, but in order to do this they have put in competent men who specialize heads of each department. It would be quite a disgrace to the exhibitors if they couldn't take men who have made their living in this business and discount the methods employed by the old line companies now producing and distributing by at least 100 per cent, and save 1,000 per cent over their slack methods, thus the exhibitor in these two items make 100 per cent profit on rentals on each picture he runs. Thus his franchise is a profitable investment because his franchise costs him money, and this money is used to operate on. He gets the benefit of improved service, reduced rental rates, always knows what his service is going to cost him, as negative cost is figured by percentage allotted him. On the other hand he puts up an advance deposit that the old line operate on and he gets nothing; while in reality a stockholder, his investment is not accruing an earning, he gets no reduction in service but promotes the star through his efforts, and has his rentals increased. He's the goat.

Mr. Zukor says under the Exhibitors-Producers plan if $100,000 will make a picture that will get the money he won't spend $125,000 making that picture, even if the type of picture requires that amount. But he has evidently not acquainted himself with the facts that the exhibitor has established a standard that the producing end must meet. And it's a cinch that the Paramount has no adopted standard for even their highest class pictures, as some are so sorry (mediocre) that we exhibitors hide when our patrons come out. They can pick up most every trade journal and read the opinion of the reviewers, and will find the criticism of their pictures most unfavorable. They have three stars that are now working on their reputation, and unless they are worked in more popular subjects than the recent releases, their popularity is going to fail. We exhibitors see it and our patrons see it. We see the $100-a-week star forcing the higher priced star out of his popularity. Business judgment prompts me to withhold the names of some I have in mind. If I mentioned them it would only be the means of encouraging the exchanges to tack on an additional 50 per cent rental fee. We exhibitors will gladly take on any of the old lines as competitors and unless they improve their present service they will be easy competition, and some of us small town exhibitors will buy some expensive equipment cheap at a sheriff's sale.

Before they've been in the exhibiting business very long but as in all things we must give credit, where credit is due, Mr. Zukor certainly forced all competing producers to improve their service, and thereby did a great thing for the exhibitors in general. And if he had only had foresight enough to take the exhibitor in as a silent partner and furnished him $10 features at $10 instead of boosting them to $30 or $40 or even $50 he wouldn't have had occasion to be making this Holler. Like other autocratic crowned heads he feels himself slipping.

Respectfully,
(Signed) E. L. BYAR.

A Whale of a Wail from a Small Town Exhibitor with a Big Town Voice

Leesburg, Ohio.
November 16, 1918.

MOTION PICTURE NEWS,
New York, N. Y.

Gentlemen:

This is a wail of anguish from a real SMALL town exhibitor.

The agony is caused by the notice from the First National, of which I am a franchise holder, regarding the signing of the Pickford contract.

That was the final straw. The First National was grasped by many as a straw to save the little fellows from being exterminated. Now they go to work and buy pictures that will cost more than the F. P. Lasky Pickford's cost. It means increased prices for Pickford productions, and as Mary is losing out in many places, it simply can't be done.

Further, it was sure an awful "bull." Every star in the country will now hold out forever and figure themselves at about 200 per cent their actual worth. It looks to me like the beginning of the end.

Frankly, I am worried and about ready "to fly the coop."

Would like to see your comment on the action of the First National. They seem to feel that they can buy anything at any price and then turn to the franchise holders and say "cough up!"

Yours truly,
(Signed) CARROLL E. KING.

P. S.—It was a nice thing to "pull" right at the hour when the industry is striving for a downward revision of the taxes.

Airman Killed After Making Scenes for Rapf

A few days after he had completed a series of daring stunts for the Harry Rapf photoplay production, "Wanted for Murder," shortly to be released, Allen Adams, a United States Government air pilot, attached to the ordnance department, was killed at Central Park, L. I., Monday, November 18, when his plane, in which he had just started on a flight, became unmanageable and crashed to the ground.

Elaine Hammerstein is featured in the Rapf production and Frank Crane directed it.

Goldfish Writes About Roth Letter

(Continued from page 3198)

When Madge Kennedy left the stage and joined the Goldwyn forces she was already one of the most brilliant personalities, one of the most popular personalities, one of the best advertised personalities on the American stage. But some of these exhibitors that I have been describing never had heard of her! And so they did not want even to give their public a chance to decide for itself.

They didn't know what they were talking about. They had never asked their public what it wanted and they were not even of the mind to let their public determine for itself what it wanted. And to prove how little they knew about it, within three months Goldwyn had to increase the number of its prints on all Madge Kennedy productions, including those already issued and she was firmly and permanently established in popular favor.

And within six months the tide had definitely turned in favor of comedy dramas and not less than four producers were breaking their necks to find comedy-drama stories and to develop comedy-drama stars. Had we taken exhibitor personal prejudices as accurately representing popular tastes there would not have been a screen Madge Kennedy, for she would have returned to the stage where intelligent audiences would have maintained her in high favor for the rest of her natural life.

Not only that—there would be no Douglas Fairbanks, no Marguerite Clark—the public would still be seeing the worn out favorite stars of ten years ago, the hackneyed blood and thunder melo, if we had listened to the exhibitors.

So able an exhibitor as Samuel Rothapfel, who has developed the musical side of motion picture presentation to its highest stage, cannot overcome the handicap of defective or weak features by musical brilliancies.

There is nothing fundamentally or generally wrong with the large producers in the motion picture industry and there is a great deal that is basically and drastically wrong with the exhibitors in the industry, including some of the larger ones—as large as Mr. Roth.

A number of the large exhibitors have, individually or in concert, determined to see if they can starve the producers of pictures. If they succeed they will destroy the picture business as a national pastime and amusement. In certain cities an exhibitor has gained what amounts to "control" of his town; he has obtained the three or four, or the two leading houses where first-runs are presented.

And in many cases his first step is to say: "Now that I have this town sewed up producers will get $25 or $50 a day for pictures and no more." Duplicate this in twenty or thirty cities; seek to choke off the first-run revenues of the better type of producers by this species of arbitrary control of the amusement of a community and see what happens.

In the course of time—and not a very long time, either—that city and all other cities will be getting $25 and $50 pictures in quality in place of the expensive productions they are now receiving.

The producer who has been making these expensive and commendably fine productions will cut his pattern to fit the cloth; he will make, from a point of cost and expense, the kind of pictures that he can rent to the exhibitor at his starvation prices arbitrarily set and when that day comes the exhibitor himself will starve to death from lack of patronage.

You cannot permanently feed appetites that demand the best food on coarse, cheaper food—not in the United States of America.

I have in mind two such towns at the present moment. Exhibitors who do this are not business men; they are in business for a quick clean-up at the expense of any and everybody and especially at the expense of their fellow exhibitors.

But for the few producers of the costlier, better quality pictures there would not be a motion picture business today; there wouldn't be any theatres like the New York Rialto, Rivoli and Strand and Mr. Roth's own California theatre. The United States would be a nation full of "store-shows"; of converted buildings; of blood and thunder entertainment in the same degree of disrepute that burlesque once was.

Exhibitors cannot fill their theatres and make a profit with the little so-called "stars" and with cheaper pictures. If the four largest producing companies at present in the industry did not produce a single picture in the next twelve months and the stars whose services are controlled by these four companies remained inactive for the same period of time there would be from five to eight thousand cases of exhibitor bankruptcy in the United States.

Their business would shrivel up and disappear overnight. They couldn't exist on the average pictures and on personalities created by publicity instead of by popular affection.

SAMUEL GOLDFISH.

"Czar" Censor May Come Back

Pennsylvania Exhibitor and Distributors Fear That Recent Election Results May Bring J. Louis Breitinger Back

HARRISBURG, PA.—The chances for the return of "Czar" J. Louis Breitinger as head of the Pennsylvania State Board of Motion Picture Censors loom stronger since the election of Senator William G. Sproul as Governor of the State in the November voting. Indeed, representatives of the picture interests in Pennsylvania are agog with speculation as to whether the former chief censor, who was criticised so widely for his arbitrary methods and who was deposed by Governor Brumbaugh, in connection with the factional fight within the Republican party, will be able to get back into the harness, since the Penrose-Sproul faction, with which he is so strongly allied, has got back into control.

It is pointed out in this connection that Breitinger is an out-and-out Penrose man, with respect to politics, and that United States Senator Penrose is the head of the Republican faction that fought the Brumbaugh wing of the party and succeeded in electing Sproul as Governor this fall. Moreover, Breitinger is said to be a close personal friend of Penrose, in addition to being a political ally, and there isn't any disputing the fact that Governor Brumbaugh ousted Breitinger as chief censor because of the latter's close relations with Penrose. Breitinger is known to have a strong ambition to get back into the position of head censor, and in fact in the last session of the Legislature he tried to have a law passed that would have created a State Bureau of Amusements, in the hope that he would be made the head of it, but the measure was defeated.

It is practically certain that at least two of the three members of the present censorship board will be ousted when Sproul takes the gubernatorial chair. These are Chairman Frank R. Shattuck and Dr. Ellis P. Oberholtzer—both Philadelphians and both close personal friends of Governor Brumbaugh.

While the appointments of these two men never were looked upon as political appointments they have, nevertheless, been classed as distinctively Brumbaugh men and there have been several occasions, since they have been members of the board, that the board has openly clashed with interests known to be friendly with the Penrose facton. It is practically conceded, therefore, that when the Governor-elect, who won with the Penrose backing, begins to seek places as rewards for men of the faction that elected him, Shattuck and Oberholtzer will be among those numerous friends of Governor Brumbaugh, among the present State office holders, who will be listed for the discard.

Rights to "Mickey" Sold in Many Territories

The rights to "Mickey" for the New England territory have been bought by the Boston Photoplay Company of Boston, Mass., and for Wisconsin by the Wisconsin Film Company of Milwaukee, Wis.

First National Exhibitors' Circuit of New Jersey have acquired the rights to "Mickey" for New Jersey, and Magnet Film Exchange of New York City control the rights to "Mickey" for New York State, including Greater New York.

On Monday night, November 18th, "Mickey" was shown for the first time, at the Regent theatre, Paterson, N. J. In spite of unfavorable rainy weather, it is declared that the Regent theatre did the biggest business in the history of that theatre. The theatre was said to be filled to capacity all day, and "Mickey" was shown to over eight thousand people—a record that not even the Chaplin productions has equaled, according to an official of the W. H. Company.

Bushman and Bayne in a Romantic Drama

Unusual interest has been manifested throughout the entire industry in the Vitagraph announcement that it will release early next year a super-feature starring Francis X. Bushman and Beverly Bayne. The name and character of the production has not been announced, but it is intimated that it is a romantic drama.

The play was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady, who have collaborated on all of the Vitagraph serials and other productions on the Vitagraph program.

The entire production is being made under the personal supervision of Albert E. Smith. Henry Houry, actor, director and playwright, is the director of the feature.

The Vitagraph Company has assembled a supporting cast of what they term extraordinary strength. L. Roger Lytton, for many years prominent in Vitagraph features; Jean Paige, O. Henry star and Blue Ribbon favorite; Charles Kent and Julia Swayne Gordon, two of Vitagraph's best known players, are but a few of the outstanding members of the cast.

Vitagraph Announces Its December 2 Program

The Vitagraph program of releases for the week of December 2 has been scheduled as follows:

Blue Ribbon feature, five parts, "The Dawn of Understanding," featuring Bessie Love. From the Frohman play, "Sue," made famous by Annie Russell, adapted from Bret Harte's story, "The Judgment of Bolinas Plains." Directed by David Smith.

Serial, two parts, "The Whirling Trap," episode No. 7 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big "V" special comedy, "Humbugs and Husbands," featuring Larry Semon. Directed by Larry Semon.

Chaplin Plays Opposition in Atlanta to Tune of a Lawsuit

ATLANTA, GA.—While Charlie Chaplin was delighting thousands of Atlantians in his latest release, "Shoulder Arms," at the Criterion and also the Forsyth theatre, the managers of these two houses were in Judge Pendleton's court where a legal fight was being waged over the double showing.

The fight was caused by Jake Wells, lessee of the Forsyth, applying for an injunction to prevent the picture being shown at the Criterion theatre and also to prevent future Chaplin releases being shown there.

The action was brought by Mr. Wells against the First National Exhibitors' Association, the Criterion theatre, Sig Samuels and W. C. Patterson. All were made parties to the suit. Mr. Wells set forth that he was being injured financially and that his contract, which read for the city of Atlanta, gave him the exclusive right to play the picture. His contract was made last March, while that of the Criterion was made in August. Affidavits were presented from distributors to the effect that by customs and rules, the contract that Mr. Wells had for the Chaplin releases entitled him to the first run privileges in Atlanta.

On the other hand, the management of the Criterion held that while Mr. Wells had a contract for these releases, that it was not a contract for the exclusive showing and that the Criterion had the right to run these pictures as soon as released.

Southern Officials View "Beyond the Law"

Many applications have already been received for "Beyond the Law," according to Emmett Dalton, general manager of the Southern Feature Film Corporation, producers of that picture which was made for the state rights market.

The premiere showing was scheduled for Wurlitzer hall, New York City, November 26. The picture was in eight reels originally, but has been cut down to six fast moving reels.

At a private showing of the picture before officials of the Southern Feature Film Corporation, favorable comment was made on the production. The officials express themselves as highly satisfied with the work of Emmett Dalton, who not only appeared in the leading role, but also supervised the production under the direction of Theodore Marsten.

Mildred Evelyn Wetherell Dies in Canada

While M. P. Wetherell, manager of the Rex and Auditorium theatres at Cranbrook, British Columbia, recovered from an attack of influenza, his little ten-year-old daughter, Mildred, succumbed to pneumonia.

Mildred Evelyn Wetherell passed away November 3 and is mourned by not only the father and mother, but by a host of friends in the theatrical and motion picture profession.

Frank Keenan Forms Producing Company

Frank Keenan, who for the past year has been making features for and under contract with Pathe Exchange, has inaugurated a new company, the Frank Keenan Productions, Inc., and will, in future, produce independently. During the coming year he plans to make eight pictures and has already entered into an arrangement whereby Pathe will distribute these pictures. Mr. Keenan entered the field of independent producers convinced that under his own management he could make better pictures. Various drawbacks that attend the star and producer who produces on a time basis will be dispensed with, according to Mr. Keenan.

Mr. Keenan will leave New York for the coast immediately, where he will begin work at the Robert Brunton studios. Ernest Warde will be his director while Jack Cunningham will have charge of the preparation of scenarios. Both these men have been affiliated with him in the production of his Pathe pictures. His first effort in the independent field will be "The Wild Cat," a *Saturday Evening Post* story by Albert Payson Terhune. Its leading character is a crude Cumberland mountaineer, a man whose patriotism and love of country is awakened through a peculiar series of circumstances. The role is said to provide Mr. Keenan with wonderful working material.

In an interview to the trade press previous to his departure for the coast, Mr. Keenan told his plans in full. They are plans which, faithfully carried out, will tend to the general betterment of motion picture production. "I am willing to make less money at the start," he said, "rather than injure my reputation by haphazard production by working for a company that demands pictures on schedule. The average program feature of the day is deprived of half its chance of being a success when the producers rush it through on schedule. It shows none of the forethought or imagination that comes with the revamping and revision of the 'script that it is the prerogative of the independent producer to give to it. With my own pictures I intend to work them through on no schedule. Not one of them will leave my hands until it measures satisfactorily with expectations enterained for it before it was put in production."

Mr. Keenan complimented Pathe Exchange on its system of disribution, saying that he was glad his product would go out through a house that did not demand of the exhibitor that he take his whole program or none of it. "In all my dealings with Pathe," he said, "I have never had occasion to complain. It is only that I believe by being my own boss in the production end of the art that I can better both myself and all those with whom I am affiliated either in the distribution or the exhibiting end."

Neilan Directs Pickford

Mary Pickford has leased space at the Sunset Studios in Los Angeles and has begun production work on "Daddy Long-Legs." Marshall Neilan is directing the picture.

Fairbanks in Four Days Gets $26,000,000

When Douglas Fairbanks, the acrobatic Artcraft star, pledged himself to raise $25,000,000 for the United War Work campaign, there were some skeptics who thought he became a little over-enthusiastic. However, on the fourth day of his transcontinental tour in behalf of the War Work drive, he exceeded the amount pledged by a million dollars, according to telegraphic information received by the campaign officials in New York City.

Fairbanks started his personal drive ahead of the official opening, opening at Washington on Friday. Here he received a special message from President Wilson, to deliver to the people along the route of his tour. After the opening ceremonies Doug addressed a large meeting and then started for Charlotte, N. C., where he arrived Saturday. Spartansburg, S. C., was the next stop, then Greenville, S. C., and Atlanta, Ga., all on Saturday.

At each city military bands and special police details met the Artcraft star and local civic officials conducted him to specially erected platforms near the train depots. One of the most notable demonstrations took place at Atlanta on Saturday night.

In rapid succession he covered the following cities in much the same manner until at the end of the fourth day he had passed the $25,000,000 set for himself, New Orleans, Tucson and Los Angeles.

Little Anna Mead Active in Patriotic Work

Little Anna Mead, called the world's youngest heroine and picture player, feels that she has surely done her bit after appearing at thirty-two benefits for soldiers, sailors, Red Cross, etc., and then marching in the Lambs' Club.

She is said to have been one of the star collectors for the Lambs and Friars in the great United War Work drive and will take up her picture work again after the holidays.

Hart Studios First in Bond Drive

The announcement was made this week from Los Angeles that the William S. Hart studio was the first of the Los Angeles colony to be 100 per cent American in the Fourth Liberty Loan drive. Every employee bought bonds even before Hart came East in behalf of the drive. The star purchased $30,000 worth of bonds in Los Angeles and $48,000 worth while on his speaking tour.

Influenza Claims Two

Influenza again entered the motion picture industry last week and claimed additional victims.

It was reported by wire from Los Angeles that Weyland Trask, Mack Sennett's big comedian, died November 18 of influenza.

Charles Grogg, owner of four principal theatres at Bakersfield, Cal., died on November 17 of the disease.

Miscellaneous Notes

Henry Lehrman, creator of Fox-Lehrman Sunshine Comedies, has engaged Charles Avery and Billy Watson to make two-reel laughs under his supervision. In the new cast will be Glen Cavanaugh, Vera Stedman, Jack Cooper and George Ovey.

Echo Delane, the heroine of the popular Pathe serial, "Hands Up," played by Ruth Roland, does some breathless high jumping and diving in the 13th instalment of Gilson Willets' romance.

Public school superintendents in various cities are showing a practical interest in the latest Jewel production, "The Yellow Dog."

Margaret McWade, who plays Nurse Cavell in the Screen Classics, Inc., super-feature, "The Great Victory," was the heroine in the first motion picture with human characters ever flashed on the screen in America.

In the fifth Paramount-Flagg Comedy, "Perfectly Fiendish Flanagan" or "The Hart of the Dreadful West," Mr. Flagg portrays the part of "Fiendish Flanagan," the terror of Bitten Ear, Nev.

More than 100 soldiers and sailors were used in a scene by Director Frank Lloyd in the newest William Farnum photoplay, temporarily named "For Freedom."

A forthcoming group of Wolfville Tales by Alfred Henry Lewis will have, besides the casts regularly playing these two-reel serio-comic adventures of the West, a new leading woman in Nell Shipman.

Four Mae Murray special productions are being cut and titled at Universal City under the supervision of Robert Z. Leonard, while the little star is enjoying a much needed rest.

Twenty-five influenza-proof children took part in the schoolroom scene in "Faith," a new photoplay starring Bert Lytell, on the stage of Metro's West Coast studios in Hollywood.

Among the various novel roles that have been entrusted to Enid Bennett, the Thomas H. Ince star in Paramount pictures, none, it is asserted, have been more interesting than that afforded her in "Fuss and Feathers."

The most absorbing and thrilling Ivan Abramson picture ever screened is the public's verdict concerning "Ashes of Love," the latest release of the Graphic Film Corporation, according to a Graphic official.

The only motion picture house in Port o' Spain, Trinidad, a British possession off the northern coast of South America, has signed a contract with the Fox Film Corporation.

"String Beans," Charles Ray's new Paramount picture from the Ince studios, isn't a farming story, but it has to do with a rural community.

Arrangements have been completed by the Division of Films of the Committee on Public Information, whereby schools, colleges and other educational institutions throughout the United States may secure the Official War Review at a minimum charge from any Pathe Exchange.

Joe Ryan, playing in the support of William Duncan in Vitagraph serials, was elated when Miss Helen Marjorie Ingersoll, also of the Vitagraph Company, consented to become Mrs. Joe W. Ryan, Jr., and the couple were married in Merced, Cal.

"Here Comes the Bride" was John Barrymore's first Paramount picture after the five weeks' closing. It is adapted from the play by the same title. Max Marcin & Roy Atwell were the authors of the play and Charles Whitaker has written the scenario.

Jane and Katherine Lee, the little William Fox stars, have arrived at Los Angeles. The children were preceded by their director, Arvid E. Gillstrom, who directed the last two Lee pictures, "Swat the Spy!" and "Tell It to the Marines."

Monroe Salisbury, star of "Hugon, the Mighty," "That Devil, Bateese," "The Guilt of Silence," "The Red, Red Heart," etc., has an unusually strong role in his latest Bluebird production, "Breathes There a Man," based on the magazine story by George Hull.

Paramount believes that Bryant Washburn has been so successful in his first two pictures for them, "The Gypsy Trail" and "The Way of a Man with a Maid," that he will again score with his third picture, "Venus in the East," a Saturday Evening Post story.

MEETING OF THE SOCIETY OF MOTION PICTURE ENGINEERS

THE three day meeting of the Society of Motion Picture Engineers which was held in Cleveland on November 18th, 19th and 20th, was the most successful yet held by the Society.

This was the eighth gathering of the organization which was established in the city of Washington on July 24, 1916.

The following officers were elected:

President, H. A. Campe, Westinghouse Electric & Manufacturing Company.

Vice-President, for a term of two years, A. C. Roebuck, Enterprise Optical Company.

Secretary, for a term of one year, E. K. Gillett, Motion Picture News.

Treasurer, for a term of one year, W. C. Smith, Nicholas Power Company.

As Members of the Board of Governors to serve for two years, A. F. Victor, Victor Animatograph Company, R. P. Burrows, National Lamp Works.

The papers presented at the meeting were read in the following order:

Standardization of the Motion Picture Industry and the Ideal Studio, by Jno. W. Allison, of Allison & Hadaway.

The Carbon Arc for Alternating and Direct Current Motion Picture Projection, by W. C. Kunzmann, National Carbon Company.

Motion Picture Film in the Making, by G. A. Blair of the Eastman Kodak Company.

Sprocket Teeth and Film Perforations and their Relationship to Better Projection, by A. C. Roebuck, of the Enterprise Optical Company.

Advantages in the Use of the New Standard, Narrow Width, Slow Burning Film for Portable Projectors, by Willard B. Cook, of the Pathescope Company of America.

Natural Color Cinematography, by Wm. V. D. Kelly, Prizma, Inc.

The Projection Room and Its Requirements, by F. H. Richardson, of the Moving Picture World.

The Function of the Condenser in Projecting Apparatus, by Herman Kellner, of Bausch & Lomb Optical Company.

Fundamentals of Illumination Measurement in Motion Picture Projection, by R. P. Burrows.

A complete report of the meeting will appear in the December 7th issue.

Extends Limit on Old Cases

Time Limit for Use of Old Style Telescopic Shipping Cases Extended to Next July by Government

THE National Association of the Motion Picture Industry has just received an official notice from the Bureau of Explosives in the form of a letter from W. S. Topping, assistant chief inspector, that the time limit for the use of the old style telescopic shipping cases has been extended for six months or until July 1, 1919.

According to the amended regulations of the Interstate Commerce Commission relative to the shipment of explosives and other inflammable material the period during which the cases now being used by the motion picture industry ended December 1, 1918. The new regulations called for a case radically different in style and construction from those now being used.

Motion picture companies are therefore advised that they may continue using the cases they now have on hand provided they are in good condition for an additional six months after December 1.

The prompt and effective manner in which the Bureau of Explosives acted in this serious predicament of the motion picture industry is due entirely to the active efforts of Assistant Chief Inspector Topping and to him the thanks of the industry are due, for shipping cases are one of those tremendous trifles that permits the business to continue in existence.

Following is the letter from Mr. Topping:

"Mr. F. H. Elliott,
Executive Secretary, National Association of the Motion Picture Industry,
"Times Building, New York.

"Dear Mr. Elliott:

"Receipt is acknowledged of your letter of November 15 with reference to the moving picture container, and I beg to advise that information has been received from the Commission in response to my request that on November 14th the note to paragraph 43 was amended so that it now reads as follows:

"'Shipping containers complying with Rule 43 (a) effective October 1, 1914, and purchased prior to May 15, 1918, may be used for the shipment of motion picture film until July 1, 1919, provided that they are securely closed and in good condition, and provided further that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body.

"'Leather or web straps if used must be in good condition and tightly fastened.

"'String or rope must not be used.'

"You will note from the foregoing that the time limit within which the old telescopic packages can be used, subject to certain requirements has been extended to July 1, 1919.

"Respectfully yours,
"(Signed) W. S. Topping,
"Asst. Chief Inspector."

Exhibitor Service Bureau

How McCormick Does It

We Repeat Many Things We Have Said, with the Proof That Advertising with Every Force Pays

S. BARRET McCORMICK is writing a series of mighty fine advertising articles for this department, but he has failed to cover the situation as he should because of his own modesty. Last week we printed three specimens of the displays that he used in putting over "Shoulder Arms," but the entire campaign is so illuminative of the why and the wherefore of advertising and so fully covers many of the points that we have tried to bring out from time to time that we are going into the matter much more fully here.

While these observations may seem more or less random, let us call your attention to some of the things that we have been saying to you week after week.

Keep advertising your offering every day. Don't be content to put in a big Sunday display and let it go at that expecting a small "card" to carry you for the rest of the engagement.

Make your advertising different every day, and then it will get more attention. Don't count on the reader seeing one display and then making up his mind to see your production, but bring the remainder back to him every day, and in a different way.

Take advantage of every event to keep your exploitation right up to the minute. Make your advertising as live as the news on the front page. Connect it with the news every chance you get, and the results will be greater.

No matter how great the star is, you have to sell each picture. The time has passed when the public will come to see merely a specific player. They want to know something about the production. They are not buying a pig in a sack any more.

And you will remember that we have said several times with particular emphasis lately relative to advertising two productions equally:

It can't be done.

We might recall a lot of other things that we have said about the use of cuts, of different ones, of always using the name plate of the theatre, the employment of plenty of white space and so on.

Let us say that this campaign on "Shoulder Arms" represents the ideal way of following all those suggestions and it stands out even among the splendid work that Mr. McCormick has done with other productions.

Now on account of the period for which his theatre was closed on account of the influenza, McCormick got "Shoulder Arms" during the week that it became so evident that the Huns were "all in" and in fact he was playing the picture when the false news of the signing of the armistice came in.

Now don't say that this was "just luck." Without making invidious comparisons we have seen the advertising of some other very big theatres that were running the picture during the same time that McCormick had it, and they had the same chances to take advantage of the news on the first page as he did, but they didn't, some of them for various reasons. In one case the manager was limited by space and couldn't use extra space to cover the current events, yet there isn't the slightest doubt that the owners of the theatre would have had much more with which to meet the income tax had they permitted more freedom. But that is aside from the subject.

Last week we printed the first three advertisements that McCormick used on this picture. If you didn't study them carefully get out your copy of the Motion Picture News for November 23 and take a look at them. And, incidentally, if you failed to read McCormick's own article in that issue, now's the time. The first of these displays was carried when the papers were full of the declaration that the surrender of the Germans must be unconditional, the second on the day when there was strong protest against any "soft peace" and the third when the reports began to pile up that the kaiser wanted to quit mighty badly.

On the opposite page we have reproduced some more of the advertising of the series. "Captured the Town" was the fourth in the series, and it reflected the news on the front page that the Americans had captured Sedan. You can appreciate how quickly every reader got the reference in this display and how closely it fitted in. And note the secondary line, "ask any of yesterday's happy prisoners," meaning, of course, those who had seen the picture at the Circle. This was the day after the picture had opened and the space used was 6½ inches across three columns.

On Tuesday, you will remember there were reports that the kaiser had left Germany and so McCormick used 10½ inches across three columns with the caption, "Boy, Page Kaiser Bill."

The six-inch double-column display headed "Bulgarian Austria" was run the day after Austria gave in and the three-column seven-inch display in the lower left-hand corner headed "To Let" was used the day that the United Press carried the false report that Germany had signed the armistice. *Now McCormick had been anticipating this news and had had the cut prepared and the whole display in readiness in the newspaper offices for release when the news came.*

Similarly the two-column six-inch display headed, "Germany, See Foch," was used the day that the Allies told the Germans that the generalissimo had the armistice terms.

There are two more of these displays that merit especial attention. One of these is printed in the lower right-hand corner and is headed "Camouflage." In this McCormick used one of the Goldberg cartoons that had appeared in one of the local papers on "the old guy who would admit he likes Charlie Chaplin and blames it on his little son who doesn't know what it is all about." *When that appeared in the paper McCormick clipped it and put it in his file for use when he would show the Chaplin film. And then all he had to do was to dig it out. No luck about that.*

Now for a final advertisement on the Chaplin picture and the announcement of the feature for the next week let us commend the three-column six-inch advertisement headed "Goodbye Charlie, Hello Doug." You will note the clever way that the announcement is put and the fact that the weight of the display is still on the current attraction and at the same time the announcement of the Fairbanks picture goes over with its proper emphasis.

The other displays were carried during the run of the picture and may be called rather general, though each one of them was carefully linked up with the events on the other side of the water.

Now taking up first the last of the conclusions with which we started this article, let us call your attention that McCormick did not once try to pull any of this "Great Double Bill" stuff though he had an excellent feature in Madge Kennedy in "The Kingdom of Youth."

He simply figured out which was the attraction to pull in the business and played that. We have told you that is the thing to do even though the two attractions are of such equal merit that you cannot tell which is the best. Pick one of them and go to it and make the second announcement secondary. You cannot advertise two pictures equally without weakening your entire appeal.

Now the Madge Kennedy announcement has not been the slightest weakened by the fact that Chaplin has been featured. In fact the clever way that McCormick attracted attention to this play probably resulted in more people reading the Kennedy announcement than would have done so had it been the thing advertised.

In the three advertisements run before the opening of the bill Mr. McCormick did use cuts on the Madge Kennedy picture, but at the bottom of the display and the Chaplin portion was far the

(Continued on page 3206)

Advertising That Reaches Clear Up to One Hundred Per Cent

These are part of the campaign that S. Barret McCormick used on "Shoulder Arms" at the Circle theatre, Indianapolis. Read the article on good displays on the page opposite.

—And they won't come back Til it's over over there!

Charles Chaplin

This is the Signature of the Million Dollar Comedian. Look for it. Only on the Genuine

—IN—

"SHOULDER ARMS"

MADGE KENNEDY AND TOM MOORE IN "The Kingdom of Youth"

Circle Cinema News and Allied War Review.
Gerald Gardner—"Plantation Melodies."
SIGNOR ERNESTO NATIELLO, Conducting the Circle Orchestra.
The Overture "Orpheus in Hades," and a Musical Program of All Popular Melodies

Just Three Days More—Try and Get in Early Afternoon or Evening Performances

The Circle SHRINE OF THE SILENT ART

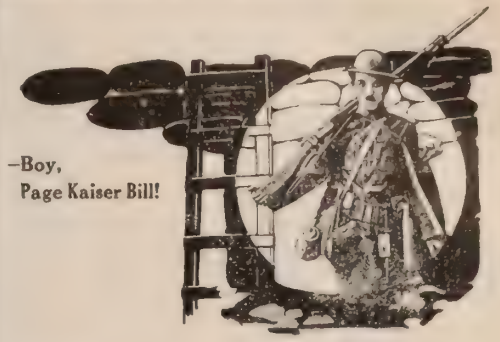
Bulgaria!
Turkey!
Austria-Hungary!
—Boy
Page Kaiser Bill!

Charlie Chaplin
In
"Shoulder Arms"
Second of the million-dollar comedies. Genuine look for the signature

All this Week—The Early Bird Gets It

Madge Kennedy
And Tom Moore
In
The Kingdom of Youth
Circle Cinema News and Allied War Review
Gerald Gardner
"Plantation Melodies"
Signor Ernesto Natiello
Conducting the Circle Orchestra in The Overture, "Orpheus in Hades."

The Circle SHRINE OF THE SILENT ART



—Boy,
Page Kaiser Bill!

Charles Chaplin

"The Million Dollar Signature. Always look for it
IN
"SHOULDER ARMS"

A three reel raid on Heinie's dugout

MADGE KENNEDY and TOM MOORE IN 'The Kingdom of Youth"
Circle Cinema News and Allied War Review.

Say!
—Who Said "Soft Peace?"

Charlie Chaplin
In
"Shoulder Arms"
ALL THIS WEEK

MADGE KENNEDY and TOM MOORE in "The Kingdom of Youth"
Circle Cinema News and Allied War Review
GERALD GARDNER Plantation Melodies
Signor Ernesto Natiello Conducting the Circle Orchestra

The Circle SHRINE OF THE SILENT ART

Captured the Town!
—ASK ANY OF YESTERDAY'S HAPPY PRISONERS

Charley Chaplin
IN
"Shoulder Arms"

It's the latest genuine, signature protected, million dollar comedy. A three-reel barrage of joy.

MADGE KENNEDY AND TOM MOORE IN The Kingdom of Youth
Circle Cinema News and Allied War Review
GERALD GARDNER "Plantation Melodies"
SIGNOR ERNESTO NATIELLO Conducting the Circle Orchestra—The Overture, "Orpheus in Hades."

All This Week—Better Try and Get in Early!

The Circle SHRINE OF THE SILENT ART

"Goodbye Charlie —Hello Doug"

Today Is Your Last Chance to See

Charlie Chaplin
IN
"Shoulder Arms"
MADGE KENNEDY and TOM MOORE in "THE KINGDOM OF YOUTH"
GERALD GARDNER PLANTATION MELODIES
and the Circle Orchestra Musical Program under the direction of
SIGNOR ERNESTO NATIELLO
ALL NEXT WEEK
"DOUG" FAIRBANKS
—IN—
HE COMES UP SMILING

Photograph sent by the United Press showing unconditional surrender at the Circle Theatre Screen by Charlie Chaplin to Doug Fairbanks tonight at 12 o'clock (Indianapolis time).

Doors Open at 11 A.M. Hurry!

The Circle SHRINE OF THE SILENT ART

Looks like it will be Thanksgiving Dinner in Berlin instead of Christmas Dinner in Paris!

Charley Chaplin
IN
"Shoulder Arms"
MADGE KENNEDY and TOM MOORE in "The Kingdom of Youth"
Circle Cinema News
GERALD GARDNER
Signor Natiello and the Circle Orchestra
ALL THIS WEEK

The Circle SHRINE OF THE SILENT ART

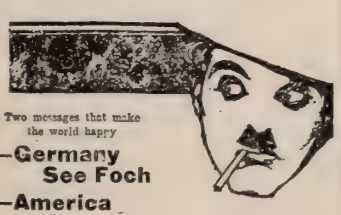
To Let!

Charlie Chaplin

—IN—
"Shoulder Arms"
TODAY AND SATURDAY ONLY
Celebrate With Laughter

Madge Kennedy
And Tom Moore in
The Kingdom of Youth
Circle Cinema News and Allied War Review
Gerald Gardner
"Plantation Melodies"
Signor Ernesto Natiello
Conducting the Circle Orchestra, the overture "Orpheus," and a singling program of all popular music

The Circle SHRINE OF THE SILENT ART



Two messages that make the world happy
—Germany See Foch
—America See

Charlie Chaplin HIS SIGNATURE
In
"Shoulder Arms"
A three-reel bombardment that has captured the town.

ALL THIS WEEK

Madge Kennedy
And Tom Moore
In
The Kingdom of Youth
Circle Cinema News and Allied War Review
Gerald Gardner
"Plantation Melodies"
Signor Ernesto Natiello
Conducting the Circle Orchestra, the overture "Orpheus," and a singling program of all popular music

The Circle SHRINE OF THE SILENT ART

Camouflage!

THE OLD GUY WHO WON'T ADMIT HE LIKES CHARLIE CHAPLIN AND BLAMES IT ON HIS LITTLE SON WHO DOESN'T KNOW WHAT IT IS ALL ABOUT.
YES, LITTLE OTTO INSISTS ON GOING SO I HAVE TO HUMOR HIM
MOVIES

Charlie Chaplin
—in—
"Shoulder Arms"

A three-reel raid on General Gloom's division.

Just three days more and every day the crowds grow bigger. Come early.

Madge Kennedy and Tom Moore in "The Kingdom of Youth."
Circle Cinema News and Allied War Review
Gerald Gardner "Plantation Melodies."
Signor Ernesto Natiello Conducting the Circle Orchestra.

The Circle SHRINE OF THE SILENT ART

McCormick's Advertising Plan Furnishes Many Rules for Good Work

(*Continued from page 3204*)

dominant part. And so the "Boy, Page Kaiser Bill" display also carried a cut which is only partially shown in the reproduction. But with the rest, when the size of the displays went down the "Kingdom of Love" had to be content with mere type.

We have said that no matter how popular the star, you have to sell each picture, if you want to get the most patronage out of it. Obviously the linking up of "Shoulder Arms" with the war and peace news was the best way in the world to sell it. After the public had read the big headlines on the front page, you don't have to go and repeat the obvious in your displays. You will note that there is always humor in these displays, but that the lines coupled the picture up with the serious news just as well as if the story had been told again in the advertising columns—and better, for they said, in so many words, "Now that you have read the serious news of the war come and laugh at the funny side of it with Charlie Chaplin in the trenches."

Certainly the obvious is the thing to always avoid. We don't mean to mystify the public about a picture, but there are some exhibitors who think that they have to diagram every little point. It's like the fellow who tells a joke and before he gives the other man a chance to laugh starts in and explains the point. The public doesn't appreciate being considered "wooden-headed." It likes to "get things," and you needn't worry about the public doing its part if you do yours.

How many of you have a nice design made for your Sunday paper, hit the picture a big smash and expect it to go over at that. Now it is admitted that Chaplin is about the biggest drawing card in the industry and certainly the news that was coming from the battlefields might be expected to lend unusual interest to this particular production. Using the card system, an exhibitor might well expect to do very unusual business on this.

But that is not the way that McCormick does his advertising. He went after this business every day. The smallest display that he used was 3½ inches double column and this was well toward the end of the run. Because he packed the people into his theatre today and expected to do the same thing tomorrow he did not drop his advertising to a few lines—*for he wanted to insure that he would do capacity business the next day and thereafter.*

It is not so very far from Indianapolis to another big city where an exhibitor some time ago had a very sensational picture. It was packing them into his theatre and he stopped advertising for the rest of the week. At that he broke his house record and after that he was harder than ever to convince of the value of advertising. He wouldn't listen to the solicitors for the newspapers and it wasn't till another big picture came along which he had to book on a percentage basis with the owners of the paper conducting the advertising campaign. When, on Tuesday, the owner continued to do big advertising the local manager almost went wild over the money that was being "thrown away." The picture wasn't as good a one as the first had been, but twice as much was spent on advertising and the result at the end of the week was that the net receipts were some $800 above the previous record.

This patriotic setting at Shea's Hippodrome, Buffalo, reproduced the color bearers from the Great Lakes Training Station

The simple reason for that: Before the theatre had been doing capacity business in the evenings, but not so in the afternoon or morning hours. The constant advertising on the second picture convinced a whole lot more that they simply had to see the offering and therefore they came when they could get in and filled the house where there had been many empty seats before.

There is only one comparison with the man who stops advertising when he is doing big business—and that is with the "gent" who went out and chopped the head off the goose.

Yes, your Sunday display is valuable, but don't count on the people remembering it all the week. And remember that you want to achieve the cumulative effect in advertising. A man will read your display on Sunday and conclude that it is a picture he wants to see and that he will go some time during the week. But he may forget it, or he may be only half sold, *but if you keep hammering at him every day he's mighty sure to make up his mind that this is a production he simply cannot miss and you'll have him down occupying a seat that otherwise would have been vacant.*

To do this best you should have a different display each day. If you will turn back to the Chaplin displays you will see that McCormick has used the same cut only once, and then in different sizes, but the reading matter has been different..

McCormick didn't say to himself: "That's a mighty good advertisement I had today, so I'll let it run again tomorrow." For he knew that the people who had read the advertisement yesterday and whom he had not pulled immediately to his theatre would not read the same advertisement if he repeated it. But he did figure that if he used a different display they would be much more apt to read it and that they would be drawn still closer to the box office.

That is the only proper method to get hundred per cent results, no matter what others may tell you. The directory style of advertising is far, far better than nothing at all, but it does not put the selling arguments forward. It simply holds up to the public what you have, in the spirit of take it or leave it. *The McCormick style, says, but politely, in so many words, "Come here, you," and then goes out and gets the patron by the nape of the neck and lands him in the theatre, by the power of the displays themselves.*

Ample white space is evidenced in all of these display. As a rule the type has been comparatively small. The cuts have mainly told the story, but he has not been afraid to use sentences in small type, but he always avoids as much verbiage as possible though he does not hesitate to use it when it forms the basis for the selling argument of the picture.

We want to call your attention to one other thing. You will never find McCormick dropping the designed name plate of his theatre. Sometimes it may be worked in as a part of the rest of the pictorial display or into the border, but the name plate will be there, its own distinctive self, just the same.

In closing, let us repeat that these are all things that we have told you before at one time or other. But too few exhibitors are following them week after week, and here was such a splendid opportunity to illustrate the correct way of doing all of these things that we have reproduced this campaign, at the peril of repetition.

Here's Impetus For Small City Managers

By H. J. Thacher
Manager, Strand Theatre, Salina, Kan.

IN your letter in which you have asked what I think every exhibitor should do to do more for his theatre and what he is lacking, I am going to give you what I think is my idea of a practical exhibitor.

First permit me to state that every exhibitor should be in a position to know just what his class or clientele demand in the way of entertainment. By this I mean he should know just what type of photoplays that are in demand.

After the proper selection of the class of photoplay required he must not stop, thinking that he is through as far as he is concerned.

He must next turn his attention to the publicity matter furnished with the photoplay and give the production the right publicity, and should he find that the exchange has not furnished the right kind of material to gain the right publicity, it is up to the exhibitor to obtain the right material even if he must go to the expense of making his own cuts and posters.

Prepares His Own Posters

Many a time the writer has been thoroughly disgusted with the material sent out as "publicity matter" by the exchanges, and has gone to the expense of making up cuts and posters of my own design, and I can say that in every instance I have been surprised at the wonderful results thus obtained.

After the proper attention to the exploiting of the picture in the newspapers, the next step must be to the musical setting and also the stage setting for the presentation of the picture. I know that there are many of the exhibitors in the small towns that would not want to go to the expense of special stage settings for many of the bigger productions; however, I have found that by either purchasing the setting or by making one myself that I can charge higher admission prices, which will more than recompense me for the amount expended for these settings.

With the display of the setting for each presentation there of course should be the proper musical theme to give the patrons the atmosphere of the story soon to unfold before them.

H. J. Thatcher

It is the duty of the exhibitor to see that the picture must have absolutely the very best of projection and the proper musical program, and even though the writer is not a musician, I have always made it a point to *select* the proper music to accompany the picture. While I do trust the judgment of my employees, there are times when you cannot permit such an important matter to be handled other than by yourself. And always on such occasions I have had complimentary remarks from my patrons stating how well the music blended in with the picture.

Spending Money Brings It

You will find that many of the exhibitors will say that the added expense of the newspaper cuts, the expense of stage settings, and the fact that they are not musicians will not permit them to do these things.

The added cost of the making of special newspaper cuts will take care of itself. If an exhibitor cannot afford to buy special stage settings let him make them himself. The most striking setting that I have had was used in conjunction with "The Kaiser, the Beast of Berlin," and at a cost of about $5. The idea used in this was a tableau at the finish of the picture, presented "Liberty" in the center, with four soldiers on each side, while in the back a huge flag (which I borrowed) dropped from the top and formed a background for the group, accompanied by "The Star Spangled Banner." The matter of selecting the musical program is up to every exhibitor; he can tell just what sort of music must accompany each scene, and there are times when this cannot be trusted to anyone else.

AND BACK OF ALL THESE LITTLE THINGS HE MUST SEE THAT EACH AND EVERY ONE OF HIS EMPLOYEES MUST BE COURTEOUS

(*Continued on page 3216*)

YOU CAN DO IT

Small City Manager Shows that It Pays to Do Things

SALINA, Kan., has a census population of only 11,354, but it has in the Strand a theatre that is really doing things because it has a manager who is live and up to date and who believes in going out and getting the business.

Some of the things that Mr. Thacher says here you have heard before, but what he says is not mere advice. He has done these things himself and we can assure you that there is not the slightest doubt about the success that he has scored.

Too many exhibitors simply pass up things that others are doing, saying that it is the work of a big city and they cannot afford it. Salina is not a "big city," it hasn't a big territory to draw from and its people are just the usual run of Americans.

He has made the Strand the Rialto of his section. You can do the same in yours if you have the will.

Every line of this is mighty well worth your reading.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

AN opportunity overlooked. That is our only conclusion of this five inch double column advertisement of the Republic theatre, Jacksonville, Fla. Here the manager used part of an advertisement prepared by the Goldwyn offices, carefully trimming off the sales argument on the picture and then, through contrasty type,

actually playing up the Bill Parsons picture.

With all due regard to every one who had anything to do with this, we believe that the line "Tremendous drama of redemption" means mighty little. The way it is used here, and with nothing more to it, it is likely to scare a lot of people away from the theatre. There are a lot of the hoi polloi who will conclude that this is "high brow" stuff and they will hie themselves away to the next house down the street. Where is the real selling argument of the picture? "When in danger he always smiled." Why not tell something about the picture itself? It is not "high brow"; there hasn't been a more human creation on the screen. Why hide the fact?

Put "pep" in every show and your theatre will digest more patrons.

SAY, friend, you overlooked something here. There was a little space just above the knot in Mae Marsh's hair and below the word "Picture" where you might have crowded something in. Otherwise you did a mighty good job in filling it up. And with all of that we'll have to admit that it isn't such a bad advertisement.

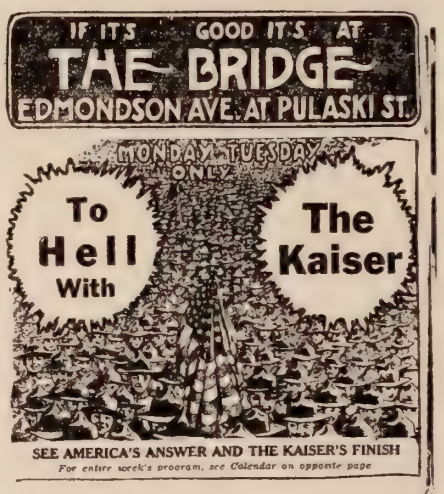
The sales talks are excellent, the house idea is kept dominant, the rule work is well done and the cut is attractive. The worst thing that mars the general appearance is the Bert Lytell announcement in the lower left hand corner. That space should have been left clear by all means.

We would have much preferred to have made the entire display on the Mae Marsh picture and to have mentioned the other two attractions in very small type at the bottom. We would also have pulled the rules in at the top and the left and so allowed the lines to stand out all the more.

But, all in all, it is a display that proves the exception. We wouldn't advise following the example, but it is really a good example of using every bit of the white space and getting away with it. Isis theatre, Houston, Texas, did this in six inches across three columns.

A ham sandwich may not be as heavy as a banquet, but it can be as appetizing; and so can your theatre be as interesting as the biggest.

SINCE the advent of the war pictures there has been a lot of "playing with titles." There have been any number of cases where theatres have used the titles of other pictures than the one that they were playing. Of course, they fit more or less with the offering. Here is a case of it.


IF IT'S GOOD IT'S AT
THE BRIDGE
EDMONDSON AVE. AT PULASKI ST.
MONDAY TUESDAY ONLY
To Hell With The Kaiser
SEE AMERICA'S ANSWER AND THE KAISER'S FINISH
For entire week's program, see Calendar on opposite page

The Bridge theatre, Baltimore, was showing "To Hell With the Kaiser," but yet it used at the end of the display the line "See America's Answer and the Kaiser's Finish," thus taking in the names of two other productions.

The entire design, made up of a mass of American soldiers with a flag in the foreground, is mere camouflage. Every selling argument of the production is entirely passed up. There is plenty of material to use legitimately with this offering and that will put it over to big crowds. Here the theatre ignored all of them, and the result was a display that barely catches the eye and means nothing after one has stopped to read it.

Where You Always Get More Than Just a Picture
ISIS
NOW SHOWING THROUGH MONDAY
MAE MARSH
in "Hidden Fires"
Also LYONS-MORAN COMEDY AND WORLD VISIONS
ISIS CONCERT ORCHESTRA
FLOOR FOR SMOKERS
COMING NEXT THURSDAY FOR FIVE SMASHING DAYS
HAROLD LOCKWOOD in "PALS FIRST"
TUESDAY For Two Days Only
Bert Lytell IN "Unexpected Places"

NEW LIBERTY
Starts Sunday
"Two years in hell and back with a smile"
Private Harold Peat in
"Private Peat"
An enjoyable photoplay based on Private Peat's book of personal experiences in the war.
25,000 U.S. NATIONAL ARMY SOLDIERS IN THE ACTION OF THE FILM
It's thrilling-true to life-clean-humorous-inspiring
DIRECTED BY EDWARD JOSE

THIS display on "Private Peat" is hard to beat because it brings in all the necessary points of the story in the fewest possible words. In other words the designer had really put forward the selling points of the offering.

But the first thing we want to notice is the way that he has attracted attenion, for the display, ten inches three columns, absolutely dominates the whole page of the newspaper in which it appears. Black and white effects such as this are all right when you are not getting half tones mixed up in them and the designer was quite correct in confining his illustration to the drawing. Now note that the parallel white lines make the figure of the soldier going "over the top" and relieve a too black effect that would have prevailed without them.

He has used the catch line suggested. "Two years in hell and back with a smile," at the top and then after giving the title he has briefly told what the picture is. We are very sure that this display drew more patronage than if the designer had employed adjectives and superlatives.

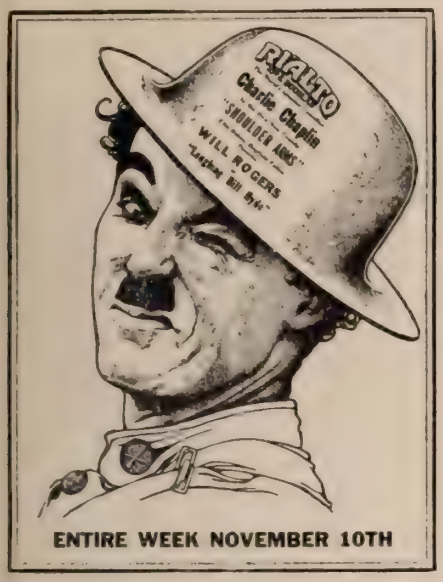
Single column advertising used during the week were also hand drawn.

Now let's be all the fresher and the better for the rest of the closed period.

RIALTO THEATRE, Omaha, used eleven inches across four columns and put over one of the most novel displays that we have ever seen. So far as the Chaplin film is concerned, it couldn't be beat. Manager H. M. Thomas simply had made a drawing of Chaplin in uniform and wearing a tin helmet and let it go at that. In the "hat" he simply announced the title of the two productions that he was offering.

Naturally such an advertisement as this dominated the whole page. One's eye was attracted to it and held until the small amount of matter was read. The entire plan of the advertisement would have been ruined if Manager Thomas had tried to use a large amount of reading matter. He

What Live Wires are Doing



depended upon the reading notices in the news part of the paper to carry the stories of the productions, and all he tried to do with this was to get a big flash on the Chaplin offering. It can be done with this star and a few others, but we wouldn't try it generally. And you must be sure that the drawing is good and that it gets over perfectly.

Trouble with excellence is most of it stops with the "ex."

THIS seven-inch three-column display may get the George Walsh fans to the theatre, but we doubt it, for all of the selling argument on the picture is carefully omitted. There is one good line in this, "But He Has Time to Fall in Love," yet it is so carefully hidden away that one has to read the advertisement over a couple of times before one "gets it."

We do not believe that many people care to go to a theatre merely to see a prize fight, yet that is the only impression that the display gives. Instead of putting over the appeal that the picture would have the display really limits it. It tends to keep women and children away from the theatre instead of using the selling arguments that

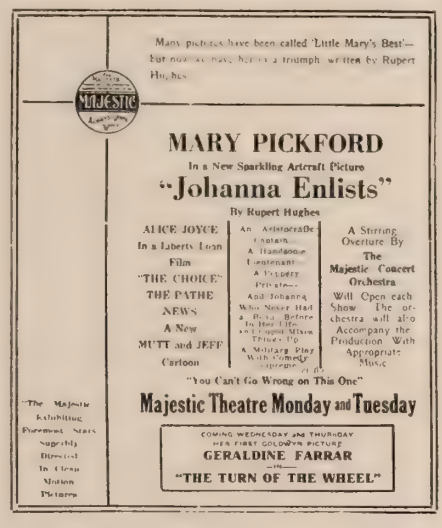
the picture has and that would bring them in.

The time has passed when the name of the star, the title of the picture and a cut will put a picture over. The people are becoming more discriminating. They want to know what they are going to see. You may get some of the admirers of the star to come "blind," but you won't get the patronage that you should have.

Don't promise on the other fellow's say-so; it's your theatre that you are risking.

MAJESTIC THEATRE, Jackson, Miss., has designed a good advertisement here without use of a cut. It is clean, attracts attention and because it got a position in the upper left hand corner of the page, away from any other displays, it stands out. It would have lost much of its weight if it had to take its chances in the midst of a group of other advertising.

Now the reason that there was no cut used is very simple. The Sunday paper


Many pictures have been called 'Little Mary's Best'—
But now we have here a triumph written by Rupert Hughes
MAJESTIC
MARY PICKFORD
In a New Sparkling Artcraft Picture
"Johanna Enlists"
By Rupert Hughes
ALICE JOYCE
In a Liberty Loan Film
"THE CHOICE"
THE PATHE NEWS
A New MUTT and JEFF Cartoon
A Stirring Overture By The Majestic Concert Orchestra
"You Can't Go Wrong on This One"
Majestic Theatre Monday and Tuesday
COMING WEDNESDAY and THURSDAY
GERALDINE FARRAR
—in—
"THE TURN OF THE WHEEL"

prints cuts of the stars appearing in the various productions in Jackson. The papers have no engraving plants of their own —in fact, the engraving must go to New Orleans or Memphis, and time bars much engraving. Therefore, if the theatre can get all the stock cuts that are supplied by the exchanges used in the news pages, they figure quite properly that it is better to get them there than to use them in the display and have nothing left for the text.

There is a novelty in the way the name of the theatre is displayed, and we like it for a change.

It may be added that the announcement of the Geraldine Farrar picture is properly played, especially when it is known that the theatre secured the use of a large two-column picture of her in the text. The display is eight inches across three columns.

If your policy is only to make your patrons "kick in," you'll soon get kicked out.

COLONIAL THEATRE, Toledo, O., has been mentioned in these columns often recently for good advertising. Since

this house signed for the first run of all the big Fox productions it has been using liberal space in the newspapers and putting over many striking displays.

This quarter of a page on "The Rainbow Trail" is just about as good as it could be, except that we would have left off the sentence "Farnum's Greatest Success." That expression has been used so often as applied to every star that it has come to be worse than meaningless. The public is apt to think that the theatre employing such phrases has nothing to say about the picture itself. With that omitted and the "Added Attraction" matter transferred from under the horse to that space there would have been considerable improvement.

Last week we had something to say about advertising pictures as "sequels." We believe that the Colonial has done the right thing here. There are lots of people who saw "Riders of the Purple Sage" who will want to see this production, but the advertisement very properly makes the appeal to them only incidental and does not kill off the interest of those who failed to see the former production.

SEND LATE ONES

They Will Serve a Double Purpose in Aiding Others

MANY of the advertising specimens that come from exhibitors are some that they have used as much as six months ago. The result is that the picture is probably not being shown generally now, and we try to make these comments helpful not only to the ones that send them in but to others.

After this, in cases where the advertising is very old we will send by mail to the sender the criticism of the advertising and not publish it in these columns. Of course the influenza closed many theatres, but those delays are not affected in this new rule.

Try to send in the freshest specimens of advertising that you have so that this will be right up to date.

Seeing Rialto and Rivoli with Rothapfel

SHOWING the same picture for the first time in his history at both the Rialto and the Rivoli, Mr. Rothapfel is giving this week a presentation of "Under Four Flags," the third of the Government war pictures, that really sets a new mark in the history of motion pictures.

We do not mean to indicate by this that it is elaborate, that it goes into great detail, for it is the very simplicity of the presentation that attracts attention. When one leaves the theatre there is the impression that everything has been done "just right" and that anything more would have spoiled the presentation.

For there is not a thing on the bill except the overture and the Government picture, with the incidental songs. At first it was intended having a comedy and a second musical number, but these were taken off to allow more time in the showing of the feature and to give room for some little tricks that added greatly to the enjoyment of the audiences.

Now an observation: "The war is over." But without entering into any discussion of the effect of peace on war pictures, let us say right here that these pictures aroused as much enthusiasm as they would have called forth at any time during the progress of the fighting and they aroused as much emotion. For one thing, the way that they have been arranged by Mr. Rothapfel, *they have been brought right up to the minute, including locally made pictures of New York's celebration of the peace news.*

Naturally the arrangement of this picture was an immense job and Mr. Rothapfel, with his staff, gave it earnest attention for many long hours. There is a splendid result accomplished at the Rothapfel houses by dividing it up into seven episodes. In the first place the events pictured naturally fell into groups, though it took a lot of work to transfer the various scenes around. *And then the effect of the stoppage of the pictures and the continuance of the music for a few moments between each episode gave rest to the eye and started one off on the following episode with new enthusiasm.*

We would strongly recommend following this policy when you show the film. If you do not you are likely to have your people saying that the picture is too long. And the picture itself if run at its proper speed will run approximately an hour and three-quarters, so with your overture and closing musical number you will have plenty of show. There may be room to squeeze in a one-reel comedy, but it is really not needed—for this reason: The war is over now, and the spirit of victory is in the air. Although the grimmest of events are mirrored in this picture the sting is out of them for the joy of having won fills our hearts. *You have no depressing feeling to remove, and you don't need the comedy unless you simply want to lengthen your show.*

The musical score as arranged by Mr. Rothapfel, Dr. Reisenfeld and the other members of the cast is remarkable. It consists almost entirely of either national or near-national airs, martial music or music that has come out of this war. On another page we are publishing the full list of the music, and while the length of time that each production is played is not given, it gives a splendid chance for you to arrange your music.

The overture is "American Festival March." This is a splendid composition of Dr. Hugo Reisenfeld, written for the celebration of the first anniversary of the Rialto and there could be no more fitting selection than this to mark the presentation of "Under Four Flags" at both the Rialto and the Rivoli. This is counterpointed by the national anthems of the allied nations and the effect upon the audience is wonderful. Near the end of the selection a song is introduced, part of the original composition, and this is sung at the Rialto by Greek Evans and at the Rivoli by the Rialto Male Quartet, seated in the orchestra.

Both theatres were elaborately decorated with American flags and those of the three other nations who are included in the picture, Great Britain, France and Italy. Immediately after the overture the picture is started, the first scenes showing the refugees fleeing from their homes on the occasion of the last drive of the Germans toward Paris. "America Our Cry" had been the opening selection and then there is softer, more pathetic music. Then we are shown Versailles and the conference that put General Foch in supreme command and unified the Allies fighting in the West.

You can imagine the effect on the audience when these heroes of the war are shown. First we have various French notables and then we get Generals Pershing and Bliss and there are shouts from the audience that might be heard blocks away except for the walls of the theatre. Then come Clemenceau, Haig, Balfour, Prime Minister Orleando of Italy and finally General Foch. Again the audience rises up in our might and we sat trying to figure out whether Foch got more applause than Pershing when we have a title showing our commander pledging the generalissimo "all we have" and the other demonstrations fade into the background. The music had been "La Pere de la Victorie" and now it becomes "Battle Hymn of the Republic," which, by the way, is used more than any other selection.

The orchestra returns to "La Pere" with a view of the statues of Washington and Lafayette and then the making of Foch a Marshal of France.

Now the scenes change to this side of the water and with trumpet calls for "Assembly" merging into "Over There" we have pictures of the men in the camps and on the docks and then being loaded on the ships. After this we have some remarkable shots from all parts of the ship, some of of them taken right over the guns as they are firing at submarines. The convoys, with the dashing destroyers are wonderful pictures, as are the hydroplanes. Up to this time we have had "There's a Million Heroes," "Battle Hymn of the Republic," "Before the Mast," and "Our Jackies," all played very spiritedly, and then with the sports on shipboard "Hornpipe." Then with the title telling us that down below they see the trail of the serpent a mysterioso is used. A little later with the call of eight bells and "all is well" we have the bells sounded.

Then the curtain drops to mark the end of the first episode and the lights come up a little with the orchestra turning into "Over There," for a few sceonds, later the picture is resumed with views of our boys on the other side. We have some pictures of the men training, some views of the brighter side of life and then there is a stirring scene as we are shown the Americans marching in the Paris parade. But it remains for the big punch to come, with the views of the Americans who really turned the tide at Chateau Thierry, and here, for they were marines, is "Semper Fidelis."

HE GIVES CREDIT

Rothapfel Shares "Under Four Flags" Glory with Staff

ONE of the reasons for the big successes of the Rialto and the Rivoli, the smooth running performances and the satisfaction of the audiences comes from the fact that S. L. Rothapfel is never slow in giving credit to the members of his staff. Mr. Rothapfel is big enough not to have to trot in the "I." When you hear him talk about things accomplished, you always hear him refer to what "we" did. And that's why the employes are willing to work for him so hard—willing to do super things.

In the programs of the two houses there appears a line of "In appreciation of patriotic service" of four of the staff: Dr. Hugo Riesenfeld, musical director; Erno Rapee, conductor at the Rivoli; Joseph LaRose, production manager of the two houses and Lewis S. Geffen, of the publicity department. These men with Mr. Rothapfel worked from early until late—all night at times—making the preparations for the presentation of "Under Four Flags." And the results attained prove that it is worth it.

And, yes, it is worth while sharing the credit with your staff. It doesn't reflect on your own ability; rather it shows the big and broadness of yourself. And the public, "gets" these things.

The third episode pictures the battle at Chateau Thierry and some of the incidents connected with it. There are some striking views of the fighting and we see the Germans driven back. The end of the episode comes at one of the field hospitals with Red Cross nurses at work and right here there is an impressive incident with the quartet (Greek Evans at the Rialto) singing "Rose of No Man's Land." The last of the song comes with the screen bare and the curtains down.

Episode No. 4 is devoted to the English army and the first title tells us that the Kaiser called them "The contemptible little army." "Rule Britannia" is the music at the start and it and "Sons of Britain" prevail through this episode, with "Tipperary" brought in at the end. A few bars of the "Marseillaise" are thrown in at a scene where Clemenceau appears on the screen. There is a clever little touch here with the French villagers who had been a week in the dugout until the British came up and here "Pack Up Your Troubles" adds to the applause and persuades the audience to laughter.

The fifth episode is devoted to Italy and the selections employed here are "La Forze del Destino," "March Reale" and "Garibaldi." These are probably the most vivid pictures of the whole feature. In fact, a number of Italian cameramen are said to have met death during the making of these pictures. We have reproduced here the battle of the Piave, some remarkably fine shots of charging soldiers and we are brought face to face with death.

"Battle Hymn of the Republic" starts off the pictures of the sixth episode, which deal with the battle of St. Mihiel, where the Americans, as an army of their own, were in action for the first time. There are many views of the wrecked city and then a bunch of prisoners with the caption, "They all belong to us," with an organ solo used at the end of the episode.

The seventh episode includes the review of the American and the French troops by Gen. Pershing and various Allied officers and with the city "To This City Came Gen. Pershing" we get "When Yankee Doodle Learns to Parley Vous." "Battle Hymn of the Republic" is used as "Old Glory" passes in review, and then with the title "The Victory of Democracy," we have the scenes on this side of the water when the news of the end of the war came.

In all the arrangements that we have known Mr. Rothapfel to make none has been so wonderfully effective as this. He arranged to have these pictures of the celebration of New York's wild time made especially for this picture and they could not have been more vivid. And the effects that went with it. One would have thought that celebrating crowd of millions had broken loose for there were every one of those horrible noises that we heard all day and night long on that Monday none of us will ever forget, with "Hot Time in the Old Town" being played. There are pictures of the Kaiser and the Crown Prince, warmly hissed at first, melting away and a tableaux of the Allied nations end.

Rothapfel Cue Sheet for "Under Four Flags"

(In a few places there will be noted some selections that are indicated merely by number. These are from the Rialto and Rivoli library, especially arranged, but the exhibitor can readily substitute something else. They are used with battle effects.)

1. ..... "America Our Cry"
2. Segue ..... Pathetic
3. (T) Then the hour struck ..... "Wenzel's March"
4. Segue ..... "Pere de la Victoire"
5. Segue ..... "Battle Hymn of Republic"
6. Segue ..... "Pere de la Victoire"
7. (T) And over her our boys ..... Assembly call
8. Segue ..... "Over There"
9. Segue ..... "There's a Million Heroes"
10. Segue ..... "Battle Hymn"
11. Segue ..... "Before the Mast"
12. Segue ..... "Our Jackies"
13. Segue ..... "This Is the Life"
14. Segue ..... "Hornpipe"
15. (T) Down below they see the trail ..... Mysterioso
16. (D) After bomb is thrown ..... Agitato Turbulence
17. (T) A quiet spot ..... "Battle Hymn"

EPISODE 2

18. ..... "Over There"
19. Segue ..... "Yankee Doodle"
20. Segue ..... "Over There"
21. ..... "My Doughboy"
22. (T) After Belleau Woods ..... "Semper Fidelis"

EPISODE 3

23. ..... American Fantasy
24. (T) Just a few feet ..... "Hands Across the Sea"
25. (T) American engineers ..... "If They Can Fight"
26. Segue ..... "Battle Hymn"
27. (T) Laying down the barrage ..... "Battle of San Juan Hill"
28. Segue ..... No. 433
29. (T) The Germans gone ..... "Yankee Doodle"
30. Segue ..... "Battle Hymn"
31. Segue ..... No. 218
32. (T) General Mangin ..... "Crusaders' March"
33. (T) Waiting for transportation ..... "Rose of No Man's Land"

EPISODE 4

34. ..... "Rule Britannia"
35. (T) Where, etc. ..... Organ solo
36. (T) Sections of the city ..... "Rule Britannia"
37. (T) The history of the war ..... "Maple Leaf"
38. (T) This used to be ..... "Rule Britannia"
39. (T) Hots, etc. ..... "Mammoth Book," No. 88
40. Segue ..... "Rule Britannia"
41. Segue ..... "Sons of Britain"
42. (D) Clemeanceau is seen ..... A few bars "Marseillaise"
43. Segue ..... "Sons of Britain"
44. (T) One week ..... "Pack Up Your Troubles"
45. Segue ..... "Tipperary"

EPISODE 5

46. ..... "Marche Reale"
47. Segue ..... "La Forze del Destino"
48. (T) Over the top ..... "Marche Reale"
49. Segue ..... "Battle of Ypres"
50. (T) There is not ..... "La Forze del Destino"
51. (T) Prisoners coming ..... "Garibaldi"
52. (T) And from Austrian throat ..... "Garibaldi"

EPISODE 6

53. ..... "Battle Hymn of Republic"
54. Segue ..... "Master Builder"
55. Segue ..... "Here They Come"
56. (T) Just a few feet ..... "Mysterioso"
57. (T) Boys at the front ..... Finale of "Fourth Symphony"
58. (T) The baby tanks ..... No. 317
59. (T) Part of the town ..... No. 228
60. (T) The aftermath of victory..(a) "Victory of Democracy"; (b) "Folksinger March"
61. (T) French chateau ..... Organ solo

EPISODE 7

62. (T) To this city comes ..... "When Yankee Doodle Learns to Parley Vous"
63. Segue ..... "March Lorraine"
64. (T) Then the American ..... "Stars and Stripes"
65. Segue ..... "Battle Hymn"
66. (T) Victory of Democracy ..... Bells and whistles effects
67. Segue ..... "Battle Hymn"
68. (T) Over here ..... "Hot Time in Old Town"
69. Over there ..... "Over There"
70. Segue ..... "When You Come Back"
71. Segue ..... "Battle Hymn"

WAR IS OVER

WAR in Europe is over and all of us know that the American soldier has had a very large share in bringing about the speedy ending. But everyone knows that at the time America entered hostilities she was not prepared.

She was in the same position that most of the exhibitors of the country insist on placing themselves. They are not prepared to take advantage of the opportunities that come to them. They deliberately pass up the chances that they have to be ready for "eventualities."

In these pages each week there is represented a large amount of work and considerable expenditure of money. It is all done for you—for the exhibitors. Are you taking advantage of them to the extent of reading every line of matter about how others have scored successes with pictures?

And if you are one of the live wires that are doing that, let us hear, in turn, of the things that you are doing. It will help others.

Attractive arrangement of the stage of Alhambra theatre, Toledo, O.

Boy Scouts and Government Airships Aid Horater in Putting Over "America's Answer"

REOPENING week was celebrated by Manager H. C. Horater of the Alhambra theatre, Toledo, O., with the plan that he followed in putting on "America's Answer," the second of the Government official war pictures. It was originally scheduled for an earlier showing, but the shut down on account of influenza interfered with these plans.

Interest in the production was aroused far in advance, since a private screening was given the picture on October 13 as a benefit for the city's letter carriers, parochial and public school teachers. Leaders in various patriotic organizations were invited. One can imagine the word of mouth publicity that came from these postmen and teachers and even though the regular showing had to be postponed, there was eager expectancy everywhere for the announcement of the picture.

Heavy newspaper advertising was used in advance of the first public showing, ranging from quarter pages down, and the most of them bearing a cut showing the marching Americans with the nation's flag at their head. When the engagement began on Sunday the theatre was unable to accommodate the crowds. In connection with the feature, Miss Margaret Thojomos of Chicago, sang "Columbia," and when a tableaux showing Pershing, Foch and Wilson was thrown on the screen the audience went wild with applause.

In connection with the engagement there was a clever stunt used with the placing of a coffin prominently labelled "Kaiser Bill" in the lobby. Boy Scouts were in attendance offering the privilege of driving a nail in the coffin to every purchaser of a Thrift Stamp. The stunt not only drew crowds to the theatre but earned notices in all of the local papers

But Mr. Horater was not content with half way measures in advertising the picture. He went all the way to the Government flying field at Mount Clemens, Mich., to get the participation of aviators. Permission was granted for five of them to fly to Toledo and then to circle the city dropping announcements of the showing of "America's Answer." This, of course, got front page space in the papers, the total result being that there was probably never a picture shown in the city that was so constantly kept before the public.

ADVERTISING

It's One of the Biggest Problems, Hence All the Stories

NEARLY all the matter included in the Exhibitors' Service Bureau this week bears directly on advertising. While it is more or less of a coincidence that all of this matter should come at the same time, it only serves to show the importance which exhibitors everywhere are placing in advertising.

Advertising of motion picture theatres has developed wonderfully in the past year and a half. We predict that it is going to have a still greater development. The angles to it are increasing and with them the results. You will find in this issue accounts of a number of novel turns that newspaper exploitation of the picture and the theatre has taken.

All of them are worth reading, and after you have read them they are worth thinking about—and acting upon.

Accounts of many of the things that Mr Horater has done in boosting various attractions have been printed in these pages but this exploitation of "America's Answer" probably breaks all of his own records. The picture was shown after peace was a certainty, but it seems that instead of that the attendance was larger than it had been with any of the other war pictures that were shown at the Alhambra.

Mr. Horater reveals the secrets of his exploitations when he says that he always starts out several weeks in advance to lay the plans for the way that he will put over his pictures. The closed period, of course gave him unusual opportunity for this, but he makes it a practice to begin to think several weeks before the showing starts and that is the reason that he has been able to give many pictures unusual runs in his city where the custom formerly was a change at least twice weekly.

Pathe Supplies Big Campaign on Gaby Deslys

Pathe promises that with the release of the special feature, "Infatuation," starring Gaby Deslys, the exhibitors will be supplied with every possible method for exploiting the noted French star and the feature.

For use of the exhibitor there has been prepared a plan book that covers a wide field of advertising and general exploitation hints. It is pointed out that the pictorial possibilities are very large, for there are many photographs showing Miss Deslys wearing the gowns and the millinery creations for which she is famous. Pathe has also prepared a series of hand colored show frames which are obtainable at the various exchanges. Complete newspaper advertising is provided.

Will the Soldier Revolutionize Pictures?

By Edward L. Hyman

Director Picture Division, War Department Commission on Training Camp Activities

THE soldier who returns, "from where the poppies blow," promises to revolutionize the industry of motion pictures.

So will the officer and doughboy whose wartime experience has been confined to home cantonments.

The soldier and sailor back from the Great War is the man of the hour, and his opinions, demands and ambitions will sway America for years to come.

His influence in the world of motion pictures—theatre and producing field—will not be negligible, and will be felt as no other factor since the inception of the cinema. In fact, the soldier-wartime influence has already been felt.

The Liberty theatre of the cantonments, north, south, east and west, has fingered the pulse of the future for producer and exhibitor. And the pulse-reading has been startling and most pleasing.

This is not a theoretical treatise on the evolution of the motion picture through wartime-cycles; it is not a philosophical dissertation upon the "perhapses" and "maybes" of the movie's prospects. It is what I believe is a sound analysis and wide conception of conditions that have developed during several years of war.

The soldier's span of life has been drawn-out several lengths by his experience in camp and in the fighting areas. He is more matured, looks at life from a different angle; has sound convictions and absolutely KNOWS the kind of motion pictures he wants to see—and wants his wife, his relatives and friends to view those of the same type.

Underneath the mask of gayety and smiling courageousness he has nurtured and borne a new character that is bound to at least improve the policy of both producer and exhibitor.

Pals with the Soldier

The Liberty theatre has been able to "pal" with the soldier. The boy in the camp has sidled up to the War Department Commission on Training Camp Activities cantonment playhouse as a wanderer would greet a back-home acquaintance in a foreign land.

Ideals of American manhood were upset in camp and reared anew with the apex of their ambitions more towering and lofty than ever before.

The Liberty theatre had to keep step or straggle a bad last along with those effeminate things which died a natural death when the Yanks took up soldiering.

The Liberty theatre did keep step, I believe, and as a result the producer and exhibitor, has an authority now to which they may refer to in relation to after-the-war problems.

What They Don't Want

The soldier and sailor really began to live as nature and the rules of health meant he should soon after he entered the service. Naturally his mental attitude changed. No matter how lacking in education he might be, he gradually gained a wholesome dislike for

Sham
Weaklings
Insincere Society
The Grouch
Cheap Sentiment
Social Mockery
Sex Rot

—and an unlimited number of other elements, which before the war characterized the very core and heart of the picture producing industry.

"Keep the men satisfied in camp and you make true soldiers," said the commandant of a vast military reservation.

He made this observation to me while impressing upon me the need of diversion for the soldier who is in camp.

The Liberty theatre, healthy child of the War Department, Commission on Training Camp Activities, has in great measure kept the soldier satisfied.

It has seen the khaki-clads crystallize and bloom from the dominated picture fan to the dominant film devotee. At first he sat meekly and suffered the sex plays of the day, the social nests of suggestion in film form, and the milk and water comedy.

BUT as his military training progressed, his heart and soul and his mind grew. And he arose and demanded his rights as the picture fan of the future.

Wants Healthy Action

He "booed" the mawkish scenes alive with slender hero chaps in dinner "duds." He sneered at the cheap conventionalities and impossible situations. And he applauded healthy, on-the-level action and sentiment.

The Liberty theatre soon learned what he wanted and booked only those pictures, and will continue to book them as long as they are available, and there are soldiers in camps in America.

Exchanges and producers took the tip in considerable number. Apparently they thought it worth while to take note of the brand of pictures that the soldier liked.

At any rate current releases show an unusual change in titles and the nature of subject matter.

These are but a vagrant few. I am of the sincere opinion that the Liberty theatre has been instrumental in finding out just what the soldier wants in the way of films, and the up-to-the-minute men of the industry made good by providing them. In other words, they profited by the findings of the Liberty theatre.

The Liberty theatre, I feel, was a Godsend to the greatest industry in the world. It has been a living link between the public and the military as represented in the manhood of the nation.

Filth and superficiality will disappear from the living screen. Real men and women are due to appear in shadow form as sponsors of a new era in the making of pictures. They will stand for plays that are big and sweet and clean, and as cheerful as an early morning in early June.

Those are the plays you will have to buy—the smile plays, the joy plays.

THE SOLDIER DEMANDS THEM.

He has told the Liberty theatre so, AND YOU WILL ABIDE BY HIS DECISION.

Matthew H. Whitham, director of films for the Liberty theatre in the Southeast, summed it all up, when he, after a wonderful experience in booking for seven soldier theatres, said:

"The impossible situation in motion pictures is as lifeless today as the Sphinx to the new American—the soldier. He has bayoneted it. He has crossed it off the lists of elements necessary to a good motion picture. Upon that list he has left these component elements:

"Sincere heart atmosphere,

"Love that is LOVE,

"Joy builded on foundations of smiles,

"Comedy that whirlpools eddies of gayety.

"The soldier has seen enough of the drab. He wants the sunshine of hope that will erase old visions of trench cruelties and sacrifices that have made his heart as tender and receptive as the heart of a child."

Some audience? Soldiers waiting to enter Liberty Theatre at Camp Kearney, Cal.

Two Newspapers Show Cooperation with Theatres When the "Flu" Ban Is Lifted

EVERY week there come along new evidences that the theatres of the country are being more and more converted to advertising, and there are more evidences of the fact that progressive newspapers are trying to cooperate for the benefit of all concerned.

Within the past few weeks we have printed a number of evidences of advertising that houses in various sections of this country and Canada did during the time that they were closed. Now come along at least two cities where it is shown that the newspaper and the theatres cooperated in taking full advantage of lifting the "flu" ban. These are Denver and Topeka, Kan.

In Denver the *Post* grouped all of the motion picture advertising possible on one page and across this was run the line, "Hurrah! The Flu Ban Is Lifted." Directly under this followed a statement of the fact that all of the houses were to be opened Monday, and then mentioning some of the attractions. An especially good sentence used in this connection was: "Off with the bedroom slippers and on with your wraps, out of the world of drab existence into the world of life—the world of music and wholesome entertainment."

This, of course, saved the individual theatres the necessity of making reference to the opening order in their displays and so they could use all of their customary space to covering the attractions themselves.

In Wichita the *Daily Capital* had drawn especially a seven-column design showing the curtain of closing being pulled back, revealing a lighted theatre. The greater part of the type is devoted to telling how willingly the theatres cooperated with the health authorities, and even announcing that if it was necessary the houses would be willing to close voluntarily for another four weeks.

Only a small portion of the space was used to give the names of the theatres and under these were the names of the stars and the titles of the pictures in which they would be seen. The fuller announcements

GRAND
NOVELTY
MAJESTIC
ORPHEUM
COZY
IRIS
GEM
APEX
"Flu" Ban Lifted
Hurrah! You can go to a show!
The lid's off. The Board of Health has removed the ban!
Come on! Get ready! Everybody goes tomorrow. For four weeks all the show houses have been closed. Thousands of dollars have been lost with expenses going all the time. If the Board of Health says it's necessary these shows will gladly close again for another four weeks.
But on with the show. There are specially prepared bills at every house for the opening week. The show's now on. Let's go
you can go to a show tomorrow

Cooperation in Wichita, Kan.

What Denver theatres did

of the pictures, vaudeville and legitimate offerings were carried in the usual section of the paper.

While we are without the details, we'd stake a lot on the statement that the newspapers themselves are responsible for the insertion of these displays—that is, it was done on their initiative. It is an unfortunate fact that the exhibitors in most cities are so jealous of each other that they cannot get together on cooperating advertising of this sort, but an enterprising newspaper can get them in.

Such things as these seem rather local and unimpressive in passing, but when one considers that more and more such things are being done all over the country week after week there is certainly a lesson there.

If the advertising managers of every newspaper in the country could see such items as this which are appearing in the Motion Picture News from time to time we believe that there would result a greater effort on their part. They would lay constructive plans for interesting the motion picture manager in advertising and they would provide the proper sort of cooperation so that all parties concerned would make money from the venture. More and more newspapers are coming to realize that the initiative rests with them.

The enforced closing of the theatres made the newspapers realize that the motion picture advertising meant something to them in the way of revenue. Most newspapers have taken this advertising as a matter of course, but when it was absent it hurt. And then, too, many managers took stock of themselves while their doors were shut and we expect the "flu" to have had one good result—the conversion of more exhibitors to the necessity of intelligent advertising.

If the Allies had been like the fellow who stops advertising when he does not get immediate results, where would they have been now?

"Talk of the Town" Made Real Talk of Town in Atlanta

WHEN "The Talk of the Town," the Universal special feature starring Dorothy Phillips, was shown at the Tudor theatre, Atlanta, it was made the real talk of the town. The result was record breaking business, and the advertising campaign that was followed is held largely responsible.

Manager James F. Jackson, of the Tudor, was confident of doing big business with the picture, but he found that he was up against unusually strong competition that week, and so he started with an unusual advance campaign, following the "teaser" idea as suggested in the special service section on the picture printed in the Motion Picture News.

One of the things that he did was to send out a squad of youngsters with cards showing the picture of a scantily-clad girl and bearing the words, "The Talk of the Town—Who is She?" These cards were hung on every automobile parked on the downtown streets during the week preceding the opening of the film.

Manager Jackson then proceeded to run the line, "the talk of the town" at the bottom of every Tudor theatre advertisement that appeared in the daily papers before the opening of the Dorothy Phillips production. The picture was shown for the first time on a Monday, and on the Sunday preceding that Monday he inserted extra-large advertisements in the three Sunday Atlanta papers, the *Journal*, the *Constitution*, *Georgian* and *American*.

Result: "The Talk of the Town" opened to big business. It had good crowds every afternoon and every evening and the house had 'em standing out several nights when there were vacant seats in many of the other theatres.

War Service Curtain Adorns Maryland Theatre

Probably the first "service" curtain to be used in any motion picture theatre in the country is the work of C. S. Cheadle, manager of the opera house at Havre de Grace, Md. During the closing period he had a curtain painted which bears 119 stars, representing the boys from that section who went to serve Uncle Sam. Advertisements on the curtain bore its cost. In addition he has organized a movement to build a monument commemorating the patriotic lads of that section.

Another Big Cleveland House Turns to Pictures

So successful have been motion pictures in Cleveland, O., that another house has switched to films. This is the Miles, which has abandoned vaudeville and announces that it will run only the biggest film attractions that can be secured. An orchestra of twenty-five pieces is furnishing the music, and Santrey, who made such a big hit in Detroit and other cities is leading in the "victory singing." Florence Reed in "Wives of Men" is the current offering.

Branham Makes His Newspaper Cuts Work Overtime for Him by Helping in His Displays

CHARLES G. BRANHAM, manager of the Strand and Lyric theatres, Minneapolis, has adopted an interesting method of Hooverizing, since it has become the fashion these days.

Now Mr. Branham has been up against a peculiar situation in Minneapolis, and the same state of affairs prevails in a number of other cities, unfortunately. For some time the newspapers there have been charging for the cuts that appear in the layouts in the Saturday and Sunday issues. The charge for these runs from five to fifteen dollars, depending, of course, on the size of the cut used.

Formerly it has been the custom to destroy these layouts when they had appeared in the papers, but Mr. Branham is now saving a lot of expense by using these again in his advertising on the current attractions or in later attractions featuring the same star. Of course, extreme care has to be used in selecting the photographs that are used in the newspaper layout as strictly scene or costume pictures would not be of use in advertising other attractions.

This cut used many times, but in different ways

The result of this policy has been to build up a "morgue" that is probably not equaled by any theatre in the country. Mr. Branham has now a wide selection of actual cuts of the various stars playing his theatres regularly, in various sizes and styles, and these can be used again in his displays. One result has been that when an attraction is changed at the last moment he doesn't have to worry whether the engraver can finish a cut for him on time, but he merely goes to his "morgue" and digs out a cut, with the result that the copy can immediately be placed in the hands of the printer.

For instance, the cut of Mabel Normand which is used in one of the advertisements reproduced here was originally used in the newspaper layout when she appeared at the Strand in "The Venus Model." So it came in handy when she came to the Lyric in "Peck's Bad Girl." The cut of Viola Dana in another display has been used several times, but not enough to become too familiar to the patrons.

In one of the first issues after the establishment of the Exhibitors Service Bureau, we urged that every theatre, no matter how small, should establish itself a "morgue" such as this. It is mighty little trouble, and if you can afford no better way a series of drawers for the different letters will suffice. The exhibitor will be surprised at the saving this will result in and the variety of appeal that you will be able to give your advertising.

Walk into the average theatre and you will see cuts scattered around everywhere. They are used as paper weights, stacked around in corners and in the way generally. And you will usually find that the manager of that house is a careless advertiser and that he gets about half of the pulling power out of the space that he does use.

Then walk into the average composing room and you will find that most of the theatres are accustomed to leaving their cuts to the tender mercies of the printer, who will sometimes file them away, but who will most generally consign them to what is known in printers' terms as the "hell box," meaning that from there they go away to be melted up or junked.

Mr. Branham's plan is just another evidence of progressive management. It is not merely saving of money, but it is an evidence of the desire to equip the theatre with the material to meet all sorts of emergencies. We are sure that many an additional patron has been brought into his theatres through the very fact that he has preserved this material until the right day to use it comes.

A REGULAR GIRL
Mabel Normand
Up to her old tricks again. Just as devilish as she used to be in
"PECK'S BAD GIRL"
Circus, Hippodrome, Comedy, Drama, Melodrama, all thrown into one big plot, boiled down, stirred 'round and served a la carte.
GOSH IT'S FUNNY!
--SUNDAY--
THE NEW LYRIC

This cut, used in the layout with "Venus Model," came back on "Peck's Girl"

Theatres Celebrate Victory with a Single Word

On both coasts there were exhibitors who took advantage of the chance to celebrate the defeat of Germany with a single word over their theatres.

J. A. Quinn, of Los Angeles, is always on the job, and as soon as the official news of the signing of the armistice was received he had his electricians put in huge letters on the top of the theatre the one word, "Yanks," and that just about told the whole story.

In front of both the Rialto and Rivoli theatres, New York, S. L. Rothapfel had the word "Victory" displayed in such huge letters that they attracted the attention of all the Broadway thousands.

Huns Quit Fighting When Cohn Starts to War

Sam W. B. Cohn, manager of the Liberty theatre, Spokane, Wash., had hard luck though it was good luck for the rest of the country—at the same time meaning no reflection on this member of the Advisory Board of the Exhibitors' Service Bureau. Mr. Cohn resigned his post to enter the officers' training camp at Camp Pike, Ark. Evidently the Huns heard that he was to get in service against them, for just about the time that he arrived on the job the armistice was signed and Mr. Cohn was informed that the camp was all off. His future plans have not been announced

Two Kunsky houses in Detroit stir interest in Talmadge Sisters this way

Detroit Manager Cleverly Arrays "Sister Against Sister" in His Advertising

A CLEVER plan to "put over" two Talmadge pictures was employed by John H. Kunskey in Detroit last week. Mr. Kunskey had Norma Talmadge in "The Forbidden City" at the Madison, and Constance Talmadge in "Mrs. Leffingwell's Boots" at the Adams. Both houses are a block apart.

Mr. Kunsky advertised the two stars and theatres jointly and asked Detroit film lovers to visit both theatres the same week and to let him know which star they liked best. As both have long and loyal followings the theatres were packed and many hundred answers to the request were mailed in.

Reports from Detroit are that this caused all sorts of excitement and good-natured arguments among the followers of the two stars, and resulted in a jump in attendance because the admirers of Constance brought along the Norma fans to "see how much better Constance is" and vice versa.

It is a plan that can be followed any place where there are two theatres under the same management or where you show one picture the first half of the week and the other later, or even where double bills are used. But of course the chief value of the stunt is its novelty. It makes people talk about your theatres, and that is the main thing that you are looking for.

FINDING THE PUNCH

Another One of McCormick's "Zero Hour" Articles Next Week

WE have had scores of commendations on the "At the Zero Hour" articles published here and written by S. Barret McCormick, managing director of the Circle theatre, Indianapolis. The "zero hour" is the moment just before the soldiers go over the top, the time they spend in wondering whether what they have done is right and what is to eventuate. And so it is with the exhibitor.

Next week Mr. McCormick will tell of the methods he uses in analyzing the productions that he is to play and the processes he follows in the production of the advertising for the Circle theatre. Scores of you have read with interest of his advertising. Now he is going to to take you "behind the scenes" and show you how he does it. Mr. McCormick is doing wonders in helping other exhibitors to advertise and there is no one who will fail to derive benefit from reading these articles carefully.

Theatre Helps Newspaper in Celebrating Election

Albany, N. Y. election crowds sang patriotic songs between the receiving of the returns without knowing that the enterprise of an operator at one of the motion picture houses made it possible. There is said never to have been such a demonstration in the state capital before.

Clifford Hoffman, operator at the Beaver theatre, had been preserving the slides that he receives from the song publishers, and he conceived the idea of turning some fifty of them over to the Albany *Journal*. They were thrown on the screen and more than 5,000 people sang them to the accompaniment of a thirty-piece band. And inasmuch as the theatres were closed at the time the event was all the more enjoyed.

"Under Four Flags" to Boost Fifth Liberty Loan

Indianapolis means to use "Under Four Flags," the third Official War Picture issued by the Division of Films of the Committee on Public Information for the purpose of boosting the Fifth Liberty Loan which is scheduled to come about the first of the year.

This picture is to be shown at the Circle theatre during the week of November 24, and the Marion County Legion, which is in charge of the various loan drives, has issued a call to everyone of its 6,000 lieutenants to see the film during the Indianapolis showing. Further than that the lieutenants are urged to act as boosters for the picture and get the public to attend.

This Manager Uses Peace and Closed Period Both in Boosting Picture

MANAGER HERB JENNINGS, of the Strand theatre, Ottawa, Ontario, employed many methods of showmanship to boom the presentation of "To Hell with the Kaiser" in his theatre during the week of Nov. 11, which was reopening week in Ottawa after five weeks of darkness.

Jennings had a special lobby display, consisting of a representation of Hades with the Kaiser in the very thickest of the heat. Hanging suspended in the lobby was a periscope, and a passerby, taking a look, discovered the Kaiser's portrait and a line advising the people to see "To Hell with the Kaiser." To one side was a small table on which was placed thousands of cards enclosed in envelopes, bearing the words "Good Dope—Dr. Joy." On the cards was the printed advice "Keep Your Feet Dry; See 'To Hell with the Kaiser' at the Strand, week of Nov. 11, and then Buy Victory Bonds." The crowd made a great grab for the envelopes for two days before the picture opened.

Jennings also built a horse-drawn float showing the Kaiser behind the bars of a cage and the inscription of the picture's title. He held this in reserve until official word that an armistice had been signed would be received. Then he used the float for the peace parade and demonstration.

Jennings also secured the endorsement of the Ottawa branch of the Army and Navy War Veterans for the picture and secured the free service of the band of the organization for a demonstration.

On the Saturday night before the opening, the manager of the Strand conducted an open air "slide show" in the wide lobby of his theatre with the aid of a stereopticon machine. Slides of various sorts, advertising both coming attractions and the theatre, were shown on a small screen.

When the theatre re-opened the doorman turned out with a very thrilling comic opera dress uniform, while another attendant was dressed as a sailor.

Small City Manager Proves it Can Be Done

(*Continued from page* 3207)

TO HIS PATRONS AT ALL TIMES.

How often do you find exhibitors doing their own "operating," janitor work or other things that could best be handled by someone whose ability ends at the broom handle, yet these same exhibitors are doing this work thinking that they are saving themselves ten or twenty dollars a week, but in reality are costing themselves dollars upon dollars. When these exhibitors learn these facts, then they will see just what a huge mistake they have made in the past. They will do as I have done a number of times when I have tried to economize at the wrong end, THEY WILL FEEL AS IF THEY WOULD BE GLAD TO HAVE SOMEONE KICK THEM AROUND THE BLOCK FOR SUCH POOR JUDGMENT.

VICTORY
BROADWAY THEATRE
THE BROADWAY THEATRE
CHARLIE CHAPLIN
IT WILL BE YOUR UNIQUE PLEASURE TO SEE MR. & MRS. CHARLES CHAPLIN ON THE SAME PROGRAM

View of front of lobby and interior of Kashin's display of Mr. and Mrs. Charles Chaplin

Mr. and Mrs. Charles Chaplin Featured in Lobby Display and on Bill at the Broadway

MR. and Mrs. Charles Chaplin are both appearing at the Broadway theatre this week.

This clever idea was conceived by M. Kashin, manager of the Broadway, as soon as he read the announcement that the secret marriage of the comedian and Mildred Harris, Universal star, had been made public.

Chaplin was appearing in the fourth week of his engagement in "Shoulder Arms," and with this Mr. Kashin booked "Borrowed Clothes," in which Mildred Harris is starred. The bill made an immediate hit, with the result that as this edition of the NEWS goes to press the Broadway was packing them in, with every prospect of continuing the run of the same bill for another week.

The front of the lobby, which is shown in the photograph printed above, was very simple and showed a large oval of Miss Harris in bridal clothes and Chaplin in his trench outfit. On either side were two more paintings of the stars. All the cards and other matter impressed the public that they were recently married.

The inner lobby showed the reproduction of wedding announcement from the bride's parents. This was carried out in the usual style, though, of course, greatly enlarged. Other details of the decorations were little cupids, some of them as cameramen and others as ministers.

The idea was carried out in the same way on the screen. Preceding the showing of "Shoulder Arms" there was a special title bearing the wedding announcement. It gets a big hand at the Broadway. The same thing was done last week, the wedding announcement being used as a trailer to announce "Borrowed Clothes" for this week.

It was simply a case of taking advantage of an opportunity, and any other manager can do the same thing with the two pictures. There is no danger of giving offense with a stunt of this sort. There is probably not an event in the history of motion pictures that has caused more discussion among fans than the marriage of the million-dollar comedian, and certainly the greater share of them, no matter how familiar they are with the way Mildred Harris looks on the screen, will want to come to see her again.

Incidentally, it might be stated that as the result of the policies that Mr. Kashin is pursuing the Broadway is now at the height of its success and playing to packed houses. The greatest reliance is placed on the lobby displays and on the mailing system that is employed. For instance, this week some five thousand of the wedding announcements were sent out. These go to carefully selected lists of people, and the returns from them have been unusually good.

The Broadway theatre was never a success as a motion picture house until Mr. Kashin took charge of it, though various managers had spent immense sums in the high-priced New York newspaper advertising. While Mr. Kashin continued the use of the newspapers, he figured that with so many thousands passing in front of the theatre every day his lobby ought to have the real pulling power, and so he set about to make these as striking as possible.

FINDS HELP HERE

And Stanley C. Chambers Is a Real Believer in Advertising

STANLEY C. CHAMBERS, manager of the Palace and Princess theatres, Wichita, Kan., is a firm believer in advertising and he is one of the best and most consistent in the country.

That helps to make the compliments equal for Mr. Stanley writes:

"One of the principal reasons for my writing you is to state that I think your Exhibitors Service Bureau is the 'best ever' and should be appreciated by every showman. Whenever I tell some exhibitors of the amount of money that we spend on newspaper advertising, etc., it usually knocks them dead, because they cannot realize the possibilities in using space intelligently. But I do know one thing and that is that good advertising gets results."

Newspaper Guarantees Aid in Putting Over Picture

Employment of ideas used in motion picture trade journal advertising has been urged constantly in these columns and there have been reproduced from time to time examples of how exhibitors in various sections have taken advantage of the work of high salaried advertising men employed by the producers. But no better example has come than that from Dye, Ford and Rogers, holders of the First National franchise in Amarillo, Texas.

The feature of the trade journal advertising campaign conducted by First National on "Italy's Flaming Front" was the signed statements of the trade publication editors that the facts advertised as part of the production had actually been witnessed by them and were in reality a part of the picture. To make this idea applicable to newspaper advertising, it was suggested to exhibitors that they use the same copy, or text very similar to it and have it signed by the local editors.

One instance of the practical advertising value of the idea, as related to exhibitor promotion for the picture, is the experience of Dye, Ford and Rogers, who used almost identically the same copy for the idea that was given in the press sheet for "Italy's Flaming Front," for a full page newspaper ad, with the signature of Ross D. Rogers, president of the firm, as guarantee the films showed actual battle.

Live News from the Producers

Fox Names "Great Nine" Series

Will Include Nine Reissues of Features Which Company Classes Among Its Best—Expects Big Box-Office Results

THE Fox Film Corporation, according to an announcement this week, has decided to reissue nine productions which it classes among its best features. The series will be distributed under the name of The Great Nine, described in the Fox offices as "a million dollar group."

One of the reasons given by the Fox Corporation for the reissuing of these nine features is the need for conservation of man power and material. A statement credited to William Fox said: "The necessity for economy continues." Continuing, Mr. Fox said: "In two years motion picture audiences in this country have increased 100 per cent, so that today pictures which were released two years ago are entirely new to 50 per cent of the patrons of motion picture theatres. A large portion of the other 50 per cent will want to see again pictures which have proven successful."

Figuring along these lines, it is the contention of the Fox Corporation that the reissues will no doubt prove financially successful to exhibitors, even more so than new films would do.

It is said that special attention has been given to the tinting and toning of the new prints. The revising has been done personally by William Fox and his film editor, Hetty Grey Baker. Length has been limited to 4,500 feet and care has been taken to eliminate everything interfering with fast, snappy, sustained action. Many stars of today will be found in the casts as portrayers of minor roles, it is said.

The first release will be December 29 and there will be subsequent releases at intervals of one week. The opening feature will be the first picture made at the California studios of William Fox. It is William Farnum in "Fighting Blood" and is declared to have been played a greater number of days, in all parts of the world, than any other picture that William Fox has made.

Theda Bara will first appear in "The Great Nine" releases in "The Serpent," which was made under the direction of Raoul A. Walsh. Miss Bara's support includes George Walsh.

Raoul A. Walsh's first picture for William Fox, "The Regeneration," will be the third production released in "The Great Nine" series. The fourth release will be "The Broken Law," with William Farnum as the hero. Following "The Broken Law" will come another Theda Bara production, "Under Two Flags." A melodrama, "Dr. Ramean," and now retitled "Infidelity," will be released as the sixth of "The Great Nine." The cast includes Frederick Perry, Dorothy Bernard, Jean Sothern and Kittens. Valeska Suratt in "The Soul of Broadway" will be included in "The Great Nine" series.

The eighth picture will be the Theda Bara super-production, "The Darling of Paris." "Hoodman Blind," featuring William Farnum, is to be the last production of "The Great Nine" releases. Like "Infidelity," this production has been retitled, having previously been released as "The Man of Sorrow."

Goldwyn Changes Title on "Southern Pride"

Because of the discovery that the title had recently been used for a motion picture, Goldwyn has changed the name of Mae Marsh's next release, now completed, from "Southern Pride" to "The Racing Strain."

It was written by Tex Charwate especially for Mae Marsh. Many of the scenes were photographed in the south, others at New York's famous Saratoga track at the height of the recent racing season.

Gaumont in Michigan

The semi-weekly independent newsreels, Gaumont News and Gaumont Graphic, will be handled in Michigan, in future, by the Metropolitan Co., of Detroit, in association with the Detroit *Free Press*.

Mildred Harris, Jewel Star, Recently Married to Charles Chaplin

Geraldine Farrar Appears in "Shadows"

Goldwyn Pictures announced this week that with her second production, "The Hell Cat," beginning its first run career, Geraldine Farrar is to be presented by Goldwyn in her third picture for that organization. In this the star will have the role of an Alaskan dance hall girl, which is expected to be decidedly different than anything she has yet done in pictures.

Reginald Barker is announced as the director of the feature, which is to be called "Shadows." The story is by Willard Mack. The picture has not been scheduled, but it is understood Goldwyn intends to make a mid-winter release of it.

Incidental with the announcement of "Shadows," Goldwyn makes known that four of its Geraldine Farrar series have already been completed. Tom Santschi and Milton Sills are prominent in the male leads of these films.

"Civilization" May Be Reissued by Hirsh

Nathan Hirsh, President of the Pioneer Film Corporation, believes that this is the opportune time for the re-issuing of "Civilization," and declares that it is properly a peace picture and for this reason it should go over particularly well now that the terrible World War is at an end.

This feature, which scored on Broadway during its long run, was made under the supervision of Thomas H. Ince and is declared to be one of the most pretentious films ever presented to the public. Dealing as it does with peace the opportunities for doing big business on it at this time are said to be quite apparent.

Whether or not Mr. Hirsh will determine to re-issue the film is still to be decided. Should he do so, which appears most likely, a detailed announcement will soon be made.

Truesdell Impersonated Wilson Many Times

Fred C. Truesdell, specially engaged to impersonate President Woodrow Wilson in the Screen Classics, Inc., production, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," is said to actually resemble the nation's chief executive so closely that he is constantly being accosted and reminded of the fact.

The actor has recently been impersonating President Wilson in a vaudeville sketch called "The Message," and also in the parade of the Green Room Club, of which Mr. Truesdell is a member.

Mandelbaum Tries New Booking Plan

Ohio Franchise Holder of First National Claims Many Good Points to Original Idea—More Money Promised to Independent Producers

LESS than $600 a week for first run in Cleveland on Chaplin comedies, with return dates rental free, and assessing exhibitor members for film rentals by a method which guarantees profitable returns to independent stars and producers on larger investments of money and time for the attainment of superior quality in their releases, are some of the features claimed for a new and radical exhibitors' co-operative booking plan originated and launched in Ohio by E. M. Mandelbaum, owner of the State franchise for the First National Exhibitors' Circuit, Inc.

Sponsors of the plan, and they are said to include many exhibitors in Ohio, claim that it is more fair and profitable for the independent producers and stars than either a program or State rights releasing arrangement, providing that their output has box-office merit.

Repaid with Profit

They are said to go beyond this in their enthusiasm for its possibilities, and declare that a distributing policy is in use which enables a producer or a star to invest $75,000 or more in a quality picture with positive assurance that they will be repaid with a commensurate profit.

According to Mr. Mandelbaum, the enfranchising and booking system he has adopted for the First National exchange in Ohio was conceived and put into operation as the result of constant complaints from theatre owners about the "take-what-we-give-or-leave-it-alone" policy of some of the program exchanges, particularly those controlling the productions of big stars.

"The situation in Ohio," declared Mr. Mandelbaum, "has become almost intolerable for exhibitors, large and small. I understand that the same conditions exist in practically all territories. And the stars and manufacturers who are losing money on their productions, or failing to make a justified profit, because of it, are experiencing financial difficulties equally with the exhibitors.

Unfair All Around

"It is absolutely impossible for exhibitors, under the present systems of distribution, to keep their box offices open and give the producers a square deal. And it is equally impossible for the exhibitor to get a square deal. Knowing that program distribution will not pay the costs and show a profit on a $75,000 production, the manufacturing distributors, planning a series of that calibre, create special brand names for them and then proceed to offer them through separate departments in their own exchanges, to exhibitors who do not have contracts for their regular program releases.

"That is absolutely unfair to the exhibitor who has a program contract. He is entitled to first call on the real quality specials made by the manufacturers whose 'regular stuff' he is playing every week in the year around. Does he get first call? He certainly does not. Instead, he gets up some morning and finds the opposition house plastered with six-sheet announcements of the first of a series of Masterman features. He can read over again the trade journal announcement of three or four of the profit-mulcting premiums demanded

E. M. Mandelbaum, of Cleveland, Head of First National Exhibitors of Ohio

weeks before that Masterman was under contract to the program company whose productions this exhibitor uses on contract. But that doesn't make any difference. The exchange promptly notifies him that he is booked solid, that he cannot cancel without forfeiting his 'good-faith-I-won't-steal-but-you-can' cash deposit, and that the opposition is paying three times as much a day for these Masterman specials as he is paying for the regular stuff. The fact that this exhibitor would have been willing to pay the same amount didn't merit consideration.

Shied at New Plan

"When our cooperative booking policy, based on the fundamental features of the franchise system upon which the First National Exhibitors' Circuit is founded, was first presented to Ohio exhibitors, they looked upon it with suspicion. They had been fooled and betrayed so many times, by so many different methods, that anything new was distrusted. They admitted that there was an urgent and vital need for some system that would relieve them by exchanges for permitting them to book star productions of known popularity and appeal. They were doubtful, not of the practicality of our plan, but of the sincerity of purpose behind it.

"This plan consists of making each exhibitor who adopts it a stockholder in The First National Exhibitors' Company of Ohio. This is the same general relation which exists between the exchanges owing First National franchises and the First National Exhibitors' Circuit, Inc., itself. The exhibitors of Ohio, similarly with the various exchanges of First National have their theatres figured on a percentage basis. These percentages vary from ten per cent down to one per cent, and as low as one-tenth of one per cent. To illustrate: one theatre, because of size, location, gross earning power and necessity for first runs, it classified as a ten per cent franchise holder. Its stock holdings in The First National Exhibitors' Company is determined by that percentage, and after the franchise is granted, it pays in on each production as it is purchased by the distributing company, ten per cent of the cost price. This sum represents its rental for the film. The duration of the run is determined by the exhibitor at the time he obtains his franchise. He plays the picture for the agreed length of time, meanwhile having absolute protection against competition, and against the possibility that another exhibitor, competing with him, may go to the exchange and have his offer of a higher rental accepted.

No Repeat Rental

"The print then goes to the Franchise holder who has second run. If the first-run account desires to play a return date, he can do so by application for the first open time which does not conflict with later run accounts in his territory. He pays no film rental for this repeat booking. The only charge made averages one dollar a reel to pay for the labor of inspecting, cleaning and handling print in exchange.

"The exhibitors own the film for their territory, and by this plan of cooperation they have all the opportunity they want to make every production earn the greatest possible revenue for them, and for the star or producer who makes it.

"The dolars and cents value to exhibitors of real cooperation is shown in numerous instances which have arisen since The First National Exhibitors' Company was started. One theatre, a first-run house, is paying less than $600 a week for Chaplin comedies.

"The plan is graduated so that exhibitors with small theatres can obtain franchises for amounts as low as one-tenth of one per cent of the cost to the exchange of each print purchased.

"Consider the value of this system to stars and independent producers. It enables the exhibitors to vary their rental prices in accordance with the value, quality and box office merit of each individual production.

It is understood that a booking policy somewhat similar in application is in operation in the Dallas, Texas, exchange of the First National Exhibitors' Circuit.

Paramount Gets Drew Comedies

One to Be Released Each Month Beginning in January—Three Productions Already Finished for Distribution

THE Famous Players-Lasky Corporation announced this week that it will distribute the Mr. and Mrs. Sidney Drew comedies, beginning in January. It is the plan to release one each month, known as Paramount-Drew Comedies. The contract between Famous Players-Lasky and the Drews, or V. B. K. Film Corporation as producer, was arranged through W. E. Shallenberger.

Through mutual friends, Amedee J. Van Beuren, whose active connection with the Van Beuren Bill Posting Company and control of various motion picture theatres and places of amusement in the United States, was brought in touch with Mr. and Mrs. Drew, with the result that a contract was executed, the V. B. K. Film Corporation was formed and the production of two-reel comedies was commenced almost immediately.

Thus with the signing of the contract for distribution through the Famous Players-Lasky Corporation, it is also announced that three attractions are already finished for release. They are "Once a Mason," written by Albert Payson Terhune, an adaptation from a story published in the Green Book; "The Amateur Liar," by the same author and published in story form in the same magazine, and "Romance and Ring" by Emma Anderson Whitman.

"These productions, as in the case with all the pictures in which the Drews have appeared, have been directed solely by Mrs. Drew and edited by her. The interiors were screened at the Biograph studios.

In connection with the future producing plans of the two screen stars, Mrs. Sidney Drew said: "Comparisons are ofttimes odious, but I want our host of friends to know that we are doing bigger things than my fondest ambitions ever hoped to realize.

"In the pictures to be released through the Famous Players-Lasky Corporation, there will be no limit to expense, so long as we get what we want. The first three releases already completed, in each instance cost more than five times what we expended on our other productions; not a single prop, whether furniture, costuming or anything that goes to an interior set, has ever been used in pictures before and not an exterior location used by us was ever photographed for the screen. This will give an idea as to what detail and originality we are employing in our new films.

"I feel that the time has come when new ideas and brains unhampered by studio traditions must be engaged and no expense has been or will be spared to realize the last word in quality of production. All our interior sets are made up from drawings, worked out by an interior decorator."

In connection with the distribution of the Paramount-Drew Comedies, Walter E. Greene, Managing Director of the Famous Players-Lasky Corporation in charge of this department, said: "The contract with the V. B. K. Film Corporation for the distribution of Mr. and Mrs. Sidney Drew's comedies includes the foreign, as well as the United States rights. The Drew comedies are unlike anything else the screen has to offer. Their popularity as dispensers of good cheer comes as a direct result for exceptional ability backed by hard work. The comedies will be booked on our star series plan and our agreement which calls for a minimum distribution of one hundred prints in the United States gives an idea of what a great circulation these films will have. A big advertising and exploitation campaign, prepared along novel lines, is already under way based on the widely established popularity of these artists."

Six Vitagraph Stars Complete First Cycle

VITAGRAPH inaugurated the Corinne Griffith series of nine Blue Ribbon features on November 25 with "Miss Ambition," a modern drama based on an original story by Rex Taylor. Miss Griffith is the fifth of Vitagraph's star sectette to appear on the program since the announcement some time ago of the company's new booking plan whereby exhibitors are supplied with stars and release dates a year in advance.

Up to now the Blue Ribbon releases under the new system have been: Earle Williams in "A Diplomatic Mission," Gladys Leslie in "The Mating," Harry T. Morey in "The King of Diamonds," and Alice Joyce in "Everybody's Girl."

The latter was listed for release the week of November 18, immediately preceding "Miss Ambition."

Bessie Love, the sixth of the Vitagraph feature stars, is scheduled to make her first appearance on the Blue Ribbon program on December 2 in "The Dawn of Understanding," this completing the first cycle of star series releases under what has been termed "A Democratic, not an Autocratic, Booking Plan and Policy."

In "Miss Ambition" Miss Griffith was directed by Henry-Houry, who directed her in "Love Watches" and "The Clutch of Circumstance," two of her recent releases. She has with her a supporting cast which includes Betty Blythe, Walter McGrail, Denton Vane and Templar Saxe.

"Musical Comedy Picture" Next for Lee Kids

"Smiles," described as "the first musical comedy of the screen," has been started in Los Angeles by Jane and Katherine Lee, the Fox kids, under the direction of Arvid E. Gillstrom.

This is the third of the Lee children's pictures that Mr. Gillstrom has staged—the others being "Tell It to the Marines" and "Swat the Spy." Ralph H. Spence, special writer of humorous subjects and sub-title specialist for William Fox, wrote the original story of "Smiles."

This Happy Little Party is Composed of Albert E. Smith, President of Vitagraph; Corinne Griffin and William Duncan

Bluebird Names Its New Releases

Bluebird last week announced what its officials regard as an important schedule of films for the period extending from December 23 to February 3.

The list comprises seven subjects and features six of the Bluebird stars. Priscilla Dean is featured in the productions, "She Hired a Husband" and "Miss Doris, Safe Cracker."

Carmel Myers, in "The Beautiful Mongrel," has also a role that calls upon her verve and dash, it is said.

The films and their release dates on the Bluebird advance schedule are as follows: "The Light of Victory," featuring Monroe Salisbury, December 23; "The Sea Flower," featuring Juanita Hansen, December 30; "She Hired a Husband," January 6; "The Beautiful Mongrel," January 13; "Home, James," featuring Ruth Clifford, January 20; "Sealed Orders," featuring Fritzi Brunette, January 27; "Miss Doris, Safe Cracker," February 3.

"Hearts of Love" Goes on Program

The American Feature Film Corporation, New York, this week sent out notices to the effect that "Hearts of Love" is not a state rights production, as various buyers throughout the country think. The picture has been placed for distribution through the General Film program, and no territory in the States is open. Foreign rights of the picture are being disposed of through the American Feature Film Corporation.

Stage People Witness Houdini Serial

Officers and members of the Dramatic Comedy Club, the Theatre Club, Inc., and men from the State Women's War Relief Service Club, the Theatre Assembly Service Club, and the Y. M. C. A. Eagle Hut in Bryant Park attended the private showing of "The Master Mystery," starring Houdini, at the Strand theatre recently.

"The Master Mystery" Is Novelized for Book

Grossart and Dunlap announce the December publication of "The Master Mystery," novelized by Arthur B. Reeve and John W. Grey from the serial, "The Master Mystery," starring Houdini and produced by the B. A. Rolfe Productions.

The book will be profusely illustrated with scenes from the photoplay.

Do You Want Foch?

NO—we are not offering you the services of the distinguished commander himself, but those of his double—Captain Joseph Morrison.

With a record of twenty-four years' service in the French army the Captain had been honorably pensioned when the Hun set out in 1914 to place his blood-stained mark on the soil of France. Pensions stopped when France found it necessary to pay the cost of a new war, and the Captain was not fit for active duty.

So he came to this country, where his brother, Maurice Morrison, had become a celebrated tragedian on the Yiddish stage.

The Captain has acted a bit since he came here—and he is said to be a good actor.

He has taught French with considerable success.

He helped train Uncle Sam's armies.

But now the funds are low—and he is striving hard to be able to go back to France in May.

He believes—and so do we—that this picture and story should throw enough work his way to chase a certain well known wolf. The photo shows Captain Morrison as General Foch in the Goldwyn Liberty Loan trailer, where he appeared with such stars as Mabel Normand, Mae Marsh, Pauline Frederick, Madge Kennedy and Tom Moore.

You can reach the Captain at 642 West 124th street.

Capt. Joseph Morrison

Lehr of Goldwyn—Systematizer

Abraham Lehr, Goldwyn Vice-President, in Charge of Production, Makes System Rule Where Art Flourishes

Abraham Lehr, Vice President of Goldwyn, in Charge of Production on the West Coast

IN full charge of the Goldwyn studios, secured from Triangle, at Los Angeles, is a man who less than a year ago had never been behind the scenes in a motion picture manufacturing plant. He is Abraham Lehr, vice-president in charge of production for Goldwyn Distributing Corporation, which has moved its studio and producing staffs from Fort Lee to the Coast.

In regard to this position, Goldwyn said this week: "Back of the appointment of Mr. Lehr to this highly important post is a business romance paralleled by few in the history of the cinema, famous for overnight successes—and failures.

"A year ago he was a successful business man, a friend of Samuel Goldfish, president of Goldwyn. When Mr. Goldfish cast about in his mind for someone to take the then vacant business managership of Goldwyn's plant at Fort Lee, he recalled that Mr. Lehr had spoken of his interest in motion pictures and his desire to enter the game from the producing end."

Presently Mr. Lehr moved his family to New York and took a desk at Fort Lee.

Mr. Lehr says now that it wasn't half as hard as he feared it might be to learn the motion picture business. Despite assiduously circulated reports to the contrary, he observes, it is much like any other mercantile business and can be conducted on lines fully as sane and safe.

Shortly after Mr. Lehr reached Fort Lee the big studios on top of the hill began to feel the effects of his presence. A few days after his arrival he installed a system of charting production that is said to have proved a remarkable contribution—almost a revolution—in the conduct of a cinema studio.

Graphic charts of productions under way were hung on the walls of Mr. Lehr's office, and almost without getting up from his chair he was able to tell at any moment what had been accomplished and what remained to be done if a certain production was to be finished in the time allotted to it.

American Enlarges Sales Force at Pathe

ACCORDING to an announcement from the headquarters of the American Film Company at Chicago, a new arrangement has been made with Pathe Exchanges, Inc., whereby the "Flying A" interests will have one hundred and fifty additional sales representatives to help push the rental of "American" productions.

President S. S. Hutchinson of the American Film Company in conference with Mr. Brunet, vice-president and general manager of Pathe Exchange, Inc., stated that a clause was added in this corporation's contract with the American Film Company to the effect that all Pathe selling representatives will also push the sales of the American "Flying A" productions.

This, in addition to the regular "American" salesmen, operating through and stationed at the various Pathe exchanges throughout the country, will make the American sales ramifications comprise nearly two hundred active sales representatives.

All of these men are to be equipped with the complete sales paraphernalia of the American Film Company, such as campaign book for exhibitors, that are issued for each feature; the general comprehensive pamphlet giving the what-is-what and who-is-who of the organization, its stars and productions, a newly issued volume entitled, "One Hundred Reasons Why Exhibitors Should Book the "Flying A" Productions, etc.

The ammunition for the first part of the campaign will be data and details of "The Mantle of Charity," a Margarita Fisher comedy, and "Wives and Other Wives," a Mary Miles Minter screen farce comedy, as well as "All the World to Nothing," the latest of the William Russell Productions' subjects.

These pictures precede "Fair Enough," predicted to prove one of the greatest light comedies with Margarita Fisher featured and with Jack Mower, Bull Montana, Harry McCoy, J. Farrell McDonald, Eugenie Forde and many other well-known actors.

Many Sennett Animals in "Her First Mistake"

All the animals which from time to time have appeared in Paramount-Mack Sennett comedies are seeen in the latest product of the Sennett studios, "Her First Mistake," released December 1.

Louise Fazenda, Chester Conklin and Myrtle Lind are the featured players, and Walter Wright directed.

Cinema Gets "The Better 'Ole"

President Cromelin Tells of Acquisition of American Rights to Captain Bruce Bairnsfather's Play

ANNOUNCING its acquisition of the American rights to the motion picture adaptation of Captain Bruce Bairnsfather's celebrated play, "The Better 'Ole," the Cinema Distributing Corporation, through President Paul H. Cromelin, says that Bairnsfather and his creation, Old Bill, the character upon which the play is based, are two names to be conjured with in the United States.

President Cromelin feels that Bruce Bairnsfather needs no introduction to American exhibitors, and that his work as the deviser of a war figure that has made the world laugh, is best told by Major George Haven Putnam, head of the American publishing firm, who knows Bairnsfather intimately. "Captain Bairnsfather,' declared Major Putnam, "has had long practical experience in the fighting line. He has been in the service from the beginning of the War, and for a large part of that time has been actively engaged at the front. The early breaks in his service in the field and in the trenches were caused by the necessity of retiring to hospital for the healing of honorable wounds.

"The young Scotsman began his drawings merely for the amusement of his comrades in the shacks or in the trenches. The first sketches were made on the rough boards of a more-or-less ruined hut, or on the rocks which were dislodged in the digging of the trenches. These sketches were later transcribed for the amusement of the home folks to whom the artist was writing, and were passed from hand to hand in the home circles.

"One of his pictures Bairnsfather sent to the editor of *The Bystander,* who realized that here was value not only as a work of art, but as a means of inspiration for loyal service and for the cheerful influence with English-speaking people throughout the world. The sketches have also been reproduced in connection with French text and with Italian text."

Capt. Bruce Bairnsfather, Who Contributes "The Better 'Ole" to the Screen

The stage adaptation of "The Better 'Ole" continues to attract in New York at the Greenwich theatre. The Cinema Distributing Corporation expect to have a releasing announcement regarding the film ready shortly.

Captain Bairnsfather was in New York conferring with Cinema Distributing Corporation officials on plans for national publicizing of the picture. But he is now back in London, where a troublesome ear must be treated by his physicians.

It can be said about the publicity campaign, however, that its slogan will be that peace and "The Better 'Ole" bid the people to forget the dispiriting side of the war from which the world is just emerging.

Paramount Studios Again Busy on Features

FOLLOWING the five-weeks' period of enforced inactivity, production work was resumed at the Fifty-sixth street studio of the Famous Players-Lasky Corporation.

The first picture to be started after the long lay-off was "Here Comes the Bride," a Paramount production in which John Barrymore is starred.

The director is John Stuart Robertson, and Fair Binney, whose work in the Paramount-Artcraft Special, "Sporting Life," produced by Maurice Tourneur, is one of the features of that melodramatic production, appears in the leading feminine role.

Max Marcin and Roy Atwell were the authors of the play, "Here Comes the Bride," which enjoyed a run at the George M. Cohan theatre during the 1917-18 season, and Charles E. Whittaker adapted it for the screen.

Marguerite Clark made a hurried trip from Washington to make a scene to be used as an introduction to her new Paramount picture, "The Golden Bird," which, except for the scene referred to, was completed a month ago.

Miss Clark starts work at the Fifty-sixth street studio on an adaptation for Paramount of Alice Hegan Rice's "Mrs. Wiggs of the Cabbage Patch." Hugh Ford, who produced it on the stage a dozen years ago, will direct.

The filming of "Two Brides," Mme. Cavalieri's newest Paramount picture, which was started before the shut-down agreement was entered into, has been completed and Director Edward Jose is now engaged in cutting and assembling the film. Cameraman Hal Young is said to have obtained some artistic shots along the Massachusetts coast and in the vicinity of Huntington, L. I. Margaret Turnbull wrote the continuity from Alicia Ramsay's story.

Elsie Ferguson, whose last picture, "His Parisian Wife," was completed a month ago, will soon start on another Artcraft production, probably under the direction of Emile Chautard.

Select Names Cast for Lewis Film

Select Pictures this week announced members of the cast who are to appear with Mitchell Lewis in "The Code of the Yukon," which is to be the first of that star's series for Select.

Tom Santschi and Vivian Rich are foremost in support of Lewis. The comedy end is handled by Jack McDonald, familiarly known as "Slapjack" for his performance of that part in "The Spoilers." In addition to his acting ability, Santschi has also had experience as a director.

Others who have not already been mentioned are Goldie Caldwell, Margaret Landis, Franklyn Hall, William Effee, and Arthur Morrison. In fact, the entire cast is one that lends itself admirably to this production. It was personally selected by Mitchell Lewis.

"Code of the Yukon," as already announced, is a story of the gold fields, in which there is a strong underlying current of love, pathos and humor. It was written by Anthony Paul Kelly, author of "Safe for Democracy," another picture in which Mitchell Lewis is now appearing.

"A Daughter of the Gods" Has Special Drive

According to reports on "A Daughter of the Gods," the Annette Kellermann production, on which the Fox Film Corporation launched a special sales drive about two months ago, nearly 200 theatres all over the country have signed contracts.

Many of these theaters, it is said, booked the picture for a second showing, and in not a few cases—especially during the no-release period—for a third time.

"Although 'A Daughter of the Gods,'" an official of the William Fox organization said this week, "is of course a sufficiently strong attraction to succeed by itself, exhibitors have found "Queen of the Sea" the later Annette Kellermann submarine phantasy helpful to "A Daughter of the Gods."

George D. Wright, Educational Director, Who Aims to Put in a Good Word for American Producers Upon His Return to Mexico

Maxwell Karger is Director General of Metro and Screen Classics, Inc., Productions. Fifteen Stars are Under His Supervision

French Directress Blache Works on Peace Film

Mme. Alice Blache, the French motion picture directress, is working on a new feature, yet unnamed, in which she is starring Dolores Cassinelli, the Italian star, and Albert Roscoe.

"Peace" forms the nucleus of the scenario and it is built around the idea of America rebuilding the devastated parts of France and Belgium destroyed by the Germans in the last World War.

"I am conceiving a film which I want to take to France myself," said Mme. Blache, "the moment that final and enduring peace is signed, and I can cross the ocean.

"I want to visualize the rebuilding of France with the aid of America—I want to picture the transformation of the ruins of Rheims—the ruins of Ypres into prosperous cities. I want to show the world how the war-ridden districts of France, Belgium, the many ruined cities, will be transformed from a smoldering heap of bricks of stone, once more into prosperous towns and villages.

"I want to show in this film how 'No Man's Land,' the barren ground filled with shell-holes where not a tree, nor blade of grass has grown for the last three years, will be transformed by the French peasants into a rich, beautiful agricultural district, where cows will once more graze on green meadows interspersed with fruit-laden apple trees."

Lieutenant Hall Tells of Aviators' Risks

Lieutenant Bert Hall, the American ace who has taken active part in his three years at the front in over one hundred aerial battles, and who is featured in Carle E. Carlton's production, "A Romance of the Air," says that the average life of an aviator is just about twenty years.

In "A Romance of the Air," which recently played at the Rivoli theatre, Franklin B. Coates has interwoven a love story with the thrilling air battles and the scenes of the life of an aviator.

Metro Completes Move to Coast

All Metro and Screen Classics Studio Activities Have Been Permanently Removed from New York to California

MOVING day has arrived at Metro's Eastern studios. All the studio activities of both Metro Pictures Corporation and Screen Classics, Inc., have been permanently removed from New York to California, and all actual production work will henceforth be done in the new half-million dollar plant being erected at Hollywood, near Los Angeles, Cal.

This will be completed within two months, until which time pictures will be made in the studio at 1025 Lillian Way now in use.

Maxwell Karger, who has long been supervising director of the firm's Eastern productions, will be director general of the entire Metro and Screen Classics, Inc., output. He will be assisted by George D. Baker, present supervisor of Western productions, and formerly director of Metro productions.

The Eastern photographic and camera departments under the supervision of Ray Smallwood, the technical department under Edward J. Shulter, and all other studio business will be transferred to the Western location, and the exodus of players, directors, cameramen and craftsmen of all departments will be complete.

Arrangement for the transportation of this small army of people has already been made by David M. Thompson, studio manager, and the Metro and Screen Classics, Inc., organization will leave at once for its transcontinental trip, headed by the director general himself.

Metro stars in the entourage will include Viola Dana, Emmy Wehlen, and Hale Hamilton, and these will be followed by others at an early date. May Allison and Bert Lytell are already in California, where they have for several months been engaged in the making of Metro feature pictures under the general direction of George D. Baker.

Directors who will accompany Mr. Karger include Herbert Blache, who has just completed the direction of "The Man Who Stayed at Home"; John Ince, whose latest Metro achievement was "Secret Strings," starring Olive Tell, and Henry Kolker, who has been associated with Charles Miller in the preparation of "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," and who also plays the ill-fated "Kaiser" in the same super-feature.

Another Metro director, Harry L. Franklin, accompanied by Mrs. Franklin, left a short time ago for the West Coast. His assistant director, Fred Warren, has already arrived in Hollywood. Albert H. Kelley, assistant director connected with Viola Dana's producing organization, will go to California in the Metro party, and Directors Charles Swickard and Webster Cullison are already on the West Coast.

Ray Smallwood and E. J. Shulter will supervise the installation of their respective departments in the Western plant. M. P. Staulcup, Metro's art director, will also go West, Mr. Karger considering this branch of the production work of the utmost importance.

Henri Menessier is already on the West Coast. Patrick Carey, chief carpenter of the Eastern studios, will be in the party, and will co-operate with the West Coast working crew in the handling of the arrangements for the new plant.

Interest Stimulated in "The Prussian Cur"

"WILLIAM FOX has always been known as a keen judge of motion picture values, but he never picked a bigger winner than 'The Prussian Cur,'" declared a man prominent in the Fox Film Corporation who was checking up a list of so-called war pictures.

In the conversation that followed was revealed a bit of motion picture history that illustrated the genius of William Fox for looking into the future and producing pictures that will not lose value because of a sudden change in conditions or because of the limitations of interest in the theme treated.

"The war play I think should be produced," Mr. Fox is quoted as saying, "is one that will have for its theme some phase of the struggle that will be of permanent public interest. Mere battle scenes are not enough; there have been happenings in this conflict which will always be the cause for public discussion, and which always will make this picture a great drawing card.

"The signing of the armistice and the approach of the peace conference have proved the wisdom of this course. The basic theme of 'The Prussian Cur' is the frightfulness of German methods, the treachery of German diplomacy, the efforts of the German Government to debauch and corrupt the governments of other nations and to work its own will even though it had to violate the whole fabric of international law."

Bessie Barriscale, Whose Pictures are Released Through the Hodkinson Corporation

Industry Showed Its Strength

Pathe Official Declares That Epidemic Shutdown Was a Revelation of the Industry's Strength

"THE influenza epidemic, which, while it has vistied many personal bereavements on the industry and has caused severe hardship in some quarters, has brought with its blight many beneficial results," declares Mr. Paul Brunet, Vice-President and General Manager of Pathe, in discussing the outlook attending the period of resumption after the five weeks' shut down.

"It was just as though a vital and overwhelming war demand were made upon a nation, sudden and imperative, and upon the response depended the revelation of the spirit of the people. We all know now how this nation has responded; and it is gratifying now, that the five weeks' cessation of production and release are over, to realize how and in what measure of unity the industry answered the demand.

"The 'shut-down' period has had a unifying effect; it has showed us our strength and our weakness; it has given us a valuable opportunity, in the midst of the headlong rush of production and competition, to pause and take stock of ourselves," continued Mr. Brunet. "It has been both a period of survey and of reconstruction.

"When the representatives in the National Association of the Motion Picture Industry of eighteen producing and distributing companies met and signed the agreement to suspend production and release for four weeks, beginning October 14, seventy-five per cent of the theatres of the country already had closed. That seemed to spell wide calamity. Those that remained open promptly rose to the emergency in cooperating with the health authorities and aiding the work of prevention by slides carrying official warning.

"'Put your house in order!' was the slogan all over the country, and that New York City remained open, with its teeming population must stand as a testimonial of the intelligent professional and broad public-spirited work of Sydney Cohen, New York State President of the Motion Picture Exhibitors' League of America and the various members who gave the fullest cooperation to the Health Commissioner.

"This is cited as merely being typical of other sections that remained open, of which our branches have furnished the most complete data. The spirit has been to aid and to serve."

Valentine Grant to Star in Olcott Film

VALENTINE GRANT, whose past appearances in motion pictures have been reported as very successful, is to return to New York within the near future, it was announced this week, to star in a production to be produced by the Sidney Olcott Players.

Wide publicity has not been given the proposed feature as yet, but it has been made known the picture is to be based on the reconstruction that must enter the lives of men and women after the sacrifices made during the world war. The story is said to be written from a viewpoint hitherto undeveloped.

Last spring Miss Grant suffered a nervous breakdown and was confined to her bed for ten weeks through her intensive efforts on behalf of various war funds and charities.

She had given a great deal of time to the welfare of Uncle Sam's boys at Castle William, Governors Island, and was at the same time very active with the work for the relief of the Belgian war orphans and homeless children, in connection with the Princess Albert de Lign Fund, for the maintenance of her "Rescue Home" at The Hague. The results obtained by Miss Grant have been especially commended by His Excellency Baron de Cartier, Minister to this country from Belgium.

Not content with her other activities, she also devoted a portion of her time in aiding Lady Kingston of Rosscommon, Ireland, with her Shamrock Fund for the building of a hospital in Dublin for the care of disabled Irish soldiers and sailors.

After her long illness Miss Grant, when able to travel, went west to her home in Seattle, Wash., to recuperate and immediately upon the return of her strength she plunged into the work of entertaining the boys of her own U. S. A. at Camp Lewis, near Tacoma, Wash. Not only did she become a great favorite with the men, but the officers quickly realized what a helpful influence she exerted. So welcome were her efforts that during the quarantine of the camp, owing to the epidemic of Spanish influenza, Miss Grant was the only civilian possessing a pass to come and go, and many a boy was made happier for the little kindnesses.

Valentine Grant, Who Is to Re-enter Pictures as Star in Olcott Features, Photographed with Members of the French Mission at Camp Lewis, Washington

Popularity of Hodkinson Shows in Pittsburgh

That the W. W. Hodkinson Corporation are supplying a long felt want of the exhibitor is said to be fully demonstrated in the representation of Hodkinson Service in the Pittsburgh theatres a recent week as judged by the following bookings:

Columbia, Lillian Walker's "Embarrassment of Riches," Monday and Tuesday.

Alhambra, J. Warren Kerrigan's "Prisoners of the Pines," Monday and Tuesday.

Wonderland, Louise Glaum, "Law Unto Herself." Monday; Bessie Barriscale, "Maid of the Storm," Tuesday; Henry B. Walthall, "Hoops of Steel," Thursday; Bessie Barriscale, "Rose o' Paradise," Saturday.

Rialto, J. Warren Kerrigan, "Burglar for a Night," Monday; Anita King, "Whatever the Cost," Tuesday.

William Penn, J. Warren Kerrigan, "Burglar for a Night," Tuesday.

Novelty, Anita King, "Petticoats and Politics," Monday.

Oakland, Louise Glaum, "An Alien Enemy," Monday.

Shiloh, Louise Glaum, "Wedlock," Tuesday.

Lawrence, Bessie Barriscale, "The White Lie," Tuesday.

Imperial, Anita King, "Petticoats and Politics," Tuesday.

Crystal, J. Warren Kerrigan, "One Dallar Bid," Thursday.

Frederick, Louise Glaum, "Wedlock," Thursday.

Arcadia, Louise Glaum, "Law Unto Herself," Thursday.

Colonial, J. Warren Kerrigan, "Prisoners of the Pines," Thursday.

Strand, Henry B. Walthall, "Hoops of Steel," Saturday.

Complete Plan Book on Page 3261

At the Left and Right Are Colorful Moments in "Ali Baba and the Forty Thieves," in Which a Number of William Fox Youngsters Appear as Principals. In the Center Is a Moment in Gladys Brockwell's Fox Production, "The Strange Woman"

Universal Announces Its Revised Schedule

In concluding an elaborately planned advertising campaign for their many offerings the officials of Universal carefully revised the releasing schedule as follows:

"The Wildcat of Paris," featuring Priscilla Dean, December 16; "Danger—Go Slow," with Mae Murray as star, December 30; "Roped," featuring Harry Carey, January 13; "Destiny," featuring Dorothy Phillips, January 27; "Dearie," featuring Mary MacLaren, February 10; "The Scarlet Strain," featuring Mae Murray, February 24, and "Boiling Over," featuring Harry Carey, March 10.

Reports were said to be at hand from many sources that "The Lure of the Circus," in which Eddie Polo, "the strong man of the screen," is starred, was in strong demand. The release dates for the first episode of this serial was set forward to November 18 instead of November 25.

"The Turn in the Road" Feature Completed

The Brentwood Film Corporation has completed the filming of "The Turn in the Road," and King W. Vidor, who directed it, is now cutting the picture and personally supervising its tinting.

King Vidor uses a megaphone only when directing a large number of people, but when they were filming a big cafe scene at the Brentwood studios, Vidor became so accustomed to his "Shout Horn" that he materially added to the gaiety of his extras by continuing to talk through it even when making a few emphatic remarks intended only for the ear of his assistant standing close at his side.

No Change in Blackton's Producing Plans

Though the victorious ending of the world war will materially change the plans of many film producers, it will have no effect on Commodore J. Stuart Blackton's schedule.

At least not so far as "The Battle Cry of Liberty," which he has announced as the sequel of "The Battle Cry of Peace" is concerned.

New Distributing Company for New England

PARAGON Pictures, Inc., enters the motion picture field to distribute big pictures throughout New England States.

George A. Dodge, who conceived and built Paragon Park, Nantasket Beach, New England's largest pleasure resort; the Georgian, Boston, Mass., and Pemberton Inn and Hotel Pemberton, Hull, Mass., is the President of Paragon Pictures, Inc.

Stanley W. Hand, well-known to the motion picture industry through his affiliation with the World Film Corp. and Pathe Exchange, Inc., for the past several years, during which period he served the above companies in various important executive capacities successfully in Cincinnati, New York and Boston, is announced as Vice President and General Manager.

Hovey Dodge, also well-known to the New England exhibitors as sales representative of Pathe for the past two years, is Secretary and Treasurer.

Mr. E. E. Weakley, former booker and office manager of Pathe Boston office, has joined Paragon Pictures, Inc., as Office Manager and will be assisted by Miss Dorothy Pearlman, also formerly of Pathe.

Messrs. Dodge and Hand intend to cover the New England Territory personally in the interests of the new company, thereby maintaining a closer and more pleasant relationship between distributor and exhibitor, carrying out the policies that earned for Mr. Hand the title of "Billy Sunday Hand."

"Stolen Orders," Wm. A. Brady's big special, has been obtained by Paragon Pictures, Inc., as its initial release, December 1.

"Carmen of the Klondike," has also been taken over from S. A. Lynch Enterprises for distribution through Paragon Pictures, Inc., which serves all existing contracts from November 20. Negotiations are under way for purchase of New England rights to other big pictures which will be announced at a later date.

Exchange and General Offices have been opened at 16 Piedmont street, Boston, Mass., with complete facilities for renting, shipping and handling film and advertising; and includes a projection theatre with a fire-proof booth and Power machine.

In the Red Cross Pictures Being Distributed by General Film Is Shown Children Escaping Shells by Hiding in Hollow Trees

At the Left Is a Shot in Robert C. Bruce's "The Lonesome Pup," with the Dog Holding the Center of the Stage. At the Right Is Mr. Bruce in "Frozen Thrills," and in the Center Is a Restful Scene in "Nature—Rest and Motion"

Dolores Cassinelli Has Patriotic Suggestion

Dolores Cassinelli, the Italian film star, is nothing if not patriotic. After her activities for the war, she is now apparently concentrating her attentions on "Peace Celebrations." She has just made the following suggestion by letter to Mayor Hylan:

"Having read your cablegram to Marshal Foch and your invitation to him, may I be permitted to make a suggestion.

"Although there is no deed, there is no action too great to show our deep gratitude, it seems to me only just if the invitation you have so kindly extended to the Field Marshal should also comprise those other leaders of Victory and Freedom—*Gen. Sir Douglas Haig, General Diaz* and last but not least, the *King of the Belgians.*

My humble suggestion is that the City of New York should have an International Peace Celebration to which the abovementioned leaders of Victory and Freedom, together with General John Pershing, should be invited.

"I should feel happy if this suggestion should meet with your approval."

Edward J. Hayes, Who Has Been Placed in Charge of the Mutual Offices in Buffalo

Hayes Brings Experience to Buffalo Job

Edward J. Hayes, better known to countless western new exhibitors as just plain "Eddie," and who during his long film career has managed the local General Film and Metro exchanges, has now been appointed manager of the Mutual Film exchange in Buffalo, succeeding W. A. V. Mack, who takes the Gotham branch.

Mr. Hayes, though still a young man, has had much experience in the film industry, and prior to entering the distribution end of the game managed several big theatres in this part of the state, among them being the Colonial theatre in Elmira and the International in Niagara Falls. As manager of the local Metro office he made a splendid record. He has an unusually wide acquaintance and intimate knowledge of conditions in the trade. Mr. Hayes' successor at the Metro branch is H. W. Kahn, who comes to Buffalo from Albany, bringing with him E. Markins as salesman.

G. E. Dickman, who was connected with the local Metro branch as salesman, has taken a similar position with the Victor Film Exchange, handling the Universal films. The Albany Metro office has been abandoned and combined with the Buffalo outfit. Mr. Hayes has already lined up some big bookings for Mutual in his territory, according to report and anticipates a busy season.

Lieutenant Eert Hall, Aviator, is Featured With Edith Day in "A Romance of the Air," Which is Handled by En L'air Cinema, Ltd., Times Building, New York

Art-O-Graf Film Organizes in Denver to Make Pictures

A company has been formed and incorporated at Denver for the production of six or eight state rights subjects during the year, the title of the firm being The Art-O-Graf Film Company. A. B. Thayer, formerly with the Selig Company, is president and producing director, and Tom Gibson is managing editor. Gibson has written the first story which will be released under the title of "German Gold" or "Wolves in Wall Street." The studio of the National Film Company in Englewood, near Denver, has been leased and production work will be started there shortly.

Three Companies in Big Film Deal

Robertson-Cole, Exhibitors Mutual Distributing Corporation, and Affiliated Distributors Corporation Agree on Long Time Contract for Film

WHAT an official declared to be one of the most significant and constructive deals in the history of the motion picture industry was closed on Wednesday, November 20th, when a long-term contract was signed between the Robertson-Cole Company, the Exhibitors Mutual Distributing Corporation and the Affiliated Distributors Corporation.

The officials of the two corporations who have been in conference in New York since Monday with Walter Hoff Seely, director of the department of motion pictures of the Robertson-Cole Company, are William J. Clark, H. A. Brink, James M. Sheldon, H. C. Cornelius and Charles C. Pettijohn.

Those who read between the lines of film announcements will realize the importance of the transaction. It is expected to be a distinct step towards eliminating haphazard methods and establishing the country's fifth biggest industry upon a sane business basis.

The Banking Affiliations

The transaction marks the entrance of staple business methods into the industry. The Robertson-Cole Company is a banking institution and was one of the country's most important exporting organizations before it became interested in the handling of pictures. Finding a steadily growing demand for American films in every part of the globe, they entered the motion picture business.

At first they were interested in the film solely for export. Realizing that, in order to secure the best in photoplay productions for the world market, they must also control them for this country, a domestic department was organized.

From the first Robertson-Cole have been applying established business methods to the exploitation of their film products. Since their entrance into the field of motion pictures Robertson-Cole have steadily demonstrated that they intend doing things differently. By the terms of the new contract, Robertson-Cole will furnish all pictures for the Exhibitors' Mutual Distributing Corporation. They have in full operation twenty-six exchanges in the United States and three in Canada, which is expected to guarantee a consistent distribution.

Will Not Produce

"The Robertson-Cole Company is not going into the producing or distributing business," said Walter Hoff Seely, director of the department of motion pictures of the Robertson-Cole Company. "It is determined to act solely as banker and exclusive agent for manufacturers of high-grade pictures who are worthy of the support and co-operation which the Robertson-Cole Company are able to offer through this splendid organization and offices throughout the world.

"We have made a contract with the Mutual and a contract with the Affiliated because we believe they represent the best thought in the industry, and have the most comprehensive plan of distribution and operation."

By the terms of the contract, the Affiliated Distributors' Corporation, which is reported to be owned and controlled exclusively by exhibitors, will maintain a committee, which will select from the pictures furnished by Robertson-Cole those best suited and adapted to be marketed as distinct Affiliated releases.

The Robertson-Cole Company are now prepared to furnish to the exchanges of the Exhibitors' Mutual Distributing Corporation at least one feature a week. They have acquired control of the world's rights to the series of de luxe features starring Billie Rhodes, of which eight will be produced in the next twelve months, eight with Henry B. Walthall; eight William Desmond productions, eight features starring Bessie Barriscale, eight with Sessue Hayakawa, besides Martin Johnson's remarkable feature, "Cannibals of the South Seas." News of the transaction whereby Robertson-Cole control the rights to the Barriscale and Hayakawa pictures came to light yesterday.

Several other contracts of reported significance are now pending, including the release of a number of super-features. One of these, announcement of which was authorized yesterday by Robertson-Cole, is Hallie Ermini Rives' story, "Long Lane's Turning," which the National Film Corporation of America is producing, with Henry B. Walthall in the stellar role.

New Releases Scheduled

According to Mr. Seely, definite plans have been formulated for the following releases:

Dec. 8 Martin Johnson's "Cannibals of the South Seas."

Dec. 15 Billie Rhodes in "The Girl of My Dreams."

Dec. 22 Henry B. Walthall in "And A Still Small Voice."

Dec. 29 Bessie Barriscale in "A Fair Impostor."

Jan. 5 William Desmond in "The Love of William."

Jan. 12 Sessue Hayakawa in "Bonds of Honor."

Robertson-Cole announce that the deal will not affect its foreign business, which will continue to be expanded along the same lines as formerly.

James Sheldon, former president of the Mutual, and now chairman of the Board of Directors of the Exhibitors' Mutual Distributing Corporation, announces that the status of the Mutual Film Corporation has not been changed, except in the name, and will continue to handle the product of the Affiliated Distributors' Corporation and the Exhibitors' Booking Corporation in their various units.

William J. Clark, the new president of the Exhibitors' Mutual Distributing Corporation, announced likewise, and H. A. Brink, president of the Affiliated Distributors' Corporation, declared as follows:

"The Affiliated Distributors' Corporation having organized its five unit corporations, and effected satisfactory distribution arrangements with Exhibitors' Mutual Distributing Corporation, is pleased with the arrangement made with Robertson-Cole Company, who will act as bankers for Affiliated and the independent producers of this country."

W. H. Official Talks on Williams Letter

"There is a great deal being said about the wastefulness and consequent bad business in the industry," says an official of W. H. Productions Company, in a noteworthy and interesting message, "and the blame is being placed to a great extent on the producers.

"Producers are no doubt doing everything possible to remedy these discrepancies, and, as Mr. Williams points out in his letter to Motion Picture News, in the issue of November 23, the exhibitor has not been looking far enough ahead in some cases, than the actual dollar he can get today. He has not felt himself a sufficiently important and active enough part of the actual producing of motion pictures.

"He has forgotten that the public will pay up to $2 to see a really good motion picture. Give the public a good show, and give it to them consistently, so that you will warrant their confidence in the dependability of your program, and they will pay a little more to see it.

"If the exhibitors have the courage of their convictions as to the proper method of motion picture exhibiting, and if they will require and get only the best pictures made, we will have less third-rate productions 'tried out' on the public at the actual expense of the exhibitor."

Charles Raven Lead in Rapf Picture

Charles Raven will soon be seen on the screen in his latest role in Harry Rapf's production, "Wanted for Murder." Mr. Raven, sometimes known on the stage as Charles Romeo, is well known in pictures, having played leads and juveniles opposite many of the prominent stars.

In one of the scenes in "Wanted for Murder," Mr. Raven goes up in an airplane. His pilot on this occasion was Allan Adams, who last Monday was killed when executing the dangerous "tail spin."

Dolores Cassinelli, Leonce Perret and Mme. Blache, Star and Directors, respectively, Whose Efforts Have Won Approval Throughout the Industry

"After the War" Opens at the Broadway

M. H. HOFFMAN, sales manager of the Argosy Film Company, announces that, after much consideration, it has been decided to give the premiere showing of the film, "After the War," at the Broadway theatre. The picture will open at the latter theatre Sunday, November 24, for an indefinite run.

So much interest has been aroused in this subject, it is asserted, that M. Kashin, manager of the Broadway, contemplates breaking a rule to extend the run of "After the War" beyond the usual seven-day showing.

Mr. Hoffman, in the meantime, has had advance inquiries and proposals from state right buyers scattered over various important sections of the country for an early distribution of the picture. He asserts that the territorial film men recognize this subject as one of the timeliest on the market today.

"For those who wish to know the trend of expert opinion on the kind of pictures wanted now," said Mr. Hoffman, "the letters I have received would prove enlightening to the last degree. These letters prove that exhibitors and distributors are keen for subjects that take up the skein of human events from the finish of the war. The latter marks a starting point for all things that must arrest public attention."

Nathanson of Canada Boosts Houdini Serial

N. S. NATHANSON, managing director of Regal Films, Ltd., of Canada, on the occasion of his recent visit to the B. A. Rolfe Studios, where the Houdini serial is being filmed, is reported to have said:

"At last exhibitors have a box office insurance, fifteen consecutive weeks of big business.

"Take the star, in this instance Houdini was the inspiration for the story. In him we have a showman with predominant drawing power, a man who stands alone in his work, who has practically mystified the entire world, whose name is a household word.

"The story, 'The Master Mystery,' written by Arthur B. Reeve, a man whose successes have been the delight of millions of fans, whose short stories and books are not alone possessed by the major number of this country's inhabitants, but have been translated into many languages.

"In the producer, B. A. Rolfe, we have a name that when flashed on the screen is the epitome of keen dramatic values, fine attention to detail, artistic ensemble.

"I spent one day at the Rolfe studio and in that short time I witnessed much that was a revelation to me."

New Interest Created in Patriotic Films

DEVELOPMENTS growing out of the signing of the armistice which suddenly closed the world war, are reported by Jewel Productions to have created new interest in its chief patriotic films.

The latter are said to have been automatically converted by public sentiment into victory pictures. "The Yellow Dog," in particular, is declared to have accrued renewed value as the result of the sensational development of Bolshevism and post war propaganda by the enemy.

This is said to have been to a large extent disclosed by the activities of the boy detectives comprising the Anti-Yellow Dog clubs of the country.

These clubs, as a direct outcome of the belief that the Hun influence has come to life again, have adopted a new slogan, "The Dogs Are At It Again!"

One report was to the effect that the United States Secret Service had increased its forces nearly fifty per cent since the negotiations for peace began.

Screen Color Work in Pathe's "Infatuation"

THE colored scenes in the Pathe special offering, "Infatuation," starring Gaby Deslys, is said by them to mark the highest point in the achievement of chromatic cinema display, in which the house of Pathe was the pioneer more than twenty years ago.

At the Pathe Color Studios, where this latest achievement was made, there are said to be employed nearly 1,500 persons. The structure is an imposing six-story building and there are still in service there some of the workers who were with Pathe twenty years ago, when, seeing the great possibilities of the cinema, work was begun on the first colored film—work by hand, a tedious, painstaking process, which is declared to have justified all of the labor in the results, which pointed the way to ultimate perfection.

To this end Mr. Charles Pathe enlisted the services of chemists, engineers and specialists—trying and accepting, trying and rejecting various media—until thirteen years ago, when the first machine for color printing of film was perfected.

There has since been made frequent modifications, until now the process has reached a degree of perfection said to be unequalled by any other. It makes a quick production as well as absolute perfection in printing and registering.

And, in "Infatuation" it is said to show Gaby Deslys as a veritable rainbow girl.

Director Stahl Enthuses on New Reed Picture

John M. Stahl, who is directing the first picture Florence Reed, the emotional star, is making for United Picture Theatres of America, has nearly completed the production and is so sure of its great possibilities that he is unusually enthusiastic.

"One of the greatest characterizations ever seen on the screen," Director Stahl is reported as saying, "will be revealed by Miss Reed in the forthcoming and practically completed superpicture which Tribune Productions, Inc., is furnishing for the United.

"That popular star has accomplished such great work in the past, that we are confronted with the difficult task of reaching and of surpassing the high standard of artistry she has established."

Gordon's First United for Early Release

With the practical completion of production and the details of cutting and titling already in hand an early release of the Kitty Gordon first superpicture is promised by J. A. Berst, President of United Picture Theatres.

The production is adapted from the Red Cross romance "The Nurse's Story," written by Adele Bleneau.

In "Bad Men and Good Scenery," the second in the series of "Outdoor" pictures produced by the Rothacker Film Manufacturing Company and released through Mutual, is shown the "Jackson Hole," the former rendezvous of the gun-men and outlaws of the bad lands of Montana.

Mary MacLaren

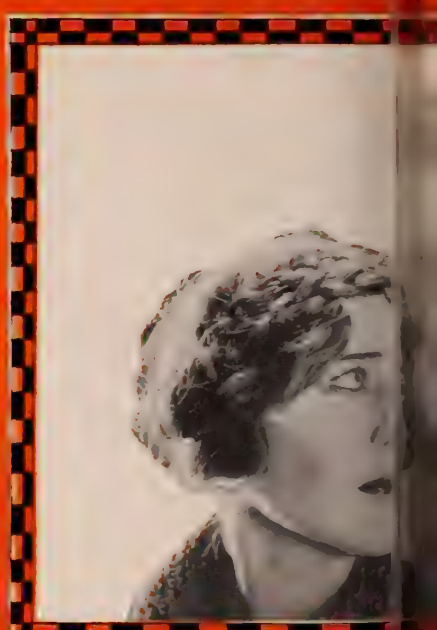
MARY M

and Augmented AL

in The Sensational a

"VANI

Mary Mac Lare
Franklyn Farnu
Anna Q. Nilss



UNIVERSAL

C LAREN

STAR Cast of Players
ceous Production
POOL"

Marin Sais
mas Holding
ck Brownlee

ATTRACTION

Dorothy PHILLIPS in "The Talk of the Town"

UNIVERSAL SPECIAL ATTRACTION

Special Service Section on

Mary MacLaren in "Vanity Pool"

THIS is melodrama, pure and simple, and as such it should be advertised.

Do not attempt to make it a problem play, an "expose of society" or anything of that sort. Base your whole appeal on the interest the plot holds, the thrills your patrons will get and on the strength of the cast.

It always pays to be honest with the public. And there is a big element of the public that likes melodrama, especially when there are six noted players in the cast. It likes to feel the heart strings pulling, to get a tear now and then and to be kept up in the clouds so far as the next developments are concerned.

There are times when "Vanity Pool" nears the daring, but it is really clean throughout. It might be called in your advertising a realistic story of a poor girl's adventures into the maze of politics and the shams of the upper strata. And by such exploitation you can make it appeal to all of those who haven't reached the top of the social ladder—and most of us don't want to get there.

THERE is plenty of "story" here. Let's look at the human appeal of it.

Gerald Harper and his wife, married fifteen years and childless, lives on the edge of Vanity Pool. Gerald wanted to be governor for the power that the office would give him and his wife wants him to succeed because she envies the social position that the mistress of the state would give her.

Drew Garrett is a "friend of the family." At the start of the picture we are led to believe that he is a little more than a friend of one of them, but that part is carried just far enough to heighten the plot without being suggestive. Diana Casper is in love with him and Diana has great influence with the political boss whose support Harper needs to win success. And so Mrs. Harper persuades Garrett to play his end of the game so that Diana may bring the boss around to Harper's support.

But while Mrs. Harper plays her part of the game in the political tangle, Harper takes her place for the moment as a social investigator and it is then that he meets Mary Harper, a pure woman-child of seventeen, the daughter of a down and out stage couple, the wife still believing herself beautiful and the father a drunken non-essential.

AT first Harper is moved by pity for the girl whom he sees gold amid the clay of her surroundings and he provided elegant things for her, under an assumed name. There is nothing improper in her relations, for really Mary believes that the man is in love with her and when he yields to the temptation to kiss her, she believes it a promise of marriage.

This is a one column star cut supplied by Universal Exchanges. It will fit into advertising or serve to illustrate stories

Through a chance observation on the street Diana is given cause to suspect Harper and follows him to Mary's house and there through the gossip of the neighbors learns that he and Mary are expected to marry. With this information Diana confronts Garrett and declares that unless she marries him she will take the information to the political boss, Flint. Garrett spurns her and then Flint is set on the trail.

But here the plot takes another turn. Mrs. Harper is willing to make any sacrifice to win the social position of governor's wife and with the aid of Garrett Mary is introduced into her home as her friend that she is about to adopt. The girl agrees to live there to silence the tongues of slander, but quickly a love affair with Garrett begins to develop.

THE climax comes when Flint denounces her as a woman of the streets and then she returns to her tenement home, where Garrett goes to seek her. In the meantime, Flint finds that it is impossible to win the favor of Diana and after a scene in the private room of a restaurant she plunges to her death.

In the meantime the sacrifice that little Mary has been willing to make have persuaded the Harpers that life on the edge of Vanity Pool is not worth while and they are won back to love for each other, while Garrett and Mary find true affinity.

The ending will entirely satisfy the audiences. It comes as the logical finale of a series of quick moving incidents and the best part of it is that one does not know until almost the end of the picture what is to be the fate of the little girl of the tenements, for it is not until the latter part of the picture that it is shown that the only interest that Garrett has in Mrs. Harper is in bringing her and her husband closer together again.

STRENGTH of the cast is one of the chief points to be brought out. In another article in this section you will find additional matter about the players who take part. *We would advise not only featuring the star, Mary MacLaren, but playing up the names of Anna Q. Nilsson, Franklyn Farnum, Marin Sais, Virginia Chester and Thomas Holding Strong. In this way you are going to get a mighty wide appeal.*

There is another strong point in the lavish scenes that are shown in the picture, especially as contrasted with the tenement settings.

Beautiful gowns always appeal and there are some striking ones worn by Misses Nilsson and Sais, some especially daring ones by the latter in her role as more or less of an adventuress.

But all in all the proper appeal to give this picture is that of one full of thrills, of unexpected turns in the plot, of good, old fashioned melodrama of the cleaner sort, with a kick in it and plenty of heart interest.

"Melodrama" is too often used in criticism as a reproach, but as long as people are human it is going to have an appeal and a big one with the masses.

We wouldn't try, therefore, to make anything of a class appeal with this production. We would go out into the highways and byways and try to get them all in. We would give it a straight heart interest and talk about that all the time.

At the left Mary MacLaren, in the center Marin Sais as the woman lobbyist and Frank Brownlee as the political boss. At right Anna Q. Nilsson as the wife

Straight Heart Appeal to Be Your Main Reliance With Thi

THERE are plenty of individual striking incidents and a lot of side-lines to talk about in advertising "Vanity Pool," but the wise policy with this picture is to appeal directly to the heart interest. When you are able to do that you do not need anything of the sensational in your exploitation.

We are all too familiar with the poor girl of the tenements who is forced by starvation to the brink of the precipice or who yields to the lure of society and the love of fine clothes. But there is nothing of this sort to this picture, except a few threads of the plot that lead up for a few moments in that direction, only to let us find that we are going the wrong way.

You do not need to be told that the women are the ones on which you center your main drives. When you get the women to your theatre they are pretty sure to bring the men folk along with them. And for this reason we would make the appeal directly to the woman element here.

And remember that the millionaires and the leaders of society who come to your theatre are few as compared with the other classes. This is a picture with which to put over a strictly popular appeal.

HERE you have an excellent title and one that should be used in big letters in all of your advertising. We would advise playing it even stronger than the name of the star, but we would use it so that the public would gather immediately what the title means.

For one of the first displays there could be an excellent effect achieved by using immediately at the top of the advertisement in, say, 24-point type, the words, "Are You Living on the Edge of (and then in large type) Vanity Pool," and under this, again in smaller type, the caution, "Don't Fall In."

If teaser campaigns go well with you, this will form an excellent one.

But we would not advise running a teaser campaign on this picture in the newspaper displays. If you can give a considerable volume of advertising to this in advance, we would rather touch on the interest in the story and on the noted players in the cast.

You don't need anything of the trick advertising here. It might only serve to mislead, while if you want to get over the heart appeal you ought to tell the real truth.

TO get back to the story: As soon as you mention the poor girl of the tenements a lot of people are going to jump at the sex stuff, and that's the reason why you should tell more about the production than you usually do—to let the public see what sort of a story it really is.

Now suppose you have used the general lines that we have just suggested for one of your displays, or merely the title of the picture with the name of the star:

"She loved her husband, but sh loved the glory of society the mor She was willing to connive that h might be governor and she becom the first lady of the state, but it too the purity and the innocence and th self sacrifice of the girl of the ten ments to show her the gold in th dross of life and the happiness true devotion."

"He kissed her. He didn't mea it, but she thought it a promise marriage. Then came the truth— that he was married—but she mad a sacrifice for him until true lov stepped in and she hurried back t her home in the tenements where th real man came for her and led he into the life of ever happiness."

"There are three women in th story, none of them really bad, bu two of them trying to use each othe and the innocent girl of the ten ments for their own ends. Yet he purity won the dominant man an he straightened it all out, too late t save the life of one, but in time t bring happiness to the husband an wife and to himself—and the girl.

OF course, you are going to take ad vantage of the name of the star i putting over this picture. She is well know as an actress who came up from the botto very quickly—as one of the finds of th screen. In some of your advertising yo will find it to advantage to use striking pi tures of her, but where the space is avai able we would certainly mention the name of the five leading players in her support- Anna Nilsson, Franklyn Farnum, Mari Sais, Thomas Holding and Virginia Che ter. On another page we are giving yo some facts about these players for use i your newspaper stories.

You can achieve a splendid effect i

WOMAN APPEAL

Director Helps You Put This Picture Over with the Fair

ELSEWHERE we have suggested that you play up the woman appeal strong in advertising "Vanity Pool." There are three strong woman characters in this picture and it is from them that the chief part of your word of mouth advertising is coming.

You have another strong point in this picture by calling attention to the fact that it was directed by one of the most successful of all directors, and a woman, Ida May Park. "Broadway Love" and "The Grand Passion" are among the greatest of her recent successes.

At the left Thomas Holding as the ambitious husband, Anna Nilsson as the wife and Franklyn Farnum as the friend of the family. In the right Mary MacLaren as Mary Royal, her father and mother

bringing out the woman element in this picture by using pictures of the three leading women characters. In this case we would take scene pictures (and let us say that they are unusually good in this case) and block out the figure desired, running a picture of Miss MacLaren in her dress as a girl of the tenements in the center and one of Miss Sais and of Miss Nilsson on either side.

Then either draw in or use in type form captions under each picture, with the name of the player at the top, something in this order:

ANNA Q. NILSSON

As Carol Harper—She lives at the edge of Vanity Pool. She wanted her husband to be governor because of the position in society that it would give her

MARIN SAIS

As Diana Casper—She plotted to win the politician's support for the society woman's husband so that in turn she might win the man she sought.

MARY MACLAREN

As Mary Royal—She was only a girl of the tenements, but the innocence of her brought husband and wife to know true love and herself real happiness.

FURTHER benefit can be had of this all-star cast by using in the corners and at the sides of the advertisement pictures of the various players. Some theatres find this a most impressive style of advertising. Be careful in doing this not to get a messy effect, but make each one of the players stand out for themselves.

It is not often that you have such an opportunity and while this sort of advertising is not a good thing to follow regularly, it is mighty good once in awhile. Everyone of these players has a following in your community and you certainly will not be doing the most possible with the picture unless you take advantage of that fact.

One trouble with many exhibitors is that they have either not analyzed the drawing power of certain players or they merely pass up the knowledge that they have gained. It is only too true that in many cases the patrons know more about the players than do the managers of the theatre. You have, then, a right to bank on a certain knowledge of the artists. We are generally opposed to the use of a series of names in a display, but this is a case where every name will be read with interest, and the effect upon the reader will be to convince him that this is a picture that he cannot afford to miss.

Leave out the adjectives. The names will do the biggest share of the work.

WE would carry this element of the picture still further and make some showing on it in the lobby. You are provided with large pictures of Miss MacLaren which can be used, and you can doubtless obtain pictures of the other players, but if you cannot there are scene pictures in two sizes, and these admirably picture all of the players.

Go to a little trouble here and make a different sort of display than you usually do. Instead of merely putting these pictures all together in the frame that you usually use, mount them on heavy cardboard and then have your artist put on them in letters large enough to attract attention the name of the player, at least, and better still, something about the character that each one plays in this picture. For instance, in connection with the newspaper advertising we have made some suggestions as to the lines for three of them.

In the scene pictures that we have reproduced in these pages we have shown all of the principal characters, with separate pictures of Misses MacLaren and Nilsson.

NOW under this matter use with each picture the words "In 'Vanity Pool.'" Now you may think that it is repetition to use this in poster after poster, but you are seeking to impress the public with the unusual quality of the cast, and this is the best way to do it.

By the simple use of the scene pictures or stills you can have a lobby display that will cause more comment than a dozen freak things that you might do.

You won't need to use "magnificent" or "wonderful," or any such expression. The people will stop and look at the pictures, they will read the captions and will "buy" the picture.

Referring back to advertising, if you can afford to have your cuts made and want to put on a real advance campaign on this picture there could be nothing better than to than to follow this same plan, using each of the characters separately in one column advertisements, with the captions as indicated below them, with the addition of the name of the theatre and the date.

Remember that here you have a story and a star PLUS the supporting cast.

TO GET BUSY WITH

Ample Material Afforded for a Lavish Campaign

FROM your nearest Universal exchange you can get a full line of material for the exploitation of this picture, including paper, advertising and scene cuts and two sizes of scene pictures, which will be found especially striking.

The paper includes two one sheets, one half sheet, two 3 sheets and one 6 sheet and one 24 sheet.

There is a set of black and white stills 8 x 10 and a set of gelatines 11 x 14 and a 22 x 28 picture of Mary MacLaren.

Advertising cuts come in one and two column sizes, there being two of the one columns. There are three scenes in one, two and three column sizes beside the star cut. All of these can be well employed in advertising of your own design.

MARY MacLAREN
IN IDA MAY PARK'S ALL-STAR PRODUCTION
The VANITY POOL
MARY MacLAREN
IN IDA MAY PARK'S ALL STAR PRODUCTION
VANITY POOL
MARY MAC LAREN
IDA MAY PARK'S ALL-STAR PRODUCTION
The VANITY POOL
FROM THE STORY by NALBRO BARTLEY in YOUNG'S MAGAZINE

At left and right are one sheets and in center the six-sheet

Use All of These Players If You Would Get Full Action

USE of the expression "All Star Cast" has been so abused that it is almost meaningless now unless you back up the statement. You have a notable array of players here, and we have already made some suggestions for taking advantage of them. But let us add here the warning not to use that "All Star Cast" expression and let it go at that.

In all of the exploitation be sure to give the names of these players, and if you can add a few lines about what they have done in the past you are going to get more people into your theatre. And the unusual part about these players is that you have an opportunity to appeal to the followers of various sorts of motion pictures with their presence here.

Now by making reference to the supporting players we do not mean that Miss MacLaren should be played down. Use an attractive picture of her in all your advertising, but that does not keep you from using the other matter too. Where you have an attractive title such as "Vanity Pool" you get the attention to your displays quickly and you won't have to worry so much about crowding up the display.

Miss MacLaren has had one of the most meteoric careers in the history of motion pictures and the story of it makes mighty good reading matter for the papers. Most of you remember that she was discovered by the celebrated woman director, Lois Weber, when she had the part of the maid in "Where Are My Children?" Miss Weber saw in her a real star and since then she has scored some big successes. Her most recent pictures were "Bread" and "A Model's Confession."

WE mentioned the appeal to lovers of various classes of motion pictures. Now watch it and use it.

Marin Sais, who has the part of the woman lobbyist, is best known for her serial work. She is one of the most daring actresses on the screen, and if you are in a section where serials are popular it will be well to feature her strong. Her last work of this sort was with Kalem in "Social Pirates."

If you have a serial night in your theatre use a special slide that night saying that Marin Sais is to be seen in support of Mary MacLaren in "Vanity Pool."

Franklyn Farnum has been a star in his own right in many pictures. He has a strong following in many sections of the country and the mere mention of his presence in the cast is going to bring a lot of his admirers. In this picture he is the man who sets things straight and wins the love of the girl of the tenements.

Thomas Holding will appeal to an entirely different element. He is an actor of the more dignified type. He is an Englishman and has had a long stage career and has appeared in motion pictures since the days of "Bella Donna." He is probably best known to the public as the leading man for Mme. Petrova, and that is probably the best way to feature him.

VIRGINIA CHESTER has been a favorite with motion picture followers since the days of the Bison 101 Ranch productions and was long considered one of the best riders among motion picture players. She has been with Pathe, Universal and Mena Films.

Anna Q. Nilsson has lately been featured by Metro in big pictures. She is one of the most beautiful women on the screen and undoubtedly has a big following in your community. In this picture she plays the part of the socially ambitious wife and wears some wonderful gowns. She came to this country from Sweden in 1907 and has been in motion pictures since 1911.

Frank Brownlee is one of the best known of character men or heavies. Recently he has been playing with Universal, but he made many friends in the old Ince-Triangle days when he appeared in many productions with the Ince stars. He has the part of the political boss in "Vanity Pool."

WE would strongly advise one newspaper story devoted to the supporting cast. We would a great deal rather use this than a story of the production, for the interest in the picture depends largely on the suspense of it, and when you give the plot away you to a certain extent weaken the appeal.

We have already referred to an advance advertising campaign that would put emphasis on each of the players mentioned, but if your newspaper is very liberal in the way of reading matter we would try to use a cut of a different player with each day's story.

WITH A SONG

Favorite Can Be Introduced Either During or Before Picture

DURING one of the scenes in "Vanity Pool" there is a phonograph seen playing and when it stops the title of the record is shown, "Love's Old Sweet Song."

It will naturally occur to the manager to introduce a phonograph here and play this selection. We wouldn't do that, because the stunt is becoming too old and tiresome. Instead of that have a good singer render the selection from the back of the stage and you will make a hit.

Better still if you have this selection rendered just before the feature. If you can have your stage banked with roses to give the garden effect it will be most attractive. Don't think that your audience won't "get" the point.

Simplicity of this twenty-four-sheet will attract attention. The head can be used as a cut out

Lobby Should Be Simple With Vanity Idea and Cast Featured

THERE is a chance for a novel lobby display on "Vanity Pool," either as a teaser in advance of the production or during its run. It is very simple and if you have sufficient space in your lobby it is likely to create a bunch of laughs and cause talk about the attraction.

Take a mirror and place it on a table, draping the sides or building it up with rocks so as to get the necessary height. Around this you can use potted plants or the plants themselves to form the rim, and if you can build this sufficiently strong to prevent leakage it would be well to put it in water. Above the whole display hang a sign, "Vanity Pool." Of course, the person looking into the "pool" simply sees a reflection of themselves.

The idea might be elaborated still further as an advance advertisement by using a series of mirrors in the lobby with the word "Vanity" painted on each one in white letters. It is an old saying that a woman cannot pass a mirror without looking into it.

IF your lobby is too crowded for this you can get a good effect by using a cut-out of the three-sheet, which shows a picture of Mary MacLaren standing beside a pool. Other cut-outs could be made from the twenty-four sheet.

There is a most attractive one-sheet which carries a large head of the star, and this would be attractive in any lobby, and if a couple of these were used with the scene pictures in the manner that we have suggested you will attract plenty of attention.

Don't get too much paper in the lobby on this production. Use it on the outside stands, but keep your lobby as simple as possible, and it will be all the more striking.

At night we would have the front of the theatre brilliantly illuminated with many colored lights, for this carries out the idea of gaiety, or, by allusion, vanity.

Music Cue Sheet for "Vanity Pool" by James C. Bradford

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2	At Screening	2/4 Allegro	Badinage—Herbert
2	2¼ D.	Box of Flowers Brought In	3/4 Tempo di Valse	Charming—Joyce
3	1½ T.	Mr. Royal Has Just Gone Upstairs	4/4 Moderato	Chasing Rainbows—Carroll
4	1½ D.	Mary Enters Room	3/4 Valse Lente	*Land of Romance—Herbert (Theme)
5	1½ T.	What a Lovely Way	2/4 Allegro	Buster—Gall (One Step)
			REEL II.	
6	2¼ T.	Miss Cooper Has Called	3/4 Tempo di Valse	Rosemary—Herbert
7	1½ D.	Steele Opens Door	4/4 Moderato	Told at Twilight—Huerter
8	2 D.	Mary Leaves Room	3/4 Valse Lente	*Land of Romance—Herbert (Theme)
9	1¾ T.	Jarvis Flint	4/4 March	A Frivolous Patrol—Gouble (Characteristic)
10	2½ T.	In Six Months	2/4 Agitato	Rustle of Spring—Sinding
			REEL III.	
11	2¼ D.	Auto Stops	4/4 Moderato	Love's Old Sweet Song—(Phonograph)
12	1¼ T.	Is That Mr. Steele?	2/4 Allegretto	Air De Ballet—Borch
13	1¾ T.	I Can Begin To Pay Back	3/4 Valse Lente	*Land of Romance—Herbert (Theme)
14	2¾ D.	Diana On Telephone	3/4 Tempo di Valse	Major and Minor—McKee
15	1¾ T.	While Mary Was	4/4 Moderato	Dramatic Tension—Borch
			REEL IV.	
16	3¼ T.	That Story Must Not Come Out	2/4 Allegretto	Hurry No. 33—Minot
17	1½ T.	I'm Going To Kill Story	3/4 Allegretto	Butterfly—Densmore
18	2½ D.	Father and Mother	4/4 Tempo di Marcia	Great Night for the Irish—Herbert
			REEL V.	
19	3 D.	Mary Enters House	3/4 Valse Lente	*Land of Romance—Herbert (Theme)
20	2½ D.	Politician Enters Houses	3/4 Andante	Andante Dramatic No. 15—Herbert
21	1½ T.	Mary Allowed Herself	3/4 Tempo di Valse	Oriental Nights—Grant
22	1½ T.	Do You Miss	4/4 Moderato	Jealous Moon—Zamecnik
23	3 T.	Harper Got Side-Tracked	4/4 Moderato	Adieu—Karganoff (Play to Action)
			REEL VI.	
24	D.	Drew and Mary	4/4 Moderato	*Jealous Moon—Zamecnik
25	1½ T.	For a Miserable Political Career	4/8 Lente	Erotik—Grieg
26	2½ D.	Mary Returns to Tenement	2/4 Andante	Russian Pansy—Langey
27	1½ T.	Why Did You Come Here?	4/4 Moderato	*Jealous Moon—Zamecnik
28	3 T.	You've Kept Me	3/4 Moderato Agitato	Appassionato No. 40—Borch
29	1½ T.	A Rival Newspaper	2/4 Andante	Romance—Karganoff
30	1½ T.	You Don't Know	4/4 Moderato	*Jealous Moon—Zamecnik

*Repeated Selections.

Additional Live News from the Producers

(Continued from page 3228)

Select Films Reopen Theatres

Houses in All Sections "Come Back" from Epidemic Darkness to Brightness of Select Stars —Denver Solid

ACCORDING to an announcement issued this week by Select Pictures Corporation, theatres in all sections of the country are reopening with Select pictures following the long epidemic period. Reports to the organization, it is declared, show that exhibitors who have followed this procedure have profited by it greatly, and others are following suit.

Select officials announce themselves as confident that the quality of Select films is responsible for the desire of so large a number of exhibitors to reopen their houses with the product.

In Detroit, Select asserts, three first-runs of Select subjects reopened three of that city's motion picture theatres: "The Forbidden City," at the Madison; "Mrs. Leffingwell's Boots," at the Adams, and "The Better Half," at the Washington. This left one downtown theatre in Detroit to reopen with the output of another company, Select declares.

Three Denver motion picture theatres reopened November 11 with Select Pictures. The American chose "Mrs. Leffingwell's Boots," while the Rivoli used the Select Special, "One Woman." Norma Talmadge's picture, "Her Only Way," was booked at the Ogden.

From the Buffalo Branch Manager S. S. Webster sends a list of re-openings in his territory in which Select pictures were chosen to bring the fans back into the playhouses from which they had been absent for four weeks. The Regent, in Rochester, opened with Norma Talmadge in "The Forbidden City." In Syracuse the Savoy theatre began with Clara Kimball Young in "The Claw," and the Eckel theatre, of that city, opened with Norma Talmadge in "The Forbidden City." The Avon theatre, Utica, showed Norma Talmadge in "The Safety Curtain." Proctor's theatre in Schenectady presented Alice Brady in "The Death Dance." The Regent theatre, Elmira, chose Marion Davies in "Cecilia of the Pink Roses," and in Binghamton, the Symphony theatre presented Constance Talmadge in "The Lesson."

From Chicago, Branch Manager Fred A. Aiken telegraphs that many of the theatres in his territory have re-opened with pictures showing Select stars. Among these are the Bijou Dream, Chicago's downtown Loop theatre, which had to close its run after playing Norma Talmadge in "The Forbidden City" for three days, and which, despite this fact, has opened the Bijou Dream with the same attraction for its second run of a full week. Messrs. Lubliner & Trinz have opened the doors of their new Pershing theatre, showing "The Forbidden City" as the opening attraction. Ascher Brothers, Lubliner & Trinz, and other theatres have all opened with Select Pictures, Mr. Aiken states.

Alice Brady, in a New and Hitherto Unpublished Pose. Her Select Pictures Are Very Popular

Other cities mentioned in the Select report as re-opening with Select Pictures are Milwaukee, Philadelphia, Pittsburgh, New Orleans and Kansas City.

R. R. Nehls of American Back to Chicago

General Manager R. R. Nehls of the American Film Company is back at the corporation's executive offices in Chicago after a month's trip to the Pacific Coast film country in general and the "Flying A" studios at Santa Barbara in particular. Mr. Nehls followed suit with other producers and decided to close up the "American" studio for five weeks. William Russell Production's activities and Margarita Fisher's company ceased operations at once. Being in the middle of a picture, so far unnamed, the Mary Miles Minter company continued until the termination of the task.

Paramount Has Changes at Kansas City

The Famous Players-Lasky Corporation has announced two changes in the managerial personnel of its Kansas City District, P. C. Wreath becoming manager of the Kansas City branch office and George W. Weeks of the St. Louis office.

Mr. Wreath, who has been branch manager at St. Louis for some time, returns to his old position at Kansas City which he occupied for several years.

Great Expectations for "Cleopatra" Production

Americans, victorious, are expected to be very free spenders in gratifying their longings for wholesome entertainment and pleasure. William Fox sees a reflection of this new spirit in a heavy demand for the Theda Bar production, "Cleopatra," and says that from all over the country requests are reaching the Fox Film Corporation for this film.

"The success of 'Cleopatra' since its release on the open market in August has been sensational," declared a Fox official, "and exhibitors figure that it is just the sort of big picture for the holidays.

"During the no-release period just ended 'Cleopatra' proved the salvation of a large number of motion picture theatres. Many booked it for a repeat engagement, and reported big profits.

"The tremendous drawing power of 'Cleopatra' was thrown into sharp relief during the influenza epidemic, when it overcame the reluctance of many people to enter a theatre because of the peril of infection."

Frank Lloyd Returns to California

Having completed another William Farnum production at a studio in New Jersey, Frank Lloyd, director of "Les Miserables," "Riders of the Purple Sage" and other Farnum pictures given to the film world by William Fox, has returned to Los Angeles.

Mr. Lloyd came East for the sole purpose of making this one picture with Mr. Farnum. He is accompanied on the trip West by his assistant, Scott Dunlap.

Elsie Ferguson, Artcraft Star, in a Sentimental Moment with her Leading Man in Her Most Recent Film

"Gas" Masks to Keep Influenza Away Were Much in Evidence in the Filming of the Harry Garson-Neilan Production Starring Blanche Sweet at the Head of Her Own Company. In the Cut on the Right Marshall Neilan Is Seen in the Foreground, Raising His Cap as a Signal for Action

Return Dates on Chaplin Said To Be $20,000

Twenty thousand dollars in contracts for return bookings on "Shoulder Arms" is said to be the record obtained without any selling effort by the First National Exhibitors' Circuit Exchange of New York on the second million dollar Chaplin comedy.

Other First National exchanges throughout the country report a phenomenal number of applications from exhibitors for return dates. In many instances, according to the managers, exhibitors have voluntarily offered to double and treble their rental prices on the comedy to continue its original run without interruption.

Exhibitors in small towns are said to be amazed at the manner in which "Shoulder Arms" is breaking house records for the duration of runs. Theatres that previously played attractions for two days as a maximum, because of limited population, are now said to be using the second Chaplin comedy distributed by First National for three and four days.

Harry Levey "Discovered" by Federal Employes

Harry Levey, manager of the Industrial Department of the Universal, was surprised on last Tuesday to receive a special delivery letter postmarked New York, simply addressed "The Griffith of Industrial Pictures, America."

Not another name or word appeared, except Uncle Sam's official cancellation stamp. Enclosed was an appreciative letter from a big firm for whom Mr. Levey had finished an industrial picture.

"A Fascinating Widower"

Julian Eltinge is launching the production of "A Fascinating Widower," the scenario of which is by June Mathis, at his own studio.

"A Fascinating Widower" is said to be the antithesis of "The Fascinating Widow," as the name suggests. Robert Thornby will probably direct the picture, and the cast will include Sylvia Ashton and Charles Butler.

Sweet Picture Comes Through

"Flu" Restrictions Did Not Deter Garson and Neilan Securing Last Big Scene of "The Unpardonable Sin"

DESPITE the stringent influenza restrictions placed by the health authorities at Los Angeles, Harry Garson and Marshall Neilan found a way out of the difficulty and succeeded in securing their last big scene of "The Unpardonable Sin," starring Blanche Sweet.

During the rage of the influenza epidemic no more than ten persons were allowed to appear in any one scene. This ruling was disastrous to the prompt completion of "The Unpardonable Sin," which still had several very big scenes to take.

By considerable wire pulling and eloquent persuasion, Mr. Garson succeeded in securing permission for Marshall Neilan to picturize the last big scene. But one policeman from every precinct in the city was present, and ten doctors with twenty-five nurses were deemed essential by the authorities.

And everybody had to wear a gas mask. Director Neilan had to give his directions by a wave of his cap instead of by the customary word of mouth. The army of nurses busied themselves in promiscuously shooting the official disinfectants among the big array of players.

Blanche Sweet mournfully declared that she had never before appeared in a production where one of the biggest scenes was produced under such weird circumstances.

Messrs. Garson and Neilan, after viewing the final results, enthusiastically declared that the big scene was remarkable, and made a fitting climax thoroughly in keeping with the high standard set by them throughout the entire production.

They immediately entrained for the east with the negative. A stop will be made at Washington to permit an official review of the feature, and then the New York public will be afforded many opportunities to witness "The Unpardonable Sin," as a long run is planned at one of the large legitimate theatres in the metropolis.

This eight-reel production shows Blanche Sweet in a dual role. The story opens in Los Angeles and the scene of action quickly moves to Belgium. It is described as a powerful melodrama of high calibre with a very pleasing and happy ending.

Walter Beery is cast as Colonel Klem, the German officer who imposes "Kultur" upon a helpless American girl. The distributing plan of "The Unpardonable Sin" has not yet been announced.

U. B. O. Contracts for Red Cross Films

A deal is announced by which the United Booking Offices, Vaudeville Circuit, will program the American Red Cross war work films in hundreds of theatres. This arrangement is dated to begin generally at once, and is due to the active interest of John Murdock, manager of the U. B. O.

Mr. Murdock and E. F. Albee of the U. B. O. have joined in co-operation with the American Red Cross Bureau of Pictures.

Martin Johnson and men of Owa Raha, of the Solomon Group. The Films are Handled by Robertson-Cole

Alla Nazimova is Declared to Have Done the Best Work of Her Motion Picture Career in the Nazimova Production Called "Eye for Eye." The Feature is Being Distributed by Metro Pictures

Vitagraph Has Eleven at Work

Eleven Major Companies Are Now Producing in East and West Studios for Vitagraph's Regular Schedule

WITH production about evenly divided between its eastern and western studios, Vitagraph now has eleven major companies at work on productions for its regular program, in addition to several companies working on short-reel subjects. The work is divided as follows:

Eastern studio—Alice Joyce company, Tom Terriss director; Harry T. Morey company, Paul Scardon director; Corinne Griffith company, Kenneth Webb director; Gladys Leslie Company, Joseph Gleason director; Francis X. Bushman and Beverly Bayne super-feature company, Henry-Houry director.

Western studio—Earle Williams company, James Young director; Bessie Love company, David Smith director; William Duncan serial company, William Duncan director; Antonio Moreno-Carol Holloway serial company, Paul Hurst director; Lawrence Semon "Big V" Special Comedy company, Lawrence Semon director; Montgomery and Rock "Big V" Special Comedy company, Gilbert Pratt director.

Six of these companies are engaged in the making of Blue Ribbon features, the Bushman and Bayne company is engaged in the production of a super-feature written by Albert E. Smith and Cyrus Townsend Brady, two are turning out serials and two are making comedy features.

Among the important productions under way at the eastern studio is that of "The Lion and the Mouse," in which Alice Joyce is featured.

Corinne Griffith is winding up work in "The Adventure Shop," an original story by "Bud" Fisher, creator of "Mutt and Jeff," who enters the ranks of screen drama writers with this play.

Gladys Leslie, who recently appeared in "The Mating," has completed "The Beloved Imposter" and has just begun work on another Blue Ribbon feature, which has the tentative title of "Beth." It is an original story by Lawrence McCloskey.

At the western studio of the Vitagraph Company Earle Williams is deep in the production of "The American Ace," of which he is co-author with H. H. Van Loan.

"Made in America" Will Be in Eight Reels

"Made in America," the eight-reel film production, soon to be released by the W. W. Hodkinson Corporation, is said to tell for the first time the complete story in pictures of how the victorious armies of America were trained.

In it a story of strong dramatic incident is declared to be blended with historic incident, so that the tout ensemble is a series of pictures replete with human interest. It is the story of the experience of three American boys who don the khaki as the result of the first draft.

Two of them, John and Jimmy Evers, are typical young Americans—eager and ready to serve their country. The other, Joe Nelson, who represents the slacker type, is one of the few who have the wrong viewpoint and hope to evade military service by resorting to subterfuge.

"Made in America" is being produced by Ashley Miller, with the co-operation of the Government through the Division of Films, and published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

"Retribution" Depicts Downfall of Kaiser

GEORGE EDWARDES-HALL, a director and scenario writer since the earliest days of the photoplay, is reappearing as the author and producer of "Retribution," a six-reel feature offering depicting the downfall of William Hohenzollern.

"Retribution" is said to have been under way for some time, and when the news of the downfall and abdication of the Kaiser came Mr. Hall reconstructed his script, and "Retribution" now reaches its climax with the flight of ex-Kaiser Wilhelm across the Dutch border to Maastrichten.

Care and expense, it is said, are not being spared to make "Retribution" historically correct in every detail.

Aside from presenting in spectacular form the events leading up to the collapse of the Kaiser's grandoise dream of being a world conqueror, "Retribution" tells a melodramatic story of an American girl's plucky fight against Hun trickery.

Mr. Hall, who wrote and directed "Retribution," came into prominence in the early days of the photoplay as director of King Baggot at the old Imp studios. There he produced Mr. Baggot's "Dr. Jekyll and Mr. Hyde" and others.

He wrote "War Brides," in which Alla Nazimova scored her first screen success; "The Lone Wolf," which won Bert Lytell to the films; "Babbling Tongues," "The Iron Hand," "The Fall of the Romanoffs," "The Soul of Broadway," "The Kreutzer Sonata" and many other screen successes.

The cast of "Retribution" includes John Mason, Victor Sutherland, Teft Johnson, Stanley Walpole, Donald Hall, Peggy Shaw, Eugenie Woodward, Helene Hart and some two hundred others.

"Retribution" is being made under the production supervision of George A. Rush and the photography is in the hands of Walter Blakely and Max Schneider.

Wallace Reid, Paramount Star

National Enlarges Studio for Walthall

The Hollywood studio of the National Film Corporation is to be enlarged and improved to take care of the Henry B. Walthall company, which is to start work shortly. The studio space is to be doubled and will occupy an entire block. A big outside stage is to be built, which is to be 175 by 100 feet, and will be 24 feet at the lowest point and 34 feet at the highest point.

A new administration building will be erected, which will contain executive offices, directors' room, scenario writers' room and office for the technical department. William Parsons, "Smiling Bill," president of the National Film, will have his offices and dressing room in the building. Twenty new dressing rooms will be erected for the Walthall organization.

Mr. Walthall will return to Los Angeles about December 1, when he will start work on his new picture, which will be the film version of a famous book, negotiations for the picture version of which are now in progress.

Billie Rhodes' next vehicle will be the screen version of "In Search of Arcady." The National Film Corporation has engaged John B. Clymer, who wrote "Poppies," "The Moth" and other screen plays, to prepare the scenario for Miss Rhodes.

"Too Fat to Fight" Stars Marines

Counting themselves fortunate in obtaining the co-operation of the United States Marine Corps, Rex Beach, as author of "Too Fat to Fight," and S. L. Rothapfel, who directed certain of the trench scenes, took full advantage of the aid offered them. The "soldiers of the sea" responded magnificently under the direction of Mr. Rothapfel, managing director of New York's Rialto and Rivoli theatres and himself a lieutenant of marines.

"Too Fat to Fight," in which Frank McIntyre is the featured player, is in no sense a war drama, but it is a patriotic story with trench scenes in it, and the background of battle is seldom out of the picture.

It was in connection with the trench episodes that the help of the Marine Corps was sought.

Harry Pilcer, Gaby Deslys' Dancing Partner, who Appears With Her in the Pathe Foreign-Made Picture "Infatuation"

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Hand of Vengeance" (Gaumont Serial)	Liberty Exchanges, Inc., New York City	Greater New York, Long Island, Northern New Jersey and Westchester County.
"The Hand of Vengeance" (Gaumont Serial)	C. W. Brill, Akron, O., distributing through Sterling Service of Cleveland	Northern Ohio.
"Stolen Orders" (William A. Brady)	Southwestern Film Corp., Dallas, Texas	Louisiana and Mississippi (also controls Texas, Oklahoma and Arkansas on this film).
Twelve Mutual Chaplains (Arrow acting for Lone Star Film)	Western Import Company, New York	Brazil.
Thirty-two single-reel Black Diamond comedies (Arrow)	Southeastern Pictures Corporation, Atlanta, Ga.	South.
"My Husband's Friend," "The Lust of the Ages," "Today" and "The Mad Lover" (Arrow acting as agent)	Southeastern Pictures Corporation, Atlanta, Ga.	Territory not stated.

Maciste Appears in a Serial

Giant Star of "Cabiria" and "The Warrior" Completes Twenty-Four Reel Serial—Harry Raver Has Rights

CONFIRMING Harry Raver's denial some time ago, in which he asserted that "Maciste," the D'Annunzio star of "Cabiria" and "The Warrior," had not been killed in action on the Alpine front, according to Associated Press reports, the announcement has been made that "the Douglas Fairbanks of Italy," as the New York *Times* describes the herculanean comedian, has just recently completed his third production, "The Liberator," a serial in twenty-four reels, and the picture is in Mr. Raver's hands ready for the North American market.

In August, 1917, the first scenes were taken, leaves of absence from war duty being obtained for "Maciste" and the male principals in the cast. Reverses at the front necessitated calling every available man back to service within a few weeks, and the work had to be abandoned.

Mr. Raver had sent over the story of "The Liberator," and he wanted to see the finished picture. Three times the production was given up as an impossible task. Each time Gabriele D'Annunzio used his influence in behalf of the producers, and the players were allowed to return to the studio at intervals until the production was completed.

Writing to Harry Raver concerning the difficulties, Carlo Sciamengo said: "We are keeping up a brave heart and hope to dispatch a positive of 'The Liberator' by the next boat. Italia Manzini lost her brave father and brother in the last engagement with the enemy. Bianca mourns a husband. Pastrone (the director of 'Cabiria,' 'The Warrior" and 'The Liberator,') returned from the front wounded, but courageously sat in his invalid chair and directed the last scenes. 'Maciste' has many times proved his valor, keeping up the morale of his regiment by his bravery and good cheer. Italy is proud of 'Maciste.'"

"The Liberator" will be distributed in America without delay. Harry Raver would not state under whose auspices the release would be made. A private showing of the picture was given the press on Thursday and Friday of this week.

Francis Ford Busy on the New Serial

Hiller and Wilk of the Longacre Building, New York, announce that Francis Ford is very busy on his new serial, "The Silent Mystery."

They declare that Mr. Ford gathered a large and well-known cast of players with him in a new brand of successful thrillers. Mr. Ford, in addition to assuming the direction, plays the male lead, with Mae Gaston and Rosemary Theby opposite.

"Upon the arrival of each new episode from the studio in California," said Mr. Wilk, "it reveals, in addition to many of the elements of popularity which have put Francis Ford among the leading serial stars and directors of the entire industry, an unlimited amount of thrilling stunts that have never been attempted before."

Lasky Outlines His Producing Activities

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation in charge of production, has outlined for MOTION PICTURE NEWS the future producing activities of that organization and announced productions to be expected from his department within the next few months. Among these new films are a number of subjects that have up to this time not been made public.

"At the Fifty-sixth street studio, Elsie Ferguson has started on a new Artcraft picture after an absence of several weeks. This photoplay, under the direction of Emile Chautard, is temporarily titled 'For Sale.' Marguerite Clark also returned to the studio and started on her Paramount Picture, 'Mrs. Wiggs of the Cabbage Patch,' under the direction of Hugh Ford.

"Douglas Fairbanks's picturization of Augustus Thomas's play, 'Arizona,' is already finished. Miss Ferguson has two vehicles completed. They are 'Under the Greenwood Tree,' an adaptation of Henry V. Esmond's comedy drama, and 'His Parisian Wife,' from a novel by Andrew Soutar. 'Captain Kidd, Jr., from Rida Johnson Young's comedy, it is expected, will be acclaimed as one of Mary Pickford's most delightful pictures.

"William S. Hart will next be seen in 'Branding Broadway.' Two additional Fred Stone subjects are also finished. They are 'Under the Top,' by John Emerson and Anita Loos, and 'Johnny Get Your Gun.' Caruso makes his screen debut in 'My Cousin,' his second Artcraft picture, The Splendid Romance,' also having been completed.

"Cecil B. De Mille has brought together an all-star cast in his Artcraft Special, 'The Squaw Man.' Following that, we have another De Mille production now being staged, 'Don't Change Your Husband. D. W. Griffith has completed his second and third Artcraft offerings. The first is 'The Greatest Thing in Life.

"In the Paramount series, John Barrymore is now at work on another comedy, 'Here Comes the Bride,' from the play by Max Marcin and Roy Atwell. He will next do a story by Maximilian Foster, 'Something to Do.' 'Good Gracious, Annabelle!' from the Clare Kummer play, with Billie Burke, has been finished and will follow 'The Make-Believe Wire,' released this week. Madame Cavalieri last week completed 'Two Brides,' by Alicia Ramsey, and we also have ready for release 'The Rose of Grenada,' which the operatic star made in Italy. Before 'Mrs. Wiggs of the Cabbage Patch,' Marguerite Clark has two Paramounts finished. They are 'Three Men and a Girl' and 'Little Miss Hoover.'

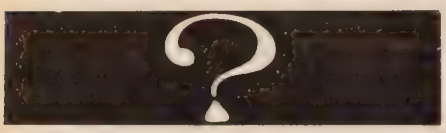
"Shirley Mason and Ernest Truex will soon be seen in their second John Emerson-Anita Loos production, 'Good-Bye, Bill!' which I might best endorse by saying that it is even better than 'Come On In.' We also have ready for the distribution department two Pauline Frederick films, 'Out of the Shadow,' from a story by E. W. Hornung, and 'Paid in Full.'

"We are equally well prepared in the matter of productions made by our West Coast Paramount stars. Ethel Clayton, whose 'Women's Weapons' will next be released, has completed three others, 'The Mystery Girl,' 'Maggie Pepper,' from Charles Klein's popular comedy-drama, and 'Vicky Van,' by Carolyn Wells. She is now making 'Private Pettigrew's Girl,' from Dana Burnett's *Saturday Evening Post* story.

"Dorothy Gish's second picture, 'The Hope Chest,' is ready for release at an early date. Lila Lee is ahead of the game by two productions, 'The Secret Garden,' by Frances Hodgson Burnett, and 'Puppy Love,' by Monte Katterjohn. Three Vivian Martin films are now ready for release and the scripts of three others are prepared. Those now ready are 'Mirandy Smiles,' 'Jane Goes a-Wooing' and 'You Never Saw Such a Girl.' Wallace Reid pictures now completed are 'Too Many Millions,' from Porter Emerson Browne's comedy; 'The Dub,' by Edgar Franklin,' and 'Alias Mike Moran,' from Frederick Orin Bartlett's sensational *Saturday Evening Post* story, 'Open Sesame.' Bryant Washburn, whose first Paramount picture, 'The Gypsy Trail,' is released this week, has finished two others, 'The Way of a Man with a Maid' and 'Venus in the East.'

"From the Thomas H. Ince studios we have Dorothy Dalton in 'Quicksand,' Charles Ray in 'String Beans' and 'The Girl Dodger,' and Enid Bennett in 'Fuss and Feathers' and 'Happy Though Married,' all completed.

"In our series of Paramount-Artcraft Specials, in addition to Maurice Tourneur's 'Sporting Life,' we have Thomas H. Ince's production of 'The False Faces,' starring Henry B. Walthall, and 'The Silver King,' with William Faversham, supported by Barbara Castleton, now awaiting release. The John Emerson-Anita Loos production, 'When the Boys Come Home,' has been started and we are planning six others for this great series to follow the pace set by 'The Hun Within' and 'Private Peat.'"



Holah Goes to Boston

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. announces the appointment to the Boston Exchange of A. M. Holah, formerly Cleveland manager, who is succeeded at Cleveland by H. E. Elder, formerly Eastern district manager of the General Film Company.

Nazimova, Star in Metro Pictures

Heffron Directs Desmond in "Deuce Duncan"

Thomas N. Heffron, who has directed "The Painted Lily," "Madame Sphinx," and "Tony America," has just finished his first Western picture, "Deuce Duncan," presenting William Desmond as the star, and it will be released by Triangle for the week of Nov. 24. It was written with scenario by George Hivey of Triangle's literary staff.

"Deuce Duncan" presents Desmond a a wild and reckless cowpuncher who fears neither God, man nor the devil. But he yields to the appeal of a little woman who is being persecuted by an escaped convict. Her gentle personality and soothing influence awaken his ardor and this wild bad man of the West is regenerated, as he turns his strength to good account, when in a man to man conflict he rescues the girl he loves from the villainy of her supposed brother. Then Ann is only too glad to permit Deuce to take her into his arms.

Luella Maxim is Ann, and Ed Brady, George Field and Joe Singleton are members of the supporting cast. B. H. Wales handles the camera.

Big Poster Demand on "Kaiser's Finish"

One half of the total quantity of posters ordered by A. Warner for the entire United States and Canada on "The Kaiser's Finish," has been requisitioned by the Emanee Film Company, 145 West Forty-fifth Street, New York, to meet exhibitor demands in New York City, New York state and northern New Jersey, the territories they are booking on the production.

With this order as an indication of a greater demand than was anticipated in the forecasts by Mr. Warner and his associates, the quantity has been trebled not only on posters but for window cards, press sheets and cuts and mats.

The exhibitor requests for advertising material are taken to indicate that they are planning extensive local campaigns to tie up the production and its title with the timeliness of the events it picturizes.

Earle Williams has Grace Darmond as Leading Woman in "The Man Who Wouldn't Tell," Vitagraph Blue Ribbon

Newspapers Boost Brady's "Little Women"

The newspapers of New York eulogized William A. Brady's picturization of "Little Women" during its engagement at the Strand theatre. The story, by Louise M. Alcott, had achieved such a tremendous circulation that the screen production attracted unusual attention.

"Little Women" was directed by Harley Knoles, and Anne Maxwell wrote the scenario. A few of the many favorable comments are as follows:

"William A. Brady has reached the top notch in photoplay achievement. 'Little Women' at the Strand is one of the most satisfactory pictures ever produced."—*Evening Sun.*

"The story is acted most sympathetically and the production created an impression that few motion pictures have done in a long time. So absorbed and responsive was yesterday's audience that the picture should draw full houses at every performance."—*Evening Telegram.*

"Admirers of the original 'Little Women' will find delight in the animated illustrations of the story—charming—spectators at the Strand seemed to respond with mirth and quick sympathy as gay scenes and grave were flashed before them."—*Times.*

New "B. B. Features"

B. B. Features is a new Arizona Corporation of which Howard Hickman is president and J. L. Frothingham of New York is treasurer.

Bessie Barriscale is called "The Big Boss" of the concern, and the features are being produced at the Robert Brunton Studios in Los Angeles, under Mr. Brunton's supervision.

Having a free hand in the selection of her vehicles, Miss Barriscale will go in for stories in lighter vein and her first offering under the B. B. Features banner will be a western comedy in which the star rollicks in cowboy regalia.

W. H. Hodkinson Corporation will release all B. B. Features through Pathe.

Patriotic Film Changes Its Title

William Fox Announces That "Why America Will Win" Becomes "Land of the Free" and Ready for Booking

"THE LAND OF THE FREE," a special production which not only shows the close of the Great War, but also, it is claimed, gives a vivid, moving epic of American heroism and sacrifice, is announced by the Fox Film Corporation as having been completed and now ready for bookings.

This picture, including the epochal events that occurred up to and through the signing of the armistice, is described as being one of extraordinary timeliness and authenticity, and affords exhibitors a unique opportunity to give their patrons a photodrama that pictures the closing chapters of the Allies' and America's triumph, including the capture of Sedan.

"The Land of the Free," it is stated, is based on "Why America Will Win," the William Fox photobiography of General John J. Pershing; but the revisions made in this picture have converted it into what is announced as the first picture that brings the war up to the minute.

With the announcement of these changes and additions, it is explained that in producing the original Pershing picture William Fox took care that it would be so arranged that important developments in the war situation could be satisfactorily met by revision of the film. Recognizing that the war was constantly changing conditions, and that the conflict might end at any moment, Mr. Fox prepared for any emergency. The result was that signing of the armistice found alterations already planned and new scenes prepared to bring the picture actually abreast of history.

"'The Land of the Free,'" said an official of the Fox Film Corporation yesterday, "is another example of the policy of 'Service First' which actuates everything planned by the William Fox organization. Many exhibitors had already contracted for 'Why America Will Win' and were preparing to show it.

By bringing the picture up to the second we are insuring to these exhibitors still larger profits. And, needless to add, it means more money for exhibitors who have not yet booked the picture, for "The Land of the Free" is the first photoplay that carries the war to the very end.

"Every detachment of troops that arrives here will be the object of great public demonstrations, and for many months parades and other marks of popular love and admiration will serve to keep Pershing's name and deeds fresh in the public mind. Pershing today is the idol of the American people, and his work will not fail to grip popular interest for many years."

Fannie Ward Looks Forward to Vacation

To a representative of MOTION PICTURE NEWS in Los Angeles Fannie Ward last week stated that she expects to visit New York shortly, and possibly Europe. Miss Ward said she is now making the final scenes in her last picture under her present contract with Pathe.

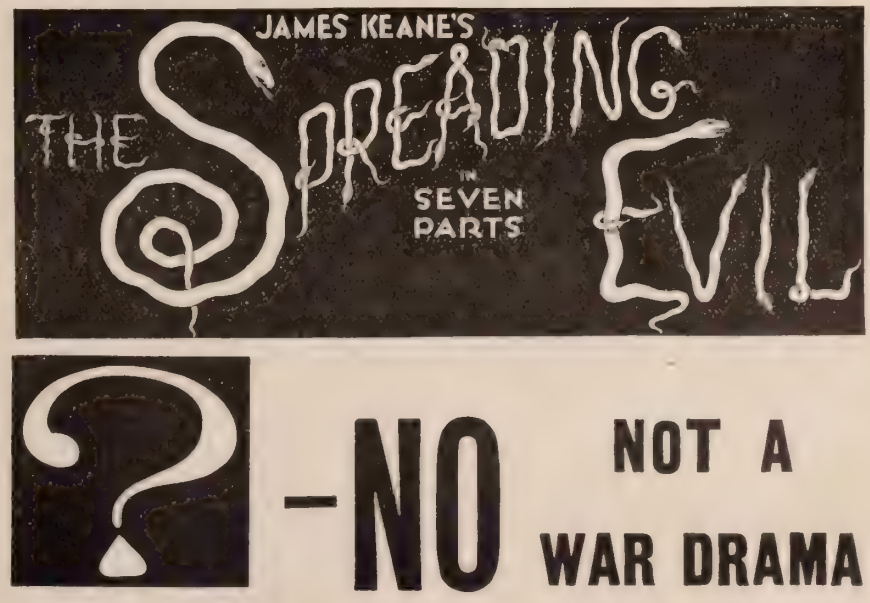
"As soon as the epidemic subsides, I expect to go there for a vacation," Miss Ward said, "and if possible visit Europe for a short time. If that is impossible, I will take a short vacation before taking up any new work for the screen with any company."

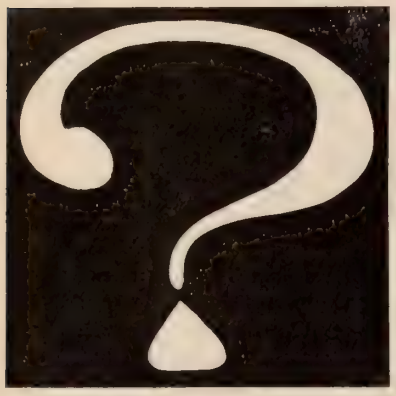
Miss Ward states the Pathe contract has not been renewed and that no plans have been made for the future. She very recently purchased a home in Los Angeles from former Mayor Hazard. This is located in the Wilshire district and consists of four acres.

Newman Branch Office

A branch sales office of the I. C. Newman Company of New York is being established at 4676 Hollywood Boulevard, Los Angeles, under the direction of Bertram Newman.

The company makes fire and smoke specialties exclusively for motion pictures.





—NO NOT A WAR DRAMA

Wright Aims to "Open" Mexico

Educational's Director to Lay Before Mexican Authorities Plan for Safeguarding American Film Rights —Leaves Soon

GEORGE D. WRIGHT, having completed assembling for the Educational Films Corporation his "Mexican Topicals," expects to return to Mexico next month to put before the Administration the draft of a law for the proper protection of American film products in the South country.

The importance of this step may be gauged from the fact that hitherto Mexico has been the customer of European film houses almost exclusively or else of duping thieves who stole the American product.

Mr. Wright says: "The only American stars who are at all well known in Mexico are Charley Chaplin and Pearl White, the former as a film comedian of world-wide vogue and the latter because the French Pathe, of which the American Pathe is a branch, distributes her releases. On the other hand, the names and histories of leading French and Italian stars are known to all Mexican fans. The reputation of the American films in Mexico has been ruined by the practice of duping.

"Most of the dupes come from Central America and Cuba. They often arrive ahead of the buyer of the authorized rights and cut the ground from under his feet. A rich banker told me he could not understand why Geraldine Farrar in 'Joan the Woman' should be great in the United States and rotten in Mexico. Of course, the Mexican version was a dupe, and the result is that 'Americans' down there are considered inferior to any of the European makes. Poor, inaccurate Spanish titling gives them a further black eye.

"I have already sounded out President Carranza's government as to what can be done to stop the illicit traffic. That government is willing to consider an arrangement with the National Association of the Motion Picture Industry whereby Mexican exchanges who buy from bona fide producers will be safeguarded. I have taken this up with representatives of the Association, and I hope to carry back with me to Mexico the draft of a law to abolish duping which shall be satisfactory to the Carranza government. If this can be done I predict for American features and shorter productions an era of unexampled prosperity in the southern republic."

Selig Polyscope Sells Mix Reissues

It was announced this week that Exclusive Features, Inc., of 126 West Forty-sixth street, New York, has bought outright all negatives of the Tom Mix comedy dramas formerly owned by Selig Polyscope Company.

It is expected by Exclusive Features, Inc., that the two-reel productions to be regularly released will prove very popular among exhibitors and fans.

In an announcement this week Exclusive Features said: "Tom Mix is the last of those picturesque riders of the range who formerly were a so necessary part of the atmosphere of the great West.

"Since civilization has reached out and set its hand on the open plains, the cowboy of tradition has gradually disappeared, or so changed his appearance that he is hardly recognized in the modern product of today. No longer is seen the picturesque chaps and the wide sombrero. No longer is it considered necessary to be able to outride the daring Arab or the famous Cossacks in order to dry-nurse a herd of cattle. Instead the more workaday overalls and the omnipresent flivver have usurped their place."

Additional Live Producers' News on Page 3276

Features---Current and Coming

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau) 5
Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
Nov. 25. All Night (Carmel Myers) 5
Dec. 2. Tongues of Flame (Walcamp) 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish) .....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special) .....
Oct. 13. Such a Little Pirate (Lila Lee) .....
Nov. 17. My Cousin (Enrico Caruso) .....
Nov. 17. The Make-Believe Wife (Billie Burke) .....
Nov. 17. Gypsy Trail (Bryant Washburn) ...
Nov. 24. Women's Weapons (Ethel Clayton)
Nov. 24. A Daughter of the Old South (P Frederick) .....
Nov. 24. Mirandy Smiles (Vivian Martin) ...

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford) .....
Nov. 10. Snobs (Moore) .....
Nov. 17. The Cheat .....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders"
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Nov. 24. Why I Would Not Marry?.....
Dec. 1. 18 to 45.....

FOX STANDARD PICTURES

Nov. 17. The Woman Who Gave (Evelyn Nesbit) .....
Dec. 1. The She Devil (Theda Bara) .....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. The Man Hunter (William Farnum).
Jan. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix).....
Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....
Jan. 26. Tuck and Pluck (George Walsh)....

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
Dec. 1. Virginia Pearson in "Buchanan's Wife".....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

COSMOFOTOFILM, INC.

I Believe .....6 D

AM. FEAT. FILM CORP.

Hearts of Love.....6 D

MAXWELL PRODUCTIONS

The Married Virgin.....7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 1. The Hell Cat (Geraldine Farrar)..
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —
(Louise Glaum)
Dec. 2. Goddess of Lost Lake (Glaum)..... —
(Douglass Natural Color)
Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.
Nov. 4. The Yellow Dog..... 6
Nov. 18. Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Oct. 7. Secret Strings (Olive Tell)..... 5
Nov. 18. His Bonded Wife (Emmy Wehlen) 5
Nov. 25. Five Thousand an Hour (Hale Hamilton) 5
Dec. 2. The Testing of Mildred Vane (May Allison) 5
Dec. 9. Hitting the High Spots (Bert Lytell) 5
Dec. 16. Sylvia on a Spree (Emmy Wehlen) 5
Dec. 23. The Poor Rich Man (Bushman and Bayne) 5
Dec. 30. Her Inspiration (May Allison)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman .....
The Million Dollar Dollies (Dolly Sisters), Emerald .....
Toys of Fate (Nazimova), Screen Classics, Inc. .....
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....
Eye for Eye (Nazimova).....
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....
Dec. 1. Infatuation (Gaby Deslys).....6 D

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. 17. Her Great Chance (Alice Brady)... 5
Dec. 1. The Road Through the Dark (Clara Kimball Young) 5

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Nov. 18. Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Nov. 17. Reckoning Day (Bella Bennett).... 5
Nov. 24. Deuce Duncan (William Desmond). 5
Dec. 1. Love's Pay Day (Rosemary Theby). 5
Dec. 8. The Silent Rider (Roy Stewart)..... 5
Dec. 15. Irish Eyes (Pauline Starke)..... 5
Dec. 22. Crown Jewels (Claire Anderson).... 5
Dec. 29. Wife or Country (Gloria Swanson).. 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 18. Kiss or Kill (Dean and Rawlinson). 5
Dec. 2. Vanity Pool (Mary MacLaren)..... 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 18. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 18. America's Answer .....
Nov. 25. The Grouch (Montagu Love).....
Dec. 1. The Sea Waif (Louise Huff with John Bowers) .....
Dec. 9. The Man of Bronze (Lewis S. Stone)
Dec. 16. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Sporting Life."
"Woman."
"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts
April—His Golden Romance (Twede Dan) 2 parts
May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts
Nov. — Camouflage (Twede Dan).....2 parts
Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent Releases on page 3248)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 17. Why Movies Move.
Nov. 24. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 17. Fiji Does Its Bit.
Nov. 24. Fire Walkers at Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 24. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 17. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express.....
Nov. 17. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. 5,000 Miles on a Gallon of Gas.....
Dec. 22. Hitting the Hight Spots.....

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES

(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES

(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
Kiddies of No Man's Land.....1 Patr.
The Helping Hand of Sicily.....1 Patr.
Rebuilding Broken Lives.....1 Patr.
First Aid on the Piave.....1 Patr.
Victorious Serbia .....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C
How She Hated Men (Lillian Vera-Eddie Boulden) .....1 C
The Camouflaged Baby (Lillian Vera-Bouldon) .....1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden) .....1 C
Hooverizing (Lillian Vera-Eddie Boulden)...1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES

To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES

Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday

Official War Review released every Monday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES

One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....

Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, Brotosh West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Nov. 24. Sumatra .....
Dec. 1. Java .....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each

Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillon, Peggy Shaner

June 2. Thirteenth Episode, Enemy Aliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)

(Serial) Two and three reels each

(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode. The Silver Book.
Nov. 10. Thirteenth Episode, Third and Last Warning.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)

(Serial, Two Reels Each)

Leah Baird, Sheldon Lewis, Charles Hutchison.

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the Huns.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

L-KO COMEDIES

Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).

NESTOR COMEDIES

(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D

UNIVERSAL ANIMATED WEEKLY

Released Every Wednesday

UNIVERSAL SCREEN MAGAZINE

Released Every Monday

UNIVERSAL CURRENT EVENTS

Released Every Saturday

LYONS-MORAN STAR COMEDIES

(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? .....
Nov. 25. Maid Wanted .....
Dec. 2. Guilty .....

SERIALS

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS

(Two Reels Each)

Nov. 25. First Episode (The Big Tent).
Dec. 2. Second Episode (The Giant's Leap).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).
Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)

(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 3246)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

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Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Gain Knowledge

THE following letter was sent in to Motion Picture News by one of the operators from the Province of Alberta, Canada, with the request that he be sent a copy of any of the transactions of the Society of Motion Picture Engineers which are available. These have been sent.

We might state here that following each meeting of the Society, Motion Picture News publishes in its Projection Department the various papers which have been presented at the meeting for the benefit of the operators and theatre managers, all of whom can benefit greatly by carefully reading them.

The letter is as follows:

GOVERNMENT OF THE PROVINCE OF ALBERTA
DEPARTMENT OF THE PROVINCIAL SECRETARY
OFFICE OF THE
CHIEF CENSOR MOVING PICTURES
EDMONTON.

DEAR SIR:

In view of the present scarcity of competent projectionists, and of the necessity of filling vacancies with inexperienced men, the Alberta Censorship Board has deemed it advisable to classify all motion picture operators throughout the Province.

A new set of examination questions has been compiled which covers the most practical phase of the profession as it stands today. It is the aim of the Board of Censors to improve the standard of motion picture projection as much as possible, and to elevate the industry generally with a view to giving it the position before the public to which it rightly belongs.

It is realized, however, that the point from which this must begin is the operating room; and the deciding factor is the operator, or projectionist. You are, therefore, urged to improve your present knowledge of the work by a careful study of the latest findings and standards of the New York Society of Motion Picture Engineers, as well as kindred publications connected with the industry, and to prepare yourself for a classification examination in January, 1919.

Motion picture machine operators in the Province of Alberta will be classed as first, second or third; and those holding third class licenses will not be allowed to operate in cities.

Your obedient servant,

HOWARD DOUGLAS,
Chief Censor.

RALPH R. KIEFER, ESQ.,
Alliance, Alta.

It will not be amiss to call attention of the entire trade to the fact that the Transactions of the Society of Motion Picture Engineers contains detailed technical data which cannot be had from any other source, and that this data is of the utmost importance to every man interested or connected in any way with the problems which surround the proper projection of motion pictures.

Any one wishing the latest transactions may receive them by writing to Mr. A. S. Cory, Technical Editor of Motion Picture News, and send in with his letter 25 cents (which goes to the Society).

It is indeed pleasing to note the growing interest which is being shown in the activities of the Society of Motion Picture Engineers. You may remember that this organization was started on July 24, 1916, at a meeting called in Washington, D. C., by C. Francis Jenkins.

Since that time it has grown till we now have a membership of sixty active men from every line of endeavor which help Motion Pictures to prosper—Electrical—Optical—Mechanical and Theoretical—all working for a better, bigger, broader, healthier Motion Picture industry.

This letter merely points toward the fact that the work which is being done is appreciated. Here is an official of the Canadian Government sending out a leter to all operators and theatre men in his province telling them that they should obtain a copy of the transactions of the Society, in order that those who put the picture on the screen may prepare themselves to pass an examination and qualify as operators worthy of holding down responsible positions.

The classification of operators according to their ability to produce results and in accordance with their actual technical knowledge has been advocated strongly by Motion Picture News in the past. It is the only way in which we may hope to ever have a differentiation between the operator who deserves no more dignified title and the projectionist, as the real men in the line are so rightly called by Mr. Richardson.

Not only does the Society of Motion Picture Engineers aim to help these men improve their knowledge, but likewise does Motion Picture News through its Projection Department under Mr. Cory aim to assist all those men in our industry who wish to help themselves.

We are here to answer all the questions you can fire at us. Mr. Cory is at liberty to use all the space which is necessary in any issue of the News in answering your questions, therefore come in and flood us with inquiries. Your names and initials will be entirely eliminated in the News in answering your questions if you wish. Try to ask some practical questoin you think Mr. Cory can't answer. I would like to see you stick him.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

Edited by ALFRED S. CORY

The Conservation of Projection Apparatus

THE war situation and activities of the past year have resulted in attention being directed to the conservation of resources in many directions, and in the motion picture industry the question of economy in electrical power and various accessory commodities has been investigated, with the result that numerous articles have been published on the subject.

In the field of motion picture projection great changes have occurred within the past two years, and it is a conservative statement that at least fifty per cent of the men engaged in projecting pictures two years ago are now with the colors or in some other branch of industry. Information collected throughout the United States by Motion Picture News would, indeed, make it appear that even a higher percentage of former operators than that mentioned above are now following some other occupation.

It is reasonable, therefore, to infer that a high percentage of the projection machines and accessory appliances throughout the country are now in the hands of new operators, and also that a large number of these newcomers in the field of motion picture projection are comparatively inexperienced in the manipulation and maintenance of projection apparatus, but it must be assumed, in justice to these men, that they are anxious to master projection in all its details, and that the majority of them will study hard to that end.

Under the circumstances it devolves upon the Projection Department to give sympathetic attention to the requirements of all elementary students of motion picture projection, and to bring before them suggestions and instructions covering the fundamentally important requirements for the successful projection of pictures and the maintenance of their apparatus, which requires us sometimes to retrace our steps, and to dwell upon matters which, while very elementary to experienced projectionists, and to our older readers, are entirely new to recently fledged operators.

While the conservation of electrical power and of cine film, as used in motion picture theatres, has been dwelt upon at considerable length of late, there does not seem to have been much attention devoted to the care and conservation of projection machinery, in spite of the fact that the large number of inexperienced men now practicing as operators must require some preliminary advice and instruction in the proper care of such appliances.

In the engine-room of a factory or steamship, or in the dynamo-room of a power-house, the greatest care is exercised in keeping the ponderous machinery in perfect condition and immaculately clean, because it is well appreciated that the full efficiency and proper performance of the apparatus cannot be otherwise maintained. But in motion picture projection, where a delicate mechanism is employed containing adjustments of the order of one ten-thousandth of an inch in fineness, it seems to be the opinion of many operators, if they ever think of the matter at all, that the projector mechanism should continue to delivery first class screen results, and give no trouble in operation, in return for a complete lack of care and attention.

Thus it occurs that breakdowns occasionally interrupt a performance; screen results are in some instances miserable; and an excessive and unnecessary amount of money has constantly to be spent upon repair parts, whereas, none of these contingencies would arise if each operator gave five minutes of careful and intelligent attention to each of his projector mechanisms each day.

It has been found by the repair department of the Nicholas Power Company that as high as 90 per cent of the Cameragraph mechanisms turned in at their factory for repairs have been incapacitated for use by accumulations of dirt, or by the failure of the operator to lubricate them properly; some mechanisms, in fact, not having been lubricated at all. The failure to clean the projector mechanism each day, including a thorough, over-all cleaning at least once each week, is not only on the part of the novices in motion picture projection, but some of the best known operators in large cities habitually allow their projectors to remain in a disgracefully dirty condition. On the other hand, there are, of course, theatres where great pride is taken in the projector installation, and where the operating-room and its appliances are maintained in immaculate condition at all times.

As it remains, however, a stubborn and indisputable fact that numerous operators and especially newcomers in this line of endeavor, are prone to neglect the proper daily care of the mechanism, we would like on the present occasion to lay all possible emphasis on the fact that a high-class, consistent performance, free from interruptions and annoying breakdowns, cannot be expected from a projector mechanism unless it is kept scrupulously clean, and properly lubricated in all its running parts.

In the case of the motion picture projector mechanism the questions of cleanliness and lubrication are closely allied, since the manner in which the mechanism is lubricated, or oiled, has a direct influence upon the amount of dirt which will collect upon the mechanism when it is in operation.

As previously stated, many operators expect their projectors to consistently maintain a good performance without any attention or oiling at all, but when we have the other extreme—the operator who oils his projector as if it were a locomotive, and pours quarts of oil upon its defenseless head, where a few drops only are required.

The intermittent movement of a projecting mechanism consists of delicate and accurately constructed members, which operate at high speed and perform a heavy task, and this movement should therefore be provided with a never failing supply of lubricant. This is facilitated in every modern projector by enclosing the intermittent movement in a metal casing, which latter is intended to serve as an oil reservoir. Every user of a modern projecting mechanism should, therefore, see to it that a sufficient amount of suitable lubricant is at all times contained in the intermittent casing, to insure that the intermittent movement is always properly lubricated, and not runnng dry, as a dry and bound-up intermittent is a prolific cause of breakdowns in projector mechanisms, and is entirely chargeable to the negligence of the operator. A somewhat heavier oil is required by the intermittent movement that is desirable for the general oiling of a projector, and every maker of motion picture projection machines can supply a suitable lubricant for this purpose, or will be glad to advise any user of a machine as to what is a suitable grade of oil to use.

While the intermittent movement of a projector is provided with a reservoir for holding a quantity of lubricant, this is not the case with the other bearings of the mechanism, and the procedure of oiling the numerous other revolving members must, accordingly, be different from that followed in lubricating the intermittent. In going over a projector with the oil-can it is the common and indifferent practice of too many operators to supply each oil-hole with a copious flood of oil, whereas, most every bearing on a projection machine will function perfectly if supplied with just one or two drops of the proper grade of oil, applied at least once each day. When the lubricant is supplied in just the right quantity it is retained by the bearings and utilized in facilitating the easy operation of the rotating parts, but when the bearings and mechanism frame are flooded by injudicious use of the oil-can, the surplus oil runs down and spreads itself over the mechanism, and all of its component parts, and then becomes the resting place for countless particles of floating dust, as well as for myriads of chunks of dirt and fragments of celluloid thrown off by the film in its rapid passage through the projector.

If, as is all too frequently the case, this accumulated dirt and grit is permitted to accumulate upon the projector mechanism, and to remain thereon, the moving parts of the machine are of course subjected to its abrasive influence, and are soon worn out

—the result being the failure of the machine to perform its work, and the necessity of costly repairs.

Though it is seen, for the above reasons, to be highly undesirable to use oil to excess in lubricating a projecting machine, the cardinal mistake is neglect on the part of the operator to thoroughly clean the mechanism each day, because the grit and dirt collected by superfluous oil does more harm to the mechanism than the mere existence of the oil.

It frequently takes a factory mechanic more time to remove the gum and grit from a mechanism sent in for repairs than it takes to actually execute the required repairs, and, in fact, the majority of mechanisms turned in to the repair shops are in a disgracefully dirty condition which is usually the origin and main cause of the trouble encountered in their operation. Indeed, the average operator struggles *hours* each day in combating troubles which could be entirely eliminated by a few *minutes* spent daily in oiling and cleaning, and it cannot be denied that a properly cared for mechanism presents a much neater appearance, and is far easier running, than one which receives this attention only occasionally, or perhaps not at all.

In the cleaning of projector mechanisms kerosene is a valuable ally of the operator, and in addition to his cans of proper lubricant for the intermittent and the mechanism in general, the operator should have handy a supply of kerosene and an oil-can for applying the same to the various bearings. By washing out the bearings and running parts at least once a week with kerosene, the life and smooth running of the mechanism is promoted, and there is no better way of cleaning up a badly fouled head than to remove the lenses and immerse the same in a pail full of kerosene, operating the mechanism to insure that the cleaning liquid penetrates to all bearings, and washing off the scum and dirt collecting on all parts of the mechanism and frame. After such treatment the mechanism should be wiped free from all surplus kerosene, inside and out, and then lubricated in the proper manner for use.

Such drastic methods will be seldom necessary, however, if the machine is properly (*sparingly*) oiled each day, and also gone over with a cloth to remove surplus oil and the inevitable daily accumulation of dust. When this is conscientiously done by the operator, no large accumulation of dirt and gummed up matter has any chance to accumulate, and hence the machine troubles due to these causes, which are the principal causes of projector trouble, are removed; the result being increased life of the machine, better screen results, and greatly lessened effort in the use of the projector.

Picture Moves Sideways

Mr. S. T. Stanley, Darlington, S. C., inquires: "When the picture moves from side to side on the screen and the sprocket is in good condition, the tension springs tight, and the rollers good, what causes this sideways movement of the picture on the screen?"

Reply: If the correspondent had given us further particulars as to the type of projector used, and the character of the sidewise movement of the picture on the screen, we could advise with more certainty as to the exact cause of the trouble.

The movement of the correspondent's picture from side to side on the screen is, however, very likely due to:

(1) Excessive end-play of intermittent sprocket,

or:

(2) Swaying of the machine, due to same not being anchored firmly enough to floor of projection room.

To ascertain if excessive end-play exists in the intermittent sprocket, set the movement on lock and grasp the sprocket between thumb and forefinger. Then attempt to move the sprocket sideways, first to one side and then to the other. If the intermittent sprocket can be shifted sideways to any very noticeable extent it is evident that there is end-play, and that the sprocket can, therefore, shift back and forth laterally during the operation of the machine, thus causing a magnified sideways motion of the projected picture upon the screen.

Should end-play be found in the intermittent sprocket, this may be removed in the manner directed by the makers of the projector (*correspondent does not mention make of his machine, hence further particulars are not given*); but in eliminating the end play from the intermittent spindle, or from any other spindle on a projector mechanism, the operation should not be carried to the extreme of removing all play and making the shoulders on the spindle bind against the bearings, as this would cause the machine to run hard, and might also result in undue wear of the parts in question.

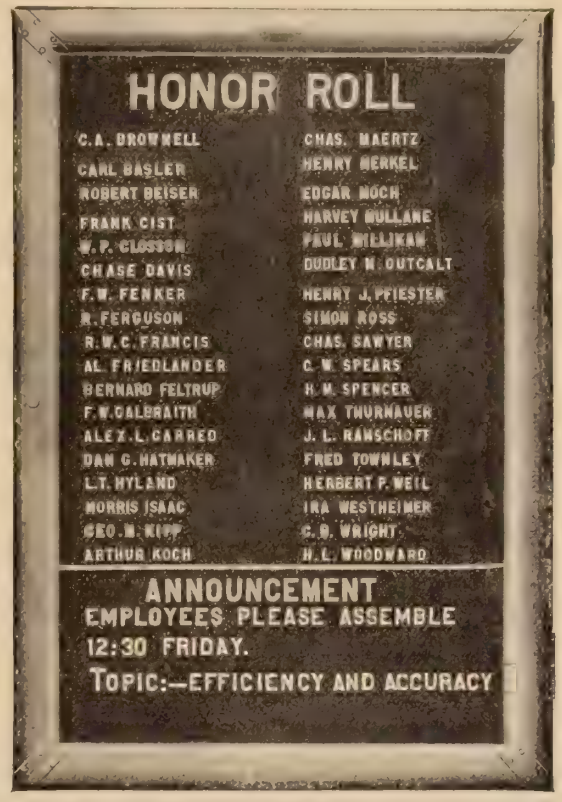
Considering next the case when a projector is not firmly anchored to the floor of the projection room, or when the floor of the room is flimsy and liable to vibration, the projected picture will then sway on the screen in concert with any swaying or vibration of the projector, and by reason of the screen being a considerable distance away the movement at the screen will be much greater than it is at the projector.

In the case of a hand driven projector which is not properly secured to the floor, the machine will sway periodically with each turn of the crank, as may be readily noted by the projectionist. Whether this is the cause of the correspondent's trouble is merely a matter of conjecture, however, as he has neglected to state how his machine is driven.

Newman Co. Introduce Honor Roll Tablet

AN Honor Roll is a fitting remembrance for the men who are serving under the flag, making a permanent record of appreciation, and the Newman Mfg. Co., Cincinnati, Ohio, are manufacturing an Honor Roll Tablet which consists of a grooved black board covered with cloth and white enameled finished letters with prongs which fit into the grooves.

The removable letters are made in five sizes, namely ¼ inch,



Newman Honor Roll Tablet

½ inch, ¾ inch, 1 inch and 1½ inch. Any additional names can be applied to the board by quickly inserting the letters into the grooves.

The tablet, shown in the accompany illustration, is made with a glass covered framed door, finished to suit the surroundings, and the Newman Company advise that many industrial plants, schools, churches and theatres have installed these tablets.

An Opportunity

THE attention of persons experienced in the motion picture supply business, who may be desirous of forming a new connection, with prospects of steady advancement, is directed to the advertisement of the Lucas Theatre Supply Co., of Atlanta, Ga., which appears in this issue.

Those who can demonstrate that they possess the requirements outlined in the Lucas Company's advertisement, should communicate with Mr. Harry K. Lucas, without delay.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
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Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

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WHY AND BECAUSE

WHY do you find all makes of machines in the second hand shops EXCEPT SIMPLEX?

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BECAUSE the makers of the SIMPLEX consider quality a better asset than quantity. No material short of the best regardless of price can enter into its construction, hence repair bills are almost unknown. For further information address

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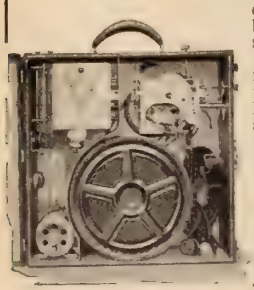
Ask us about our motor equipment for power 6A and 6B

PERFECTED PROJECTION

PERFECTED Projection plus portability—that's the DeVry Portable Motion Picture Projector. Entirely self-contained, weighs but 20 lbs., takes standard size reels and film and projects a 12 ft. picture at any throw up to 80 ft.

Equal in performance within its prescribed limitations to the best professional projector, yet so wonderfully light and compact that it can be carried with greater ease than the suit case it resembles.



Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-4

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

Wants to Be Cameraman

Mr. R. C. Bell, Charleston, S. C., writes as follows: "I am twenty-five years old and have been operating picture machines for the past five years; at the same time I have studied the technical end of projection. What chance would I have if I went to the West Coast to take up the profession of cameraman? How shall I proceed after having arrived there? If it is practicable, could I set to work to locate from this point? If so, how?"

In reply: It is the ambition of many a projectionist to eventually become a cameraman, and we are glad to encourage this aim because a well-trained, experienced projectionist brings to the work of cinematography an appreciation of many fine points in connection with its requirements which are not possessed by some cameramen who have been recruited from the ranks of the still photographers. Moreover, preliminary experience in projection gives the prospective cameraman a knowledge of cinematographic mechanisms, which are all fundamentally similar, and a familiarity with the physical characteristics of film.

In the case of the present correspondent, we think, however, that it would be a rash experiment for him to go to the West Coast prospecting for a cameraman's position, without having first gained a fair mastery of cinematography. There are already more cameramen in California than there are berths to be filled, and in the event of the correspondent's failure to connect with one of the producing organizations, he would probably find himself unable to fall back upon projecting as a means of support, on account of the thorough manner in which operators are organized in the large cities of the Golden States. As we do not, therefore, advise the correspondent to take the step he suggests, it is unnecessary to go into further detail on this phase of the matter, but we will point out what seems to us the most certain method of effecting the transition from projectionist to cameraman.

Although friendship has been the means of getting many a man his chance as assistant photographer in a studio, the majority of aspirants are not so fortunate, but the man who has mastered cinematography has a fighting chance with other cameramen in securing any position which may be open, his chances of connecting depending to a certain extent upon his ability, which he will at once have to demonstrate in the event of his being hired.

We think, accordingly, that projectionists, still photographers, and all others anxious to become movie cameramen, will be promoting their desires in the most direct and effective fashion, by securing a cine camera and film and devoting their spare time to familiarizing themselves with the operation of the camera and the actual exposure of negative film. Cameras of moderate price may be obtained, and are suitable for this experimental work, while many a now successful cinematographer constructed his first camera with his own hands.

New Floodlighting Booklet

X-Ray Floodlighting is the name of a new booklet recently published by the National X-Ray Reflector Company of Chicago.

This booklet explains at some length the important part flood lighting is playing in the winning of the war. Protection lighting as well as outdoor lighting for light work is being especially well cared for by the X-Ray projectors.

Several new silver mirrored reflectors for projectors and three new X-Ray projectors are featured in this bulletin. These additions make the X-Ray line of flood lighting units extremely comprehensive.

WANTED THE SERVICES

of a thoroughly experienced, reliable supply man—one with some selling ability and capable of handling correspondence. State age and experience and salary to start with. Excellent opportunity and bright future for right man. Only live wires need apply. Write quick.

LUCAS THEATRE SUPPLY CO. ATLANTA, GA.

Camera Laboratory — Picture Making — Studio Technique

Tinting and Toning of Eastman Positive Motion Picture Film

[*Latest instructions issued by the Eastman Kodak Co.*]

IN the production of motion picture film it is becoming more common to vary the color of the film either by toning or tinting or by a combination of the two processes. Toning consists in either wholly or partially replacing the silver image of the positive film by some colored compound, the clear portions or highlights of the image, consisting of plain gelatine, remaining unaffected and colorless. Tinting, on the other hand, consists of immersing the film in a solution of dye which colors the gelatine itself, causing the whole picture on the screen to have a veil of color over it.

PART I—TINTING

In "tinting" the following factors must be taken into consideration:

Nature of the Dye Employed

Dyes are chemically of two different types, acid and basic; so-called acid dyes are the alkali salts of organic acids, while the basic dyes are the chlorides, sulphates, etc., of organic bases.

For the tinting of film only "acid" dyes have been considered since it is not possible to make a complete selection from basic dyes alone, which would necessitate the use of acid and basic dyes in admixture—a procedure highly undesirable and in many cases impossible.

Any dye suitable for admixture with others to produce intermediate tints should possess the following properties:

A. The dye should be inert and not attack the gelatine or support. This is of fundamental importance as the gelatine coating of dyed film in many cases has a tendency to lose its flexibility, giving rise to what is known in the trade as "brittleness."

Several dyes when employed at a concentration of 1% attack gelatine readily at 70 degrees F. and vigorously at 80 degrees F., especially in presence of small amounts of acid, producing a marked softening and often partial dissolution of the film. The effect is roughly proportional to the concentration of the dye and to the temperature, and varies with each individual dye.

Experience has shown that the gelatine coating of film which has been softened in this way by the dye becomes "brittle" on subsequent projection.

The actual factors in the production of brittleness are:

1. The hydrolysing action of acid which in many cases is added to assist dyeing. In case a solid acid is employed the heat encountered during projection will greatly accelerate this hydrolysis.

2. The corrosive action of the dye itself. Dyes vary considerably in this respect according to their particular composition. So far, it has not been possible to make any general classification of dyes in this connection, though nitro compounds appear to be particularly corrosive in their action.

3. The presence of impurities in the dye. These take the form of excessive amounts of loading material such as sodium sulphate or chloride, or small traces of iron, the latter having a tendency to harden the film considerably.

In all the above cases, the physical nature of the gelatine is altered, whereby it loses its property of remaining resilient under normal conditions of temperature and humidity, resulting in "brittleness."

A suitable test as to whether a dye has any propensity to produce brittleness is to incubate a sample of film, half of which has been dyed, for about 48 hours at 212 degrees F. If any difference in brittleness is noticeable between the dyed and the undyed portions so treated after the film has been allowed to stand in the air for some time, the dye is unsuitable for tinting.

Apart from the above, most dyes when used at a concentration of 1% and at 80 defrees F. produce more or less softening of the gelatine, which may be prevented by:

(a) Use of only dilute solutions. Except in very special cases, a dye solution stronger than 0.5% is seldom required, the usual strength employed being about 0.2%, at which concentration softening is unusual.

(b) Use of a minimum amount of volatile acid in the dye-bath or omission of the same whenever possible.

(c) By working at temperatures not higher than 70 degrees F.

(d) By slight hardening of the film before dyeing and subsequent softening by glycerine, as described below:

B. The dye should not "bleed" to any considerable extent when the film is washed; in other words, the rate of removal of the dye should be slow and only a slight amount should wash out in a period of, say, five minutes.

In tinting, bleeding is of very considerable importance, since, during the periods between rinsing after dyeing and the placing of the film on the drying rack, any drops of water on the surface of the film become more or less saturated with dye, and these after drying remain as spots and irregular markings which are very apparent on the screen.

It is possible in some cases to modify this bleeding by an acid "stop bath," or by adding acid to the dye-bath; though it may be considered a general rule that the bleeding of a dye is a property peculiar to itself. In making a selection of dyes therefore, it is necessary to choose only those whose propensity for bleeding is a minimum.

C. The rate of dyeing should be only slightly affected by the addition of acid to the dye-bath, although most acid dyes are more or less sensitive to acid.

In case the rate of dyeing is appreciably affected by the addition of acid it is possible to take advantage of this fact since a much weaker dye solution may be employed to obtain a given tint, while an apparently exhausted bath may be revived by adding a small trace of acid.

Only a volatile acid such as acetic acid should be used since this will evaporate on drying, while the strength of the acid in the dye-bath should not exceed .05% or one part in 2,000, otherwise softening of the gelatine is liable to occur, especially if the temperature exceeds 70° F.

In the case of a bath containing a mixture of dyes, owing to the fact that acid affects some dyes more than others, as the dye-bath becomes exhausted and the acid content changes, the tint obtained will gradually change also. It is only possible therefore to use acid with any degree of certainty in the case of dye-baths containing a single dye.

D. The dyes should not fade on exposure to heat or light and should not be "dichroic" or change color on dilution.

Moreover, the wear and tear of the film should not be impaired in any way after dyeing, and even after incubating for 48 hours at 212 degrees F., afterwards allowing the film to humidify; no difference should be discernible between dyed and undyed film so treated.

E. The dye should not be affected by the acid fixing bath, since any fixing solution accidentally splashed thereon would destroy the dye immediately.

In view of the large number of tints required in commercial work, it is undesirable to keep a separate dye-powder for the preparation of each particular bath, but rather to prepare the same by admixture of three or more dyes. If three only are employed, mixing must be conducted with great precision in order to reproduce any given tint, but this difficulty is removed by the use of intermediate colors.

The following six standard dyes have been chosen as fulfilling

(*Continued on next page*)

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

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Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
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Frames, Easels,
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We manufacture the frames in various finishes which do not require polishing.

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BY THE
PEOPLE YOU WANT TO REACH

the above conditions as nearly as possible, and by suitably mixing solutions of these, almost any desired tint may be obtained.

Name Used in Formula	Commercial Name
Cine Red	Serichrome Blue R
" Scarlet	Crocein Scarlet MOO
" Orange	Orange A Concentrated
" Yellow	Niagara Fast Yellow
" Green	Ammaco Acid Green L
" Blue	Buffalo Fast Blue R

These dyes are obtainable from the National Aniline & Chemical Co., Inc., New York City.

The strength of the dyes may vary slightly from batch to batch, but this variation is usually so small as not to materially affect the nature of the tint obtained from any particular formula.

The Cine Blue dye appears much redder by artificial light than by daylight, especially before drying the film, as do all tints containing Cine Blue.

The following formulas are given merely for guidance and should be altered to suit individual requirements.

When matching any color view only by artificial light.

FORMULAS FOR TINTING AT 65 DEG. F.

Tint Number	Avoirdupois	Metric	Time of Tinting
1. Cine Red	8 ozs.	250 grams	
Acetic Acid (Glacial)	3½ ozs.	100 grams	
Water	50 gals.	200 liters	5 minutes
2. Cine Red	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
3. Cine Scarlet	8 ozs.	250 grams	
Acetic Acid (Glacial)	3½ ozs.	100 grams	
Water	50 gals.	200 liters	5 minutes
4. Cine Orange	8 ozs.	250 grams	
Acetic Acid (Glacial)	3½ ozs.	100 grams	
Water	50 gals.	200 liters	4 minutes
5. Cine Orange	1 lb.	500 grams	
Water	50 gals.	200 liters	10 minutes
6. Cine Yellow	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
7. Cine Yellow	4 ozs.	125 grams	
Cine Green	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
8. Cine Green	13 ozs.	400 grams	
Water	50 gals.	200 liters	10 minutes
9. Cine Green	8 ozs.	250 grams	
Cine Blue	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
10. Cine Blue	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
11. Cine Blue	4 ozs.	125 grams	
Water	50 gals.	200 liters	10 minutes
12. Cine Blue	8 ozs.	250 grams	
Cine Red	4 ozs.	125 grams	
Water	50 gals.	200 liters	10 minutes

Method of Mixing

Dissolve the solid eyes in as small an amount of hot water as possible, and filter through fine muslin. Pour hot water over any residue remaining, which should only be slight, in order to ensure thorough solution of the dye, and dilute the solution in the tank to the required volume at 65 degrees F.

Nature of Positive Film

Only good, snappy positive film may be successfully tinted, since tinting tends to reduce contrast.

The depth of the tint obtained depends on the following factors:

Nature and Strength of the Dye-bath

Except in special cases such as fire scenes, sunset and moonlight effects, and the like, it is very undesirable to employ strong tints, since apart from the displeasing effects and irritation to the

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CROMLOW FILM LABORATORIES
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220 WEST 42ND STREET
NEW YORK
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eye, the dyes produce a slight softening of the gelatine film when used at 80 degrees F. in 1% solution.

Should it be necessary to employ concentrated baths in summer, either cool the dye-bath or use a suitable hardener. This will be unnecessary if hardener is employed in the fixing bath after development, but otherwise if formalin (40%) be added to the dye-bath to the extent of 1 volume to 400 volumes of dye solution, no trouble will be encountered. During the winter months, when it is advisable to treat all film after developing and fixing, with glycerine, the latter may be incorporated with the dye-bath, thereby eliminating an extra operation. The strength of the glycerine should be 2%, or two volumes per one hundred volumes of dye solution. In most cases, however, the addition of glycerine considerably retards the rate of dyeing, so that in order to obtain the same degree of tinting within a period of ten minutes, the concentration of the dye-bath should be increased accordingly.

When delicate tints are employed, the effect is both to remove the contrasty black and white effect, and to add a touch of warmth to the black deposit of silver, even in cases where the highlights are insufficiently stained to be noticeable. The result in many cases is equal to that obtained by partial toning, for example, tint No. 11 gives the effect of a blue-black tone.

Temperature of Dye-bath

Although temperature has little effect on the rate of dyeing with the dyes recommended, when used without the addition of acid it is advisable in all cases to work at 65 to 70 degrees F. in order to produce uniform results and remove any danger of softening the film.

Time of Dyeing

In order to duplicate any particular tint with a given dye-bath the film may be dyed either by time or by inspection. Dyeing by time is reliable if the dye-bath does not contain acid, though if acid is present, in time the acidity decreases, causing a slowing down of the rate of dyeing so that it becomes necessary to judge the progress of dyeing by inspection.

If two or more tints of the same color are required, in order to reduce the number of individual dye-baths to a minimum, it is better to vary the time of dyeing rather than to vary the dilution of the bath, providing the time of dyeing for the lighter tint is not less than one minute, which time is considered a minimum for the production of uniform results and for complete control of the dyeing operations.

The time of dyeing also depends somewhat on the previous handling of the film. Film which has been fixed in a bath containing ordinary, or chrome, alum dyes more quickly than that treated with plain hypo and hardened with formalin.

It is probable, therefore, that small traces of alum are left in the film even after prolonged washing, which serve as a mordant for the dye.

Should the film for any reason be over-dyed, a small portion of the dye may be removed by washing for 10 to 15 minutes, though the nature of the dyes will permit only slight mistakes to be rectified in this manner.

Life of the Dye-baths

This averages about 40,000 feet per 50 gallons of dye-bath. The baths may be revived at intervals by the addition of more dye, though this procedure is uncertain and it is generally advisable to mix fresh solution.

The addition of a trace of acetic acid (1 part in 1000) will revive an apparently exhausted bath, though, as stated above, it is only advisable to do this in the case of baths containing a single dye.

Method of Procedure

Either the "drum" or "rack" method may be employed, and in either case after dyeing for ten minutes (*during which time the drum or rack should be agitated to ensure even dyeing and*

(*Continued on page* 3258)

Theatre Record Ledger System

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WANTED to buy or lease Motion Picture Theatre in New York City or suburbs. Box 65, M. P. News.

Tinting and Toning of Eastman Film

(*Continued from page 3259*)

prevent accumulation of air bubbles) the film should be given a thorough rinse in plain water.

Before drying films on racks it is advisable to set the rack at a slight angle for a few minutes, to enable the surplus water to drain off more readily through the perforations. If drums are used for drying it is advisable to remove the surplus water by whirling the drum previous to drying.

If uniform results are to be obtained, film should never be passed through the projector before either tinting or toning.

How to Obtain Intermediate Tints

The twelve tints above are given merely as examples; other tints may be readily obtained by making a trial with a small amount of solution on a short length of film, taking care to match the tint in artificial light and not by daylight, since any dye containing Cine Blue appears redder by artificial light than by daylight.

When matching think of the tint as being made up of one or more of the colors, red, yellow, and blue. Colors such as orange are made by mixing yellow and red, violet by mixing red and blue, and green by mixing yellow and blue. Browns are obtained by mixing all three colors, red, yellow, and blue.

When comparing any two particular tints, it is usual to say that one is redder, yellower or bluer than the other, and the two may therefore be matched accordingly.

Choice of Tint

Almost any tint, if delicate, may be employed with advantage, though for general use those ranging through pink, rose, orange, yellow, pale green and pale blue are to be recommended; others are for special purposes.

It is always desirable to obtain harmony in color, especially when combining tinting with toning, so that the combination is pleasing to the normal eye.

For local tinting and hand coloring, the above dyes are likewise satisfactory.

TROUBLES IN TINTING

Streaks and Uneven Coloring

Cause:

a. Grease on the film. Never project film before tinting.

b. Slight bleeding and insufficient squeegeeing when on the drying rack. Always carefully remove any surface moisture from the film with a damp chamois before drying.

(*Continued on page 3260*)

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Cue Sheets Latest Hits — Music — Musical Equipment

Importance of the Organ in Motion Picture Theatres

I HAVE said this and will repeat it that a successful musical interpretation is as necessary to a picture as good projection, and this cannot be denied. I also reiterate that music is the only means of providing suitable atmosphere and of enthusing the mute action of the motion drama with life. I would again emphasize that music means to the silent drama what the spoken word means to the legitimate stage.

Now that music for the film is an established factor, we will now deal with a phase of the matter which will enhance the musical interpretation of the screen. There is no question that the organ employed as a lone instrument is just as indispensable as an accompaniment to the orchestra. The lone organist is only a single person, an individual, and yet he has at his instant command the resources of a wonderful instrument with a great variety of stops and the true tones of every conceivable instrument employed in an orchestra. He can at a moment's glance portray sorrow, joy, tense dramatic emotion, agitation or any phase of emotion displayed by the characters on the screen.

As an orchestral accompaniment, I believe that there is no other instrument which can support the orchestra in a more artistic and effective manner than an organ. One of the main reasons why the organ is better than the piano as an accompaniment to the orchestra is that the organ has the power of sustaining tone indefinitely and is equipped with the so-called damper used for binding tones together and for furnishing harmonic background.

It is most natural that an organist playing with an orchestra must use discretion and common sense and must be extremely careful not to allow the tremendous volume of the organ to drown the orchestra. In most cases, organists are using the bass too loud and heavy. At times this will not be noticed by the player or even the leader, but a heavily predominating bass can easily be heard in the back of the theatre and hence an effective, well-rendered selection will be spoiled by the organist being careless in this respect. Many of the publishers are now including harmonic and organ parts with orchestrations, and the organists playing with orchestra should therefore not experience great difficulty in following the orchestras correctly.

Organ accompaniment for the orchestra demands more accuracy and more musical skill than any other instrument for the reason that the organ is situated so that it is not easily heard by the organist. Therefore, his technique must be clean and his harmony perfect, for unlike other instruments, the organ depends entirely upon sense of touch instead of sound. Inexperienced organists are sometimes inclined to play piano parts as written including variations and the parts of other instruments, or to express my opinion a little better, they are striving to be the whole show. The fact of the matter is, as previously mentioned, it takes good judgment and great care to correctly accompany an orchestra with the organ.

I have had the occasion at various times to observe organists at their work and in nearly every instance I have come to the conclusion that when exhibitors condemn the organ as a surplus, unnecessary instrument, it was in every case, the organists who created such an opinion. I therefore earnestly suggest that every exhibitor who has an organ irrespective of what the purpose, whether he employs it as a lone instrument or as an accompaniment to an orchestra, to see to it that the man manipulating it is capable of handling the instrument perfectly.

An organist who is a real master of the keyboard is master of every situation portrayed on the screen. He is the living interpreter of every shade of emotion registered by the silent players. He can express the sorrow of the life stories enacted through heart-rending melodies of the organ's great voice, or he can add life to a comedy film with an accompaniment which puts a spirit into the fun making of the screen comedians.

I hope that the above will sufficiently prove that the organ in the motion picture theatre is the best investment and one of the greatest assets to the exhibitor.

THE EDITOR.

Review of Latest Musical Compositions

1—"There's a Light in Your Eyes"—"There's Life in the Old Dog Yet"—"Some Day Waiting Will End"—The three song hits from Klaw & Erlanger's phenomenal Broadway Success, "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's, 41 E. 34th Street, New York.)

2—"If You Hear Them Calling Clancy, He's My Boy"—The new patriotic song hit. A natural overnight song hit! The title alone spells success. Now is the time to play it. A record smashing New York hit. (Chas. K. Harris, Columbia Theatre Bldg., New York.)

3—"Military Waltz," by Frederic Knight Logan. A clever waltz air of good old patriotic songs such as "Red, White and Blue," "Tenting Tonight," "Dixie," "When Johnny Comes Marching Home," "John Brown's Body," "Marching Through Georgia," etc. The only military waltz published. (Forster Music Pub. Inc., 736 S. Michigan Ave., Chicago, Ill.)

4—"Hindustan," fox trot. It's exactly what I predicted—a sensational hit on both coasts. There isn't a better fox trot published and you'll say so, too, once you play it. (Forster Music Pub. Inc.)

5—"We're Bound to Win With Boys Like You"—Great one step. On the reverse side you will find the "jazziest" of all "jazz" fox trots. "Pace Jam Making Time"—The whole world will tell you it's a "peach" of a peach this great double number for band or orchestra. (Kendis, Brockman Music Co., 145 W. 45th St., New York.)

6—"Bleeding Hearts." Musical geniuses are never judged by their brilliant works, but always by the simple, beautiful melody handed down to posterity. For example, Schuman's "Traumerie," Rubenstein's "Melody in F," Mendelssohn's "Spring Song" and later works such as "Hearts and Flowers" which of course all musicians know is really Czibulka's "Love and Roses." Mr. Sol. P. Levy, a musician of ability and reputation, has just finished a composition which those musicians who have tried it in manuscript form believe will be a future "Traumerie" or "Hearts and Flowers." The title of this composition is "Bleeding Hearts," a floral poem, and it is one of the simple, broad, beautiful melodies which however frequently repeated, seems to fascinate and charm the listening ear more and more. (Belwin, Inc.)

7—"Geo. M. Cohan's Historical Medley"—One step. Here's combination which always makes a big hit with the dances. Geo. M. Cohan's three favorites in a medley one step. The numbers which are really characteristic of our own Geo. M., full of Geo. M. Cohan "Yankee" pep. It introduces "Yankee Doodle Boy," "So Long Mary" and "Stand Up and Fight Like Hell." (Richmond, 147 W. 45th St., New York.)

8—"Arabian Nights"—The instantaneous international hit. Intermezzo one step. A very seductive Oriental melody for concert and dance. (T. B. Harms, 62 W. 45th St., N. Y.)

(Continued on next page)

Review of the Latest Musical Compositions

(*Continued from preceding page*)

9—"Comedy Allegro." It is oft times said that "a rose by any other name smells just as sweet," but a Comedy Allegro by any other name would not imply what is meant by this term. If our readers had been in the Strand Theatre and seen the presentation of Charlie Chaplin's latest picture, "Shoulder Arms," in the scene where he was chasing the Huns, and had heard the Symphony Orchestra playing "Comedy Allegro," they would then have realized that correct music for the film can and does interpret the actions depicted on the screen. (Published by Belwin, Inc., 701 Seventh Ave., New York.)

LATEST MUSIC CUES

"THE CAVELL CASE"

(Julia Arthur-Distributed by Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andante Sentimento), by Sol P. Levy

1—Theme (1 minute and 40 seconds), until—T: "It is twenty-five years ago."
2—"Birds and Butterflies" (Melodious Allegretto Intermezzo), by Sol. P. Levy (2 minutes), until—T: "Dusk of the following day."
3—"Pathetic Andante," by Vely (1 minute and 30 seconds), until—T: "And as Nurse Edith."
4—Continue to action (40 seconds), until—T: "Queen Elizabeth of Belgium."
5—Continue pp (45 seconds), until—T: "During a trip to England."
6—"Melody" (Moderato), by Friml (3 minutes and 15 seconds), until—T: "Through anxious weeks."
7—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "August 4, 1914."
8—Tacet (1 minute), until—T: "Mr. Brooks recognizes Edith."
9—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 10 seconds), until—T: "And then came the unmasking."
10—"Joyous Allegro," by Borch (1 minute and 30 seconds), until—T: "Answering humanity's clarion call."
11—"Fighting Tommies" (Patriotic English March), by Boulton (50 seconds), until—T: "And another farewell."
Note.—pp during interior scenes.
12—"Send Me Away With a Smile" (popular song), (2 minutes and 25 seconds), until—T: "The leaders of two might."
13—Tacet (15 seconds), until—T: "Again in Brussels."
14—"Berceuse" (4/4 Lento), by Karganoff (1 minute and 40 seconds), until—T: "Brussels falls."
15—Tacet. Small drum only to tempo of marching troops (25 seconds), until—T: "America's minister to Belgium."
16—Tacet (45 seconds), until—S: Riot in street.
17—Turbulence (1 minute and 50 seconds), until—T: "Pressing westward."
18—"Hurry No. 33," by Minot (50 seconds), until—T: "General von Bissing."
19—"Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 20 seconds), until—T: "When humanity called."
20—Theme (1 minute and 8 seconds), until—S: Soldiers shooting woman.
21—Tacet—just watch shots (30 seconds), until—T: "I am advised that."
22—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 25 seconds), until—T: "But withal constant is."

(Continued in next column)

(Continued from preceding column)

23—"Heart Throbs" (Moderato Reverie), by Arnold (3 minutes and 20 seconds), until—T: "Get that nurse out."
24—Continue ff (1 minute and 35 seconds), until—T: "Far into the dead hours."
25—"Sinister Theme," by Vely (2 minutes), until—T: "Governor General von Bissing."
26—"Orgies of the Spirits" (Characteristic Oriental Giocoso), by Iljinsky (1 minute and 5 seconds), until—S: Exterior of house.
27—Half Reel Hurry (for general use), by Levy (3 minutes and 30 seconds), until—T: "The deadly charged wire."
28—Continue pp (40 seconds), until—T: "But General von Bissing."
29—Theme (50 seconds), until—T: "And back in England."
30—Continue ff (1 minute and 30 seconds), until—T: "For ten long weeks."
31—"Melancolie" (3/4 Andante Moderato), by Granier (1 minute and 15 seconds), until—T: "Despite every precaution."
32—Continue ff (25 seconds), until—T: "The American Ambassador."
33—Continue to action (35 seconds), until—T: "The forces of humanity."
34—"Dramatic Recitative," by Levy (4 minutes and 55 seconds), until—T: "October 7, 1915."
35—Theme pp (1 minute and 50 seconds), until—T: "October 11, 1915."
36—Continue ff (2 minutes and 20 seconds), until—T: "Miss Cavell has already been sentenced."
37—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 5 seconds), until—T: "And thus while the Prussian beasts."
38—"Dramatic Agitato" (for dramatic subdued action), by Minot (3 minutes and 55 seconds), until—T: "At midnight, October 11."
39—Organ improvising to action with chimes effects (death scene), (2 minutes and 5 seconds), until—T: "We shall meet again."
40—"Nearer, My God, to Thee" (Sacred Song, Organ Solo), (30 seconds), until—T: "October 12, 1915."
41—Organ improvising pp (50 seconds), until—T: "Those who died for liberty."
Note.—"Watch shots."
42—Theme ff (25 seconds), until * * * * * END.

AT YOUR SERVICE!

¶ The Music Department of Motion Picture News is anxious to serve musicians and exhibitors in any way possible.

¶ *What can we do for you?*

Tinting and Toning of Film

(*Continued from page* 3258)

Sludge in the Dye-bath

This is due to the precipitation of the dye by small traces of alum or iron in the water supply. In many localities water is purified by adding alum, and only the smallest trace need be present to throw some of the dye out of solution.

Frothing of the Dye-bath

This occurs only when tinting on the drum with Cine Scarlet Cine Orange, and Cine Green, but no inconvenience will be caused if the drum is revolved slowly.

(*To be continued*)

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The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 1, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ANGEL CHILD (HODKINSON) CLIFFORD (SEPT. 9).....SEPT. 7
"Pleasing light entertainment in this picture."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT 7).OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."
Consensus—"General satisfaction."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH (OCT. 6).OCT 19
"Story above average but plot lacks body; intelligent handling."—M. P. News.

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."—M. P. News.
Exhibitor Comment—"Good picture but business was poor."
Consensus—"Excellent picture with good drawing power under normal conditions."

BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....OCT. 5
(Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."
Consensus—"Satisfactory propaganda film."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.

BONNIE ANNIE LAURIE (FOX) HYLAND (SEPT. 1).....SEPT. 28
"This will please although story is pathetic."—M. P. News.
Exhibitor Comment—"Did not please." "Did not even get film rental. This star is a loser." "Picture satisfactory." "Better than average program picture but epidemic has made accurate estimate of business impossible. Best work star has done yet."
Consensus—"A satisfactory picture but with no great drawing power."

BORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6)....OCT. 5
"A winner for those who favor melodramas."—M. P. News.

BORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6)...OCT. 12
"This picture will surely add to star's popularity."—M. P. News.

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2
(Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.

BRAZEN BEAUTY, THE (BLUEBIRD) DEAN (SEPT. 9)...SEPT. 21
"This is truly a splendid production."—M. P. News.
Exhibitor Comment—"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down Priscilla, there's a good girl."
Consensus—"Excellent production with big drawing possibilities if properly exploited."

BURDEN OF PROOF, THE (SELECT) DAVIES (SEPT. 9)..SEPT. 21
"A modernized 'Sardou's Diplomacy' of average value."—M. P. News.

BY HOOK OR CROOK (WORLD) BLACKWELL (SEPT. 16).SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News.

BY THE WORLD FORGOT (VITA) NOVA (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News.

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT. 19
(Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power."
Consensus—"Satisfactory production but theme has no great drawing power."

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23)..OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business."
Consensus—"A pleasing, entertaining picture with average drawing power."

DAUGHTER ANGELE (TRIANGLE) STARKE (AUG. 25)....SEPT. 7
"Just an average program picture with some good twists."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.

DIPLOMATIC MISSION, A (VITA) WILLIAMS (SEPT. 30)..OCT. 5
"A fast one with a zippy hop to it."—M. P. News.
Exhibitor Comment—"A big piece of cheese. No plot and no business puller."
Consensus—"Entertaining picture with only one bad report."

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23) .....OCT. 5
"A clean picture that should please star's followers."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18).....OCT. 26
"A corking good picture which should have universal appeal."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.

FLOWER OF THE DUSK (METRO) VIOLA DANA (AUG. 19).SEPT. 7
"Strong dramatic quality but morbid touch hurts."—M. P. News.
Exhibitor Comment—"Average picture." "Give us more pictures like this, pleasing, well handled." "Viola Dana is fine but the pictures they put her in are holding her back." "Well acted but too morbid." "Big, extra big and average respectively in three day run." "Not her best."
Consensus—"Excellent picture but very heavy. Star draws fine business."

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts) .....OCT. 26
"One of star's best, combining art and entertainment."—M. P. News.
Exhibitor Comment—"Average business four days."
Consensus—"Fine production with big drawing power in most sections."

GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23)....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.

(Continued on next page)

Exhibitors' Own Box Office Reports

GIRL WHO CAME BACK, THE (PARA) CLAYTON (SEPT. 8).SEPT. 7
"A clean, entertaining, crook play, with action and suspense."—M. P. News.
Exhibitor Comment—"Pleasing, with a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star." "Very good, all pleased, big business."
Consensus—"A good picture with average drawing power."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business." "Average business three days."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29).OCT. 19
"A spy subject that should give satisfaction."—M. P. News.

GREEN GOD, THE (VITAGRAPH) MOREY (SEPT. 2).....SEPT. 7
"An ordinary idea handled in fine shape."—M. P. News.
Exhibitor Comment—"Very ordinary picture." "Fair program picture."
Consensus—"Fair picture with average drawing powers."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17).NOV. 2
"It will please but the star is somewhat lost."—M. P. News.

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14).OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.

HE COMES UP SMILING (ART) FAIRBANKS (SEPT. 15)..SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish Influenza. Great cast. Good story. Will stand a return." "Extra big business for seven days."
Consensus—"A great picture with extraordinary drawing powers under normal conditions."

HER COUNTRY FIRST (PARAMOUNT) MARTIN (Sept. 22).SEPT. 14
"A Comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture." "Good average patriotic picture well liked."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)..NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18).NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6)....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18).OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.

HUN WITHIN, THE (PARAMOUNT) D. GISH (SEPT. 8)..SEPT. 7
"A spy melodrama done in the usual manner."—M. P. News.
Exhibitor Comment—"A great picture." "Splendid big 100 per cent production." "Big money getter. Do not feature title." "Good, but too many German pictures are now being offered."
Consensus—"Excellent production and big drawing power where theme has not been overdone."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

ITALY'S FLAMING FRONT (FIRST NATIONAL) (SEPT. 1).SEPT. 7
(Six Parts)
"Exploit this right and you have a big winner."—M. P. News.
Exhibitor Comment—"Went big solid week." "Splendid picture. Went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
Consensus—"Remarkable picture and big drawing power when properly exploited."

JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22)..SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business."
Consensus—"Excellent production with good drawing powers."

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29)..SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 2
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 1
"A comedy drama that sums up as average."—M. P. News.

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17)..OCT. 2
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT.16).OCT.
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house." "Pleased our patrons"
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDW) KENNEDY (SEPT. 23)
OCT. 1
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.
Exhibitor Comment—"Not so good as some she has made." "Big business for seven days."
Consensus—"Fine production with very good drawing powers."

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV.
"A strong feature of great dramatic intensity."—M. P. News.

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV.18).OCT. 1
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 1
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed." "A good picture, pleased."
Consensus—"Satisfactory picture with very good drawing powers."

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN..NOV. 2
(Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30).OCT.
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business."
Consensus—"Fine production with very good drawing power."

LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23).....SEPT. 2
"Literally speaking, this is a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (NOV. 17) .....OCT. 2
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18)....OCT. 1
"Picture is not up to star's past performances. Story handicaps."—M. P. News.

LOVE'S LAW (MUTUAL) GAIL KANE (SEPT. 15).....SEPT.
"Average because fine acting of star is handicapped by poor story."—M. P. News.
Exhibitor Comment—"Fair picture. Good bits throughout picture. Miss Kane liked here. Slowed up on third day." "Average business for two days." "Average business." "Very dark photography. Good story. Miss Kane clever in role."
Consensus—"Just a fair picture with average drawing powers."

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7).OCT. 1
"Intelligent acting of star saving an average feature program offering."—M. P. News.
Exhibitor Comment—"Average business two days."
Consensus—"Fair picture with average drawing power."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17)..NOV.
"Fairly good picture with steady action and good scenes."—M. P. News.

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6).OCT. 1
"Illogical and unconvincing melodrama."—M. P. News.

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).OCT. 1
"A good clean farce that should please everyone."—M. P. News.

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18)...NOV. 1
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGE RING, THE (PARA) BENNETT (AUG. 26)....SEPT. 2
"Just another 'Spy' drama not to be taken seriously."—M. P. News.
Exhibitor Comment—"Pleasing star. Good story. Took well."
Consensus—Satisfactory picture with good drawing power."

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13).OCT. 2
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)..OCT. 1
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC.1).NOV. 2
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25)...NOV.
"Star upholds tradition by making another good one."—M. P. News.

MR. LOGAN, U. S. A. (FOX) TOM MIX (SEPT. 8).....SEPT. 2
"Picture will prove very satisfactory, especially to Mix fans."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Very good western stunt picture. If Tom gets the right kind of stories

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he's a comer. Went big with a refined audience. Business good." "Attracted men and children but women were not interested. Good picture." "Some picture, Boys." "Mix is made if they give him productions like this. Broke house records."
Consensus—"Most excellent production with very strong drawing powers, sure to please."

MODERN LOVE (UNIVERSAL) MAE MURRAY (SEPT. 9).SEPT. 14
(Six Parts)
"A good picture that should entertain any kind of an audience."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business."
Consensus—"Excellent picture with strong drawing powers."

MONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28).SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' holes. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

MYSTIC FACES (TRIANGLE) JACK ABBE (SEPT. 8).....SEPT. 14
"Ranks among best Triangles. Clean, wholesome, and suitable for all." M. P. News.

NYMPH OF THE FOOTHILLS, A (VITA) LESLIE (SEPT. 9).SEPT. 14
"Well constructed melodrama that will appeal to all classes."—M. P. News.

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic."
Consensus—"A production of fast action and star that draws them in."

OUT OF A CLEAR SKY (PARAMOUNT) CLARK (SEPT. 15).OCT. 5
"This attraction is worth an extended engagement."—M. P. News.
Exhibitor Comment—"Good." "Went good. Average business for three days." "Big business to average in four-day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and good star wasted in this production. 'Fatty' saved the day for us." "Good picture." "Clark a favorite but picture not up to her usual standard."
Consensus—"A good picture with drawing power better than average."

PALS FIRST (SCR. CLA.-METRO) LOCKWOOD (OCT. 13)..OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture."
Consensus—"Most excellent production with wonderful drawing power."

PECK'S BAD GIRL (GOLDWYN) NORMAND (SEPT. 9)....SEPT. 28
"Star appears in the kind of subject that exhibitors have demanded." M. P. News.
Exhibitor Comment—"Pleased. Drew better than her previous picture. Just the type of picture for her." "Star good. Support poor." "Well liked." "Average business for three days." "This is Mabel's type of picture but she needs a couple of more good ones to live down some of the others. 'Flu' hurt business."
Consensus—"Excellent production with good drawing powers."

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRISONERS OF THE PINES (HOD) KERRIGAN (SEPT. 16).SEPT. 14
"This is just a clean average picture."—M. P. News.
Exhibitor Comment—"Poor picture. Receipts dropped each day on a four-day run."
Consensus—"Fair picture with no real drawing power.

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13).OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary."
Consensus—"Excellent production with big drawing power."

PRUSSIAN CUR, THE (FOX) MIRIAM COOPER (SEPT. 1)..SEPT. 7
(Seven Parts)
"A good production that will please American audiences."—M. P. News.
Exhibitor Comment—"Admission increased from twenty-five to fifty cents. Turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen." "Good money getter under normal conditions. People still afraid of 'Flu.' Never heard more applause in house on any picture." "Poorly constructed. Lacks continuity."
Consensus—"Good topical production with big drawing powers in most sections."

QUEEN OF HEARTS (FOX) VIRGINIA PEARSON (SEPT. 15).OCT. 5
"Murder gives basis for strong dramatic picture."—M. P. News.

QUEEN OF THE SEA (FOX) KELLERMANN (SEPT. 1)...SEPT. 14
"Beauty—of form and nature—shown here aplenty."—M. P. News.
Exhibitor Comment—"Usual Kellermann stuff, same as her other two pictures. Fine photography, etc., that lets it out. Only average business."
Consensus—"Good production that draws big in most sections."

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT.13).OCT. 5
(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).NOV. 2
"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23)..OCT. 12
"The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—"Average business three days." "Pretty love story but May Allison will never make a star."
Consensus—"Just fair as a picture with just about average drawing powers."

RIDERS OF THE PURPLE SAGE (FOX) FARNUM (SEPT.1).SEPT. 21
(Seven Parts)
"This picture will surely appeal to those who like Western photoplays." —M. P. News.
Exhibitor Comment—"One of Farnum's best." "Extra big four days." "Great. Extra big four days. Going to have a return engagement." "Big Bill's best. It has everything; story, star, director, photography and punch. Wonderful." "Well liked." "Opened average and closed extra big in four days' run. Appeals to young and old." "Farnum is at his best and picture more than pleased. It was a great picture." "Excellent picture. Big business two days."
Consensus—"A most excellent and unusual production with wonderful drawing powers."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14).OCT. 12
(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted."
Consensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13).....NOV. 2
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.
Exhibitor Comment—"Extra big business seven days."
Consensus—"Most excellent production with wonderful drawing powers."

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13).....OCT. 26
"Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—"Fine picture to big business."
Consensus—"Excellent picture with very good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).OCT. 12
"Touching moments and excellent handling make this a winner."—M. P. News.

SALOME (FOX) THEDA BARA (SEPT. 1).....OCT. 19
(Eight Parts)
"Spectacular and dramatic super-production."—M. P. News.
Exhibitor Comment—"Average business four days. Bara not drawing any more."
Consensus—"Extraordinary production drawing tremendously in most sections."

SECRET CODE, THE (TRIANGLE) SHERRY (SEPT. 8)....SEPT. 14
"Not a bad picture. It entertains under a handicap."—M. P. News.

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
"Interesting plot. A crook story that should not fail to please."—M. P. News.

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)..NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20).NOV. 2
(Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.
Exhibitor Comment—"Extra big business seven days."
Consensus—"Great picture with tremendous drawing powers."

SILENT WOMAN, THE (METRO) EDITH STOREY (SEPT.2).SEPT. 14
"Star gets good opportunity in strong drama."—M. P. News.
Exhibitor Comment—"Good picture. Poor business." "Average." "Excellent picture. Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good. Big business." "Star very popular. Picture good."
Consensus—"Most excellent production with strong drawing power."

SOCIETY SENSATION, A (BLUEBIRD) MYERS (SEPT. 23).SEPT. 28
"A clean light romance comedy that should please generally."—M. P. News.

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30)
(Six Parts) .....SEPT. 28
"Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
Consensus—"Excellent picture with drawing powers above the average."

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28
(Seven Parts)
"A powerful film classic with all tense dramatic elements."—M. P. News.

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15)....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) Lee (OCT. 13)...OCT. 19
"Story on old theme not suited for star."—M. P. News.

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)..OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIV) PHILLIPS (SEPT. 23).SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment." —M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture."
Consensus—"A most excellent production with very strong drawing powers."

Gives You All Data on the Pictures

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13).OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Everyone pleased."
Consensus—"Good picture with satisfactory drawing power."

THAT DEVIL BATEESE (BLUEBIRD) SALISBURY (SEP. 2).SEPT. 7
"Clean and strong and full of heart interest."—M. P. News.
Exhibitor Comment—"Big business. One of Salisbury's best."
Consensus—"Strong picture with big drawing power."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)..OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)..OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.
Exhibitor Comment—"Fine Western, good story."
Consensus—"Excellent production with big drawing power."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)..NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TILL I COME BACK TO YOU (ARTCRAFT) WASHBURN (AUG. 26) ..... SEPT. 7
"Bully. It's great. Will play on every emotion."—M. P. News.
Exhibitor Comment—"A great picture and one of Director De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made. Class this as a super-production." "Great." "Here is a dandy. Grab it." "Big picture." Very fine production." "Extra big on three-day run."
Consensus—"Remarkable production with tremendous drawing powers."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14).OCT. 19
"A pleasing heart interest drama with star in dual role.—M. P. News.

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)...NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.

T'OTHER DEAR CHARMER (WORLD) HUFF (SEPT. 16)....SEPT. 7
"A romantic drama that will surely please."—M. P. News.
Exhibitor Comment—"Very good picture. New star for our house." "Average."
Consensus—"Very pleasing picture, getting more than average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

TURN OF THE WHEEL, THE (GOLDWYN) FARRAR (SEPT. 2) ..... SEPT. 14
"A thrilling murder mystery with good settings, etc."—M. P. News.
Exhibitor Comment—"Held out very well for long run." "Excellent picture, should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high-class down town house." "A piece of cheese." "Good picture, didn't draw." "Very good picture."
Consensus—"A strong production with big drawing powers in most sections."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON DEC. 1) ..... NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30).OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.

UNTAMED (TRIANGLE) ROY STEWART (SEPT. 1).....SEPT. 7
"Star's pleasing personality puts ordinary Western story over."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2).NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.

VELVET HAND, THE (BLUEBIRD) BRUNETTE (SEPT. 10).OCT. 5
"This picture, based on revenge, will hardly have a universal appeal." M. P. News.

VIVE LA FRANCE (PARAMOUNT) DALTON (SEPT. 15)....OCT. 5
"A well constructed appeal to your patron's patriotism."—M. P. News.
Exhibitor Comment—"This is a dandy picture and pleased them all." "Patriotic drama fairly well liked." "A war picture that would have gone big a year ago." "Good picture." "Thrilling, well liked."
Consensus—"Excellent picture and good drawing card generally everywhere."

WANTED, A BROTHER (GENERAL) GLORIA JOY (Nov. 17).NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7)....OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13)..NOV. 9
"A pleasing little picture that is clean."—M. P. News.

WHEN A WOMAN SINS (FOX) THERA BARA (SEPT. 1)...SEPT. 28
(Seven Parts)
"Star in 'vamp' role that her followers want. Poor story."—M. P. News.
Exhibitor Comment—"Good picture. Average business two days."
Consensus—"Good picture with good drawing powers."

WHY AMERICA WILL WIN (FOX) BIG CAST (SEPT. 8)...SEPT. 21
(Seven Parts)
"Purely biographic, based on life of Pershing."—M. P. News.
Exhibitor Comment—"Poor business four days. People tired of war stuff." "Big business first day, average second and big business third day."
Consensus—"Fair picture with fair drawing power in some sections."

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)...OCT. 26
(Two Reel Episodes)
"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV. 23
(Seven Parts)
"Surely artistic but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29).SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV. 2
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25).NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25).....SEPT. 21
"Not dry. Absorbs your interest until the end."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Smashing Through" (Universal)—"Big business two days."
"Her Man" (Pathe)—Story has strength but not generally liked. Elaine Hammerstein has poor taste in dressing."
"The Public Defender" (Renowned)—"Very poor."
"First Law" (Castle-Pathe)—"Good, pleased all."
"For Husbands Only" (Mildred Harris-Jewel)—"Great, real art."
"Up the Road with Sallie" (Select)—"Picture good. Star very good."
"Riddle Gawne" (Paramount)—"This picture brings Hart back again."
"The Biggest Show on Earth" (Paramount)—"Good. A little different than the usual run of pictures."
"America's Answer" (U. S. Official-World)—"Excellent war picture." "Strong competition, strongest ever." "Average business two days."
"A Model's Confession" (Universal)—"Excellent picture. Big business two days."
"Fires of Youth" (Bluebird)—"Pleased our audiences."
"Playthings" (Bluebird)—"Patrons satisfied."
"The Claw" (Young-Select)—"Clara K. not at her best."
"De Luxe Annie" (Select)—"Picture great. Return engagement."
"The Unbeliever" (Kleine)—"The greatest war drama yet shown here, but did not seem to arouse our slumbering patrons."
"Blue Eyed Mary" (Caprice-Fox)—"Ordinary week-end business."
"In Pursuit of Polly (Burke-Paramount)—"Very good story, pleased everybody. Crowds came better second day. Picture draws."
"The Source" (Reid-Paramount)—"Good picture. Story well done. People like this."
"Heart of the Wilds" (Ferguson-Artcraft)—"With Arbuckle's 'The Cook' it made a great bill. Ferguson a good card here."

Two Elgin Theatres Raise Admission Prices

TO meet increased cost of operation, for the first time since the beginning of war, managers of the Temple and Star theatres, Elgin, have raised admission prices.

Excepting the required additional war tax of one cent, the two houses have been charging 11 and 6 cents. They have increased to 15 and 7 cents for evening shows, keeping the same matinee prices.

Several weeks ago the Grand adopted a fixed afternoon and evening price of 15 and 17 cents. When the two other houses raised their prices, the Grand came up again to 17 and 20 cents for all shows.

The Orpheum retains its past prices, 11 and 6 cents.

The Temple reports an increased patronage since the "flu" closing, despite the price raising.

Manager Crocker of the Star states that while there have been no complaints nor objections to increased prices, the fact that papers continue to fill their columns with "flu" casualty figures and local news of the spread of the disease, is a "scareout" to the theatre-goers still. He does not look for a boost in patronage until the fear of the "flu" in theatre crowds dies out.

He argues that, could there be great danger of the spread of influenza in crowds, Elgin's two wild peace orgies would have brought unlimited spread of the disease. As it is, the most severe cases and the greatest spread has been in rural districts, far from the theatres and crowds.

"FAN FAN"—FOX EXTRAVAGANZA

Artistry Is Chief Asset, But Film Claims Little More

THE chief asset of this contribution is artistry. As a rule, in portraying Chinese atmosphere, most of the directors have shown great aptitude towards that end, especially when climate and natural scenery, such as California is blessed with, are at their disposal.

Outside of artistry, however, there is little else that would commend it to a critical audience.

The plot of the story resembles greatly that of the opera "Mikado." In fact, some of the situations are identical. The hero's attempt to hang himself to a tree, for instance; the appointment of the villain as chief executioner by the Emperor; the decision of the Emperor to have him executed for his failure to find some one to behead; his pardon at the last minute, for consenting to marry the Emperor's ugly daughter, etc.

Barring the role of the Emperor, all other prominent parts are played by juveniles.

The picture is clean, but will hardly have universal appeal.—Released Nov. 17.—Length, 5 reels. —*P. S. Harrison.*

THE CAST

Fan Fan.....Virginia Lee Corbin
Hanki Pan.....Francis Carpenter
The Ancient and Honorable Lady Shoo
Carmen DeRue
The Chief Executioner.....Violet Radcliffe
Head Collector.....Bud Messinger
The Emperor.....Joe Singleton
Scenario by Bernard McConville.

THE STORY

Hanki Pan, Prince of old Japan, looks up into the face of little Fan Fan, lovely as any cherry blossom. He forgets that his honorable father has decreed that he marry the Ancient and Honorable Lady Shoo—forgets all save fair Fan Fan. Deserting his high station he seeks Fan Fan in disguise, but her father on his death bed has promised her to the Chief Executioner as his bride.

Nothing loath, Fan Fan elopes with Hanki Pan and, confronted with necessity, they obtain employment at the Wisteria Tea Garden as entertainers. Misfortune overtakes them and they are discovered by both Lady Shoo and the Executioner.

Fan Fan is dragged off to durance vile and Hanki Pan is relentlessly pursued by his intended bride.

The Executioner must furnish a star performer for an execution that is scheduled for that day, and he selects Hanki Pan for the job. Royal father arrives in time, however, to postpone the performance and the Executioner is given the choice between his own sword and the Lady Shoo as a bride.

Hanki Pan and the two brides are made happy through the peculiar administration of law in the Ancient Land of the Rising Sun—law which royalty was wont to apply, if not to invent, to suit the royal purpose of the moment.

AD TALK

The management of the ———— theatre will present on ———— of ———— week the Fox extravaganza entitled "Fan Fan." This is a fantasy of old Japan and is enacted by the Fox child players who appeared with such a signal success in those other special productions, "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp" and "The Babes in the Woods." Headed by Francis Carpenter, Virginia Lee Corbin, Carmen DeRue and Violet Radcliffe, these little players perform the principal roles of the old legend with a charm that is not to be denied.

"Fan Fan," made into a scenario by Bernard McConville and produced by the Franklins, is a lavish production from first to last. The settings made to represent the Japan of old form background of the finest atmosphere for the actions of the little people who portray the principal roles. This collection of children is, without doubt, the brightest group that ever faced a battery of motion picture cameras. Golden-haired Francis Carpenter is one of those kiddies that will cause the feminine portion of any audience to exclaim "oh" and "ah" whenever he appears. In "Fan Fan," however, his golden curls are well covered up with a silken black wig. But Mr. Carpenter is still his same little self.

The story of "Fan Fan" has to do with the romance of Prince Hanki Pan and Fan Fan, two youngsters, each ordained by their elders to marry others whom they do not love. After many wonderful adventures the two little people are united and receive the blessings of the self-same elders who previously had striven to keep them apart.

CATCH LINES

Enacted by the same cast of little people who appeared with such signal success in "Aladdin and the Wonderful Lamp," "Jack and the Beanstalk" and "The Babes in the Woods.".

A fantasy of old Japan, laid in the richest of settings and played by a cast headed by those adorable little folk, Francis Carpenter, Virginia Lee Corbin, Violet Radcliffe and Carmen DeRue.

An amazing extravaganza—something new in motion pictures—see the wonderful scenes laid in old Japan and the thrilling romance played by the leads of "Aladdin and the Wonderful Lamp."

There are extravaganzas of the stage, "The Winter Garden" and "The Follies" shows. Here is an extravaganza of the films, more wonderful, more gorgeous, more pretentious than any stage production could ever hope to be. See "Fan Fan" and be convinced.

ADVERTISING AIDS

ADVERTISING CUTS:—Fox publicity department has supplied some attractive art cuts for this production, all of which serve to bring out the Japanese atmosphere contained in the picture. In three-column size there is one containing girl holding a fan over part of her face (in the accepted Japanese style) on which appears the title in characters resembling Japanese lettering. Space for announcement is left in mortise below. A circular art cut (two-column size) is dressed in similar display type while there is a novelty one-column cut.

TEXT CUTS:—Six two-column; four one-column. All cuts contain interesting scenes from production with the child players prominently displayed in the majority of them.

SUGGESTIONS

Of course there is the usual opportunity to play this as a children's matinee attraction. But the aim of the producers is not to cater to this particular "class" audience but to make its appeal universal. To let the people know that you have something different to offer, it would be well to decorate your lobby if you plan playing the picture for any length of time. As a rule lobby decorations, that is, appropriate decorations, are rather hard to find. A domestic drama offers little material with which to work. But with the case of "Fan Fan" you have something different and something that immediately suggests an attractive display. Your decorations are, of course, anything Japanese. Lanterns in front of the house would be attractive and any Japanese banners for the lobby would be appropriate. There are a variety of other ways to bring out the proper atmosphere, all quite obvious to the exhibitor. Such things as rickshaws and dressing the ushers up entail expense and should not be turned to unless the feature is due for a long run.

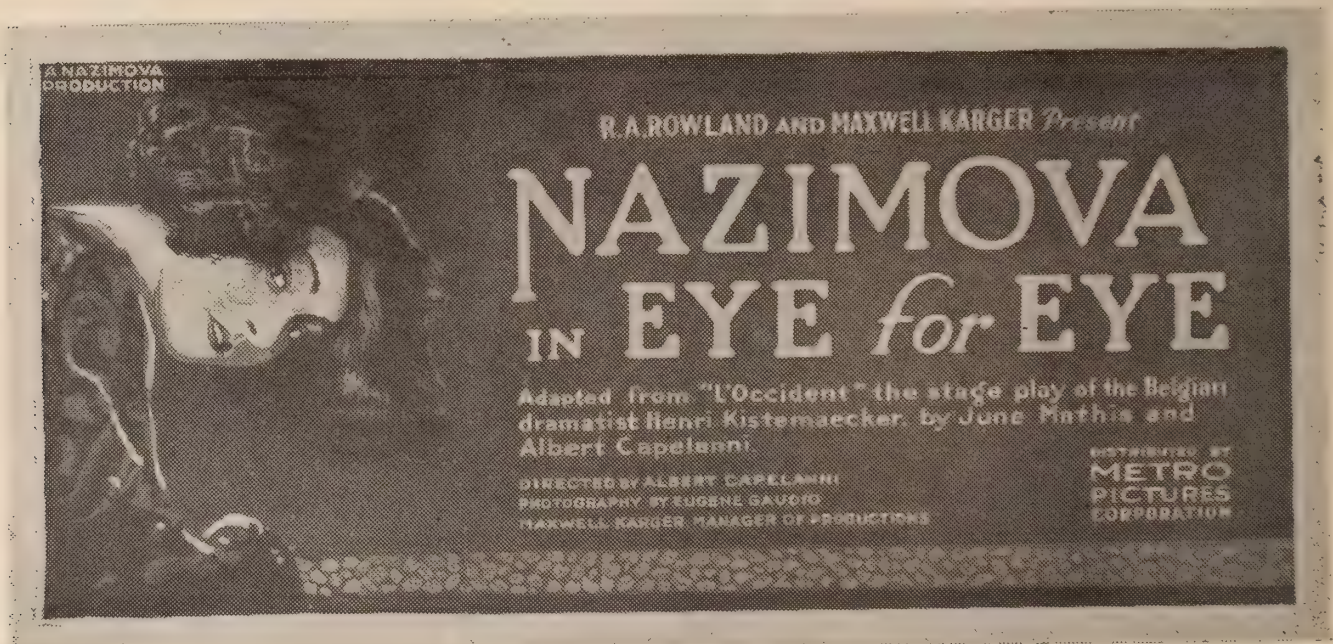
"FAN FAN"
WILLIAM FOX PRODUCTION

All Cuts on this Production, both Advertising and Text, Bring Out the Japanese Atmosphere of the Story to a Marked Degree. There are a Number of Cuts Procurable in which the Child Players are Shown as the Various Characters they Portray. These are Unusually Good from all Standpoints and Should Be Utilized if the Exhibitor Aims to Get the Full Worth of the Picture

"EYE FOR EYE"—NAZIMOVA PRODUCTION

Metro Subject Has Many Good Advertising Aids

Posters that instantly attract the passers-by and hold their attention undividedly. Unusual care is said to have been taken in preparing this line of paper on "Eye for Eye," in view of the worth of the production and the star. Here are three and six sheets



Above is a twenty-four-sheet stand on "Eye for Eye" that stands out much more prominently than it would appear from this cut. Nazimova, the star, is pictured at the left, and the star's name and title of the production are played up across nearly the whole of the board. This stand is depended upon by Metro to give much aid to the exhibitor, accountable mainly through the box-office

"EYE FOR EYE"—NAZIMOVA PRODUCTION

Here's One Ace High for Artistry; Nazimova Good

IN "Eye for Eye," you again come upon a production whose artistic merits stand high. These merits are so distinct that no one will fail to recognize them at a glance; but the story is untimely; consequently, not what the majority of pleasure seekers want; it has so proved in the past, by the continual failure of this sort of subjects. In this case, however, the star will draw.

It is evident, in this picture, that the artistic effects have been considered of supreme importance. At the same time, of the other entertaining elements, some have been entirely disregarded, while others, given a subordinate position.

To use an illustration: In the written or spoken word, poetry is divine; it is the surest means of reaching the emotion; but the number of those who understand and appreciate poetry, when compared to the opposing number, indeed is small; since pictures are made with the express purpose of reaching, if possible, all pleasure seekers; since chiefly commercial success, not art, lies underneath all picture production, it stands to reason, then, that it is unwise to disregard or subjugate such elements as are necessary to help make a picture entertaining to the great majority.

The story is based on the book L'Occident, by Henry Kistermaecker. The hero is a captain of a French battleship; the heroine, the daughter of a tribe chief; the place, Tangier and the deserts in Morocco.

Above all other factors, one stands out—the acting of Madame Nazimova. Possessing agility, graceful flexibility of body, personal magnetism and the all important ability to express all emotions, she is, without the least doubt, an artist.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Hassouna .....Mme. Nazimova
Capt. de Cadiere.....Charles Bryant
Ensign Arnauld .....Donald Gallaher
Mme. de Cadiere.....Sally Crute
Taieb .....E. L. Fernandez
Paul Lecroix .....John Reinhard
The Sheik.....Louis Stern
Tootit, the clown.....Charles Eldridge
Rambert, circus proprietor.....Hardee Kirkland
Hassouna's little sister.....Miriam Battista

From the drama "L'Occident," by Henry Kistemaeckers.
Adapted by June Mathis and Albert Capellani.
Directed by Albert Capellani.
Supervised by Maxwell Karger.
Photographed by Eugene Gaudio.
Released through Metro.

THE STORY

The Comte de Cadiere, Captain of the French battleship *Fraternite,* is aiding the authorities in spreading Christianity among the tribles of Morocco when he is captured by a band of Arabs and sentenced to die. Hassouna, the Shiek's daughter, falling in love with him at first sight, aids him in his escape during the night. For this she is cast out in the desert by her tribe and later is made captive by a band of hostile natives. They take her to the slave mart at Tangiers, where she is sold to Rambert, proprietor of a French circus. Back in France, Cadiere attends the circus with his wife Helene, who has been unfaithful to him. The feature of the circus is Hassouna, now a dancer. When she sees Cadiere she swoons.

Cadiere takes the girl into his home. Later she discovers the disloyalty of Cadiere's wife. To get rid of her, Helene accuses Hassouna of an attempt to kill her husband. She is sent to a convent but shortly makes her escape. Returning to Cadiere, she discovers that Helene has eloped with her lover. She consoles him. Then Ensign Arnauld, Cadiere's son, as yet unaware of the stainless name he bears, arrives. And then comes Taieb, of Hassouna's old tribe, to tell her of the death of her mother and little sister through the meddling of the "Christian dogs." Infuriated, she strives to kill Cadiere, but something within her holds her back. When he goes to look after his dying wife, now deserted by the false lover, Hassouna turns to Arnauld, thinking to strike Cadiere through him. He is near public disgrace when Cadiere returns and informs Hassouna that she is mistaken regarding her family's death. And so the two are happy in their love.

AD TALK

"Oh, East is East and West is West
And never the twain shall meet
Till earth and sky stand presently
At God's great judgment seat."

So sang Kipling in one of his poems of India, and that there is truth in the statement there is no denying. But there are exceptions to every rule, no matter how bounden it be by conventions of race and section, and in "Eye for Eye," the special production which will be revealed at the ——— theatre on ——— of ——— week, one of those exceptions is set down in startling and vivid scenes.

First of all it is to be noted that Mme. Nazimova is seen as the star in this production. From the very first picture this actress made, "War Brides," a brilliant career on the screen was predicted for her, and the prophets of the trade and press who dwelt on her praises then have had no cause to regret their enthusiasm. Mme. Nazimova's wonderfully expressive self was meant, it might seem, specially for the screen. And certainly in "Eye for Eye," in which she essays the role of an Arab girl, Hassouna, she surpasses all former performances.

The story of "Eye for Eye" was based on Henry Kistemaeckers' drama entitled "L'Occident," and tells the love story of Hassouna and Captain de Cadiere of the French battleship *Fraternite.* It is filled with color, life; situations that were created by a skilled dramatist. The story is unfolded on the screen with compelling force. There are Charles Bryant, Donaldy Gallagher, Sally Crute and E. L. Fernandez, who add to the merit of the production by skillful playing in supporting parts.

CATCH LINES

Though it was a case of love at first sight, the struggles and sorrows of Hassouna and Cadiere were manifold before they attained ultimate happiness.

ADVERTISING AIDS

PAPER:—Three one-sheets; three three-sheets; two six-sheets; one twenty-four-sheet. Paper on this production is all unusually striking. with Nazimova in prominent evidence.

SCENE CUTS:—Four two-column; four one-column.

ADVERTISING CUTS:—One four-column; one three-column; two two-column; one one-column. These advertising cuts deserve special consideration from the exhibitor, as they were designed by Lambert Guenther, a well known artist. They are something of a departure from the usual ad cut supplied by the majority of houses and can be called "artistic" without stretching the point. If it is planned to play the feature for an extensive run it will no doubt prove to the exhibitor's advantage to secure either the three or four-column advertisement.

(Continued on page 3272)

BIG HOUSES

HERE is a chance to arrange most impressive settings, stage, musical and incidental.

A man to recite Kipling's poem, the inspiration of the play, while you show a stage setting typical of some portion of the far east and dimly illuminated.

A dancer to perform the dance of the veils also before some similar setting.

Either or both of these acts will help a long way toward creating the proper atmosphere for the picture.

Audiences will be put in the right frame of mind!

DON'T FORGET THAT—

MME. NAZIMOVA has appeared in two of the most talked of pictures, "Revelation" and "War Brides."

She is an emotional actress of the first class and well known both on the screen and stage.

The drama "L'Occident" upon which "Eye for Eye" is based, was a sensation on the boards.

"Eye for Eye" is extra length and extra quality, telling one of the most absorbing love stories of all time.

"THE ONE WOMAN"—SELECT

Production Is Excellent; Entertainment Depends on Politics

FROM a production angle, "The One Woman" is excellent, as it has been handled well. From an entertaining, the satisfaction it will give depends on the political views of the individual.

The subject is strongly anti-Socialistic. It will divide people into two distinct factions: those who oppose Socialism, will enjoy it; those who favor it, will be highly offended by it.

As this is a SECTARIAN subject, however, and as it is within our province—our duty—to help you determine whether a certain picture would or would not suit your particular audience by explaining the most important points, we may impartially say this much about it: that the picture condemns Socialism simply by building its arguments on individual passages taken from Socialistic literature.

The non-Socialist, in all probabilities, will offer no objection to this procedure. The Socialist, on the other hand, may advance this reasoning: that Socialism is not a creed; nor a belief; nor a party; nor is based on the sayings of a book, or the acts and sayings of any one individual—it is a philosophy; and as such, it should be praised or condemned as a whole, because only so it can be understood. Besides, although it condemns, it offers no means of defence; it presents, therefore, a one-sided argument; to him, then, such a procedure will appear unfair and not becoming free peoples. Clemenceau, he will point, and Viviani, and many other high French personalities, are Socialists. So is our own Charles Edward Russell. New Zealand has had a Socialistic form of government for a long time; but their homes are models.—Length, 5260 feet.—*P. S. Harrison.*

THE CAST

Rev. Frank Gordon.....Lawson Butt
Kate Ransom.....Clara Williams
Mark Overman.....Herschel Mayall
Ruth Gordon.....Adda Gleason
Governor Morrison.....Thurston Hall
Boy.....Ben Alexander
Girl.....Mary Jane Irving

By Thomas Dixon.
Photoplay by Thomas Dixon and Harry Chandlee.
Scenario by E. Richard Schayer.
Directed by Reginald Barker.
Photographed by Clyde De Vinna.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. These posters are specially lithographed in six colors and are striking to a degree. Real business pullers.

CUTS:—Two one-column electros (production); two two-column electros (production); one three-column electro (production).

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats," colored scenes.

SLIDE, MUSIC CUE SHEET.

AD TALK

Are you a Socialist?
Are you a Democrat?
A Republican?

No matter. Whatever your political affiliations and feelings may be you will be interested in the picture which the management of the ——— theatre will present on ——— of ——— week for an extended run. This picture is entitled "The One Woman" and was written by Thomas Dixon, author of "The Birth of a Nation." Mr. Dixon, to let the cat out of the bag, is emphatically against Socialism and in "The One Woman" he tells us just why he is. You will come to the ——— theatre, we feel sure, during the run of this picture. Will you come to be convinced? Will you come to scoff? No matter again.

In "The One Woman" Mr. Dixon took for his chief protagonist in his arraignment of Socialism, a young minister of various attainments who gives up his pulpit in order to pursue what he believes his ideals. These, he finds, are embraced in Socialism. And for these he gives up his wife, his two children, his happy home and allies himself in a common law marriage with a woman professing to be in sympathy with him. Then comes the rude awakening. The United States enters the war and the man finds that his companions-in-belief will not stand by the government. He finds his common law wife in the arms of another!

But the details and dramatic conclusion of "The One Woman" we will leave for the screen to tell.

THE STORY

Frank Gordon, a brilliant young clergyman, becomes imbued with the spirit of Socialism, until finally the members of his church take steps to have him resign. Gordon refuses to give up his new career and in a final speech from the pulpit of his church he calls for aid in building the proposed "temple of man." Gordon's wife is heartbroken, as she sees in his actions the influence of Kate Ransom, a beautiful woman, whose wealth and sympathy gradually win Gordon away from his God and home. At last Gordon divorces his wife and enters into a common-law agreement with Kate Ransom.

His former wife still struggles along with the hope that some day Gordon will return to her. Finally his colleagues take steps to vote against the government's order for conscription. Gordon refuses to enter into their plan, and as a result he is voted out of his own temple. Despondent and broken-hearted, Gordon goes home, to find that his common-law wife has become the mistress of another man. Gordon, in a furious fight, manages to kill the man with his own hands. He is found guilty of murder and sentenced to prison for life, but his former wife comes to his rescue and pleads for his pardon.

SUGGESTIONS

Inasmuch as Socialism is growing day by day and inasmuch as Thomas Dixon attacks it roundly in "The One Woman," you should be able to get a lot of advertising out of this picture and advertising that is different. If you are acquainted with Socialists you might get one of them to write a scathing and denouncing letter to a newspaper while you are showing "The One Woman." It will certainly bring replies in favor of your picture and there you will have a storm of public opinion centering around your picture. You might even run a slide inviting

(Continued on page 3273)

Two-Column Scene Cut. This Scene Also Appears on the One-Sheet

"UNDER FOUR FLAGS"

Government Picture Shows Improvement Over Former Ones

"UNDER FOUR FLAGS" is the third film released by the Committee on Public Information. The picture is a vast improvement over the previous releases, both in regards to photography and subject matter. Some of the scenes are really marvelous. One can't help wonder at the courage and disregard for danger of the cameramen. At times it is apparent that the cameras have been set up in the battlefields during the thick of the fight.

The need for stimulating of our will to victory not existing now, due to the ending of the war, the films have been titled and edited with a new, but none the less interesting, object in view, to present a summary of the most notable events as concern ourselves and our Allies since our entry into the war. A few of such episodes are: an attack on American transports by German submarines; the battle of Chateau Thiery; with Field Marshal Haig on the British front; the battle of St. Mithiel; review of American troops by General Pershing and other Allied officers, etc. Worthy of special mention is the fight on the Piave; the scenes taken there are very exciting as they are photographically clear and taken from vantage points.

Not being fiction, this recapitulation of the most prominent points of the war since our entry should prove interesting to the extreme as a matter of past history.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

The American Army
The French Army.
The British Army.
The Italian Army.

Photographed by Official war photographers under the direction of staff officers.
Titles by K. C. Beaton.
Distributed by World Film Corporation.

ADVERTISING AIDS

PAPER:—One-sheet, three-sheets, six-sheets, twenty-four-sheet. Window card (reproduced on this page).

LOBBY DISPLAY:—Two 22 x 28 photogelatines (colored); eight 11 x 14 photogelatines (colored); eight 8 x 10 black and white photogelatines.

CUTS:—Electrotypes of three different styles of cuts are furnished at all exchanges handling production.

MATRICES:—Mats of nine different news photos in one, two and three-column sizes are furnished. These your newspaper will doubtless be glad to get hold of as they are authentic scenes from the front, endorsed by the Committee on Public Information.

SLIDE, MUSIC CUE, PLAIN HERALD, TWO-COLORED HERALD are among the other accessories obtainable at all World Film exchanges.

AD TALK

The ———— theatre will present the third official war film released by the Committee on Public Information, entitled "Under Four Flags," on ———— of ———— week. The process of filming, editing and assembling "Under Four Flags" was started by the committee previous to the signing of the armistice between the Allies and the Central Nations, but when the news of peace was flashed throughout the world, the picture was altered in some few respects, its titles were rewritten and as a result the picture now stands as a historical narrative of the war since Foch was made commander-in-chief of the Allied forces until the end.

To say that the film is inspiring, considering it from the angle of the wonderful work done by the Allied armies and, more recently, by our own boys, is putting the case in mild terms. To watch the victors of Chateau Thierry and St. Mihiel, our own American troops, to see the dashing Italians in their last great drive across the Piave, to see the activities of the French and the British, the armies of nations that have borne the severest brunt of all when it comes to figuring in loss of men, to see all this and intermingled with it the daily routine of the soldier "over there," so interesting to the civilian, is to obtain one of the few real treats of the day.

The films have been intelligently assembled and titled by none other than Kenneth C. Beaton, whom many of our patrons doubtless read under the abbreviated title of "K. C. B." Mr. Beaton has furnished some excellent captions for the various scenes. On the other hand, the corps of photographers who are responsible for the pictures contained in "Under Four Flags" have secured some remarkable results. Not only do the scenes show that these men risk their lives in obtaining the shots but it is noticeable that the photography is truly superlative when the conditions under which the film was exposed are considered.

CATCH LINES

The sinking of a U-boat—the destruction of a German 'plane—the Americans at Chateau Thierry and St. Mihiel—Generals Foch, Pershing, Haig, Diaz—the reception of the American soldiers in France—the Italians in their victorious drive on the Piave—American troops brigaded with the British.

The third Official War Film. You remember "Pershing's Crusaders" and "America's Answer," the other two. "Under Four Flags" follows the war from the moment Foch took supreme command of the Allied Armies until the signing of the armistice.

The stars are Generals Foch, Haig, Diaz and Pershing—the support is the united armies of France, the British Empire, Italy and the United States—the best cast ever assembled for a motion picture!

SYNOPSIS

"Under Four Flags" is in seven parts and opens with the conference at Versailles when Foch was placed in supreme command of the Allied armies. The embarkation of American troops for France, scenes on shipboard and the destruction of a submarine are scenes that are included in this portion of the film.

In the second part the arrival of the American troops in France is shown together with the intensive training they underwent in the camps back of the lines and the royal receptions accorded them everywhere by the natives.

The third and fourth episodes comprise battle pictures taken during the Americans' victorious activities at Chateau Thierry. Views of the work done by those troops of ours that were brigaded with the British are also shown. These portions of the picture also show interesting scenes incidental to the fighting, such as the transportation of supplies, etc.

The fifth episode is a vastly interesting one, showing, as it does, the activities of the Italian troops on the Austrian front during their victorious drive which shattered the hopes of Austria.

The sixth and seventh episodes portray the battle of St. Mihiel, another fierce combat in which the American soldiers distinguished themselves before the whole world.

SUGGESTIONS

Don't fail to bring out in your advertisements that this is a review of the war since the time General Foch became Commander-In-Chief of the Allied Armies.

Reproduction of Colored Window Card Provided on "Under Four Flags"

"MISS AMBITION"—VITAGRAPH

Lacks Heart Appeal; Action of Plot Is Fairly Steady

"MISS AMBITION" can only be classed as an average program offering. The story lacks heart appeal, and although its continuity may be called faultless, it fails to arouse strong interest It depends on the fairly steady action of the plot, on one or two scenes of an artist's model—not bad enough to shock anybody,—beautiful gowns, sharp photography, and splendid outdoor locations to entertain. It appeals to the senses rather than to the feelings.

As the ending can be foretold more or less accurately, the suspense is somewhat destroyed. For instance, when the heroine leaves her sweetheart in the country to accept a position as maid to a wealthy city lady who had made her the offer attracted by her beauty, you feel sure she would some day come back to him. Each subsequent situation, difficult as well as unpleasant, the heroine encounters with while in the city tends to strengthen that conviction. So it offers no surprise to you when it ends as you have anticipated.

The picture is clean.—Released Nov. 25.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Marta.....Corinne Griffith
Larry Doyle.....Walter McGrail
Edith Webster.....Betty Blythe
John Norwood.....Denton Vane
Dudley Kelland.....Templer Saxe
Nowland Wells.....Fred Smith
Blair.....Harry Kendall

By Rex Taylor.
Directed by Henry-Houry.

THE STORY

Marta, a working girl, secures a position as maid to Edith Webster, a society girl and for the time being sees no more of her sweetheart, Larry Doyle, a struggling architect. Ambition asserts itself while she tends her new duties and she longs for wealth and the power that it will bring. One day she has occasion to visit the studio of Nowland Wells, a sculptor, and Edith's fiance. He is much taken with her and unaware of her position, engages her to pose for his statue of Ambition. On the day that it is completed he is so delighted with it that he seizes the girl in his arms. And just at that moment Edith enters. No amount of explaining will convince her that Marta is innocent of any wrong doing and as a result the girl finds herself an outcast.

But still longing for wealth she marries Dudley Kelland, a millionaire. After the ceremony he discovers that she does not love him and seeks to win her affections by tendering her a large banquet. None of his friends appear, owing to the fact that he married a woman whose name was in disrepute. Kelland seeks to drown his sorrow in drink. The statue of Ambition which he purchased from Wells, overturns and kills him.

Now a rich widow, Marta finds herself still an outcast. Larry, now a prominent contractor will have nothing to do with her. She, however, hears that he is near bankruptcy in endeavoring to fulfill a big contract for the city. She goes to his partner and makes him accept her money, at the same time exacting a promise from him to keep her identity secret. But when the job turns out successfully and Larry demands to know the name of his benefactress his partner tells him, and thus are the lovers reunited.

AD TALK

Corinne Griffith, the beautiful young Vitagraph star, returns to the ——— theatre on ——— of ——— week in her latest photodrama, "Miss Ambition." This is an absorbing romance of the manner in which Marta, a young girl, is lured from the right path by an insatiable desire for wealth and the power that wealth brings to its possessor. She becomes a maid to a society woman. Later she meets her fiance, a sculptor who urges her to pose for his statue, Ambition. When it is completed he is so delighted with it that he seizes Marta in his arms and, of course, at that very moment, the other girl enters the room.

Thus is Marta's reputation blacked for the time being, even though she is innocent of any real wrong doing. She finds herself turned down by the man who once loved her, Larry Doyle, now a promising contractor and so she marries a disreputable old millionaire, her longing for money and power still getting the better of her good judgment. Soon after she is rendered a widow and then it is that she realizes her folly. She learns that Larry is in sore financial straits and tides him over with her money, not letting him know who his benefactress really is. And this act of hers is the means of reuniting the lovers.

Miss Griffith is, as ever, an adorable sight in the stellar role of this feature, while she receives sterling support from such well known Vitagraph players as Walter McGrail, Betty Blythe, Denton Vane, Templar Saxe and Fred Smith.

CATCH LINES

Corinne Griffith, the beautiful young Vitagraph star in a romantic-drama of compelling interest.

Ambition is all very well if it is motivated by sound judgment. Where Marta made her mistake was in the fact that she sought wealth for Wealth's sake alone. After she had achieved riches she realized her mistake and realized it only in the nick of time.

The tragic episode in the girl's life who sacrificed Love for Ambition.

She sacrificed love for ambition and then, when she awoke to the wrong of her act, sacrificed wealth and position for love.

Corinne Griffith, newest of Vitagraph stars, proves her right to an advanced position in the luminaries of screendom in this, her latest feature.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 black and white photos and title card. 8 x 10 portraits of Corrine Griffith for special framing and lobby display are also obtainable. These latter are free of charge. 5 x 7 black and white photographs are also available for the exhibitor who desires to have special cuts made for advertising and publicity matter.

CUTS:—There is a two-column scene cut reproduced on this page. A one-column scene cut is also provided while the usual star line cut is provided in one and two-column size.

MUSIC CUE SHEET also furnished.

SUGGESTIONS

Feature Corinne Griffith in this production. She is one of the most beautiful stars on the screen today and her every appearance is a real treat. The story, that of a girl's vaunting ambition that truly "o'er leaps itself," is one that lends itself well to heavy advertising. By this we mean that you can well "ask questions" in your copy if you favor this type of advertising. Such lines as "Should a girl sacrifice Love for Ambition?" "Should a girl marry without love to gratify a vain ambition?" and others similar, will suit the action of the story.

CORINNE GRIFFITH
in Vitagraph Blue Ribbon Feature
"Miss Ambition"

"HITTING THE TRAIL"—WORLD

Another Blackwell-Greeley Production

THE Carlyle Blackwell-Evelyn Greeley combination is again in evidence in "Hitting the Trail," an underworld story of New York. To the reviewer it does not appear as worthy of some of the previous pictures turned out by this pair. Their recent comedies have been meritorious in many respects. "Hitting the Trail" is more "dime-novelish" in character and many of its scenes are overdone to the extent that their melodramatic values are lost in the shuffle.

There are, however, certain qualities about the melodrama presented that will, no doubt, have their desired tenacious effect on the mob audience. To wit: the factory boss who would ensnare every pretty girl employee; the reformed gangster and the settlement-working young lady who accomplishes the reformation; as well as other characters, to say nothing of situations of similar kidney.

"Hitting the Trail" has little if any comedy, but the stars are altogether satisfactory in this line of work: melodrama. Roy Somerville, author, has endowed his story with an unusually realistic underworld atmosphere and Harry O. Haupt and Dell Henderson, respectively adaptor and director, have brought it out on the screen with strict attention to all important details.—Length, 5 reels.—Dec. 2.—*Peter Milne.*

THE CAST

Kid Kelly	Carlyle Blackwell
Flo Haines	Evelyn Greeley
Joe Carelli	Joseph Smiley
Rev. Thos. Roberts	Geo. MacQuarrie
Mamie	Mabel Bunyea
Annie	Muriel Ostriche
Tony	Walter Green
Goldberg	Edward Elkas

CATCH LINES

When Kid Kelly quit his gang and hit the old sawdust trail to reformation there was *something doing* on New York's lower East Side! Kelly's old pal refused to believe that he had reformed for the sake of a mere "skoit." But "skoits" can accomplish much as the gang discovered.

Carlyle Blackwell and Evelyn Greeley, that starring team responsible for so many enjoyable World Film comedies and the novel patriotic picture "The Road to France" turn to melodrama in "Hitting the Trail" with results that are strikingly successful.

Joe Carelli, factory owner, was told to go to a certain number on a certain street where he would find the girl he coveted. In passionate excitement Carelli lifted the heavy covering on the bed where, he had been told, the girl was lying. And then there was a command: "Hands up, Carelli!", and Kid Kelly poked a gun in the Italian's face! Carelli hadn't figured on the quick wit of the Irish!

AD TALK

Carlyle Blackwell and Evelyn Greeley who have jointly been responsible for some exceedingly pleasing comedy-dramas on the World Film program turn their attention to more serious work in "Hitting the Trail," a feature to be displayed at the ——— theatre on ——— of ——— week. "Hitting the Trail," to be quite frank, is melodrama—underworld melodrama of the most thrilling type. Its hero is a gangster, Kid Kelly, by name, whose reformation is brought about through the love and trust of a girl. Having taken this theme on the basis of the play, Roy Somerville, author, has conceived a story of unusual interest and one which from the standpoint of melodramatic suspense has much to commend it.

Mr. Somerville is one of the best known authors whose talents are claimed almost exclusively by the screen. It was with the old Fine Arts company that this writer first gained his reputation. He prepared one of the most successful earlier Fairbanks pictures "Reggie Mixes In" to say nothing of numerous scenarios for the Gish sisters and Mae Marsh. The Fine Arts school of scenario writing taught "Progressiveness" in capitals. These pictures always kept moving ahead and this is only only of the valuable technicalities that Mr. Somerville carried away with him from this studio.

Harry O. Hoyt, author of the Blackwell-Greeley comedies as well as "The Road to France" prepared the scenario from Mr. Somerville's story, while Dell Henderson took charge of the direction. Mabel Bunyea, Joe Smiley, George MacQueerie and Muriel Ostriche are seen in support of the principals. Other features on the bill at the theatre for the same dates are ———.

THE STORY

Kid Kelly is a leader of a gang in a tough district of New York.. One night he plans to rob the store of Goldberg, the milliner. At the time set for the trick, Flo Haines, who works in a flower factory and spends her spare moments helping Rev. Thomas Roberts who conducts a mission, is examining a hat that has attracted her but which she is unable to buy. When Kelly and his gang enter she hides behind a mirror. The police get wind of the raid and enter the place. The crooks escape but Flo is found and accused of being an accomplice. Kelly makes an effort to free her from the bulls but is unsuccessful and later rather than see her serve thirty days for a crime of which she is entirely innocent, he gives himself up and does the time himself.

This is the beginning of Kelly's reformation. Another encounter with Flo who is leading her sister workers in a strike against her employer, Joe Carelli, a lustful Italian, and Kelly is ready to set forth on the straight and narrow path. In the meantime the ex-gangster has grown to love Flo and this makes his old girl, Mamie, "sore." Together with Joe she plans a trick. She succeeds in doping Flo and calls for Joe, who covets the girls. Kelly, however, gets wind of the game and arrives in time to frustrate the plans of the Italian.

Later, however, he sees Roberts making love to Flo and believing she loves him he writes her a note saying that he was "camouflaging" all the time and returns to his old haunts. Flo refuses to believe the note and goes to him. In the meantime Kelly has gotten into a gang fight and is seriously wounded. Believing he is going to die he confesses that he really loves Flo. And so when he recovers all ends happily.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22 x 28 colored; eight 11x14 colored; eight 8x10 black and white.

CUTS AND MATS:—There are two three-column and one two-column scene cuts, reproductions of important scenes from the production, all three of which feature the stars prominently. The advertising cuts come in one and two-column sizes, there being two of the former and one of the latter. Stars are prominent in these also. The World press sheet also contains some one and two-column advertisements suggested for the exhibitor.

A throw-away is also suggested in the press sheet.

Slide and music cue sheet available.

Two-Column Ad Cut at all World Exchanges

"DEUCE DUNCAN"—TRIANGLE

Fans Strong for Westerns Will Like This Desmond Subject

THIS picture will satisfy the majority of Desmond followers as well as most of those who enjoy Western photoplays, as it has been produced well.

Rapid action of plot as well as suspense are the chief elements upon which the story has been based. To these may be included the element of heart appeal which, to a certain degree, is roused by some of the situations.

The hero awakens the picturegoer's sympathy because he is given a human role to portray. For instance, when some intoxicated "Bad Men" annoy the heroine, he steps in and protects her. All through the picture he acts as her protector until finally, love having awakened in both of them, they marry.

As is common in all Western pictures, the usual amount of shooting, fighting and riding is done.

The picture is clean and may be classed as slightly above the average program contribution.—Released Nov. 24.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Deuce Duncan.....Bill Desmond
Anne Tyson.....Luella Maxim
John.....Ed Brady
Pedro Estavan.....George Field
Brant.....William Ellingford
Sheriff.....Joe Singleton
By George Hively.
Directed by Thomas E. Heffron.
Photographed by B. H. Wales.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

CUTS AND MATS:—There are two single-column star cuts on this production showing Desmond in character while a two-column scene cut of Desmond and leading lady completes the material furnished in this line. These cuts, particularly the one-columns, can be used in either advertisements or text pages of your newspapers.

LOBBY DISPLAY:—Photographs in sepia are provided in 11 x 14 and 22 x 28 sizes. The same pictures can be secured in tints at a slight advance in price.

SLIDE AND MUSIC CUE SHEET also provided.

SUGGESTIONS

This is a western drama, purely and simply, and if your patrons are inclined toward this type of entertainment let 'em know what's coming. It is somewhat of an original twist to the story and you could benefit some by hinting at it in your advertisements. Tell part of it, briefly, up to a crucial point and then slide off into a few words of praise and advice to come to your theatre and see the rest of it. Bill Desmond is a pleasing star, possessed of an ingratiating personality and, particularly if you have played his previous pictures, it would be well to bill him in stellar type.

AD TALK

Bill Desmond, popularly known as "Smiling" Bill, will be the star at the ——— theatre on ——— of ——— week in his latest Triangle photoplay entitled "Deuce Duncan." This is a western drama written specially for him by George Hively who has long been connected with the production of western pictures and knows well how to construct them. Desmond's peculiarly happy personality and his ability to make the most of any situation in which he finds himself together with the unusually intense story that Mr. Hively has provided him, furnish a double guarantee of the true worth of "Deuce Duncan."

The picture shows him as a cowboy on the UR ranch. Cattle rustlers have been making off with portions of the herd and so the cows are greased by the hands of the ranch. What is Duncan's surprise when he goes to see the girl he loves to find traces of this grease on her brother's clothes. For love of her he makes no charge against the man but keeps a close eye on all his subsequent movements. But despite the good wishes of Deuce and the girl towards the miscreant, he soon shows himself in his true colors.

One day he attacks the heroine, the girl whom he has said was his sister. In a passionate rage he says that he is not her brother at all, that this man is still in prison where he was sent fifteen years before for a crime that he did not commit. Deuce arrives in time to save the situation and, incidentally, the girl, and after that, all is happy for the lovers. Luella Maxim is a strikingly appealing opposite for Desmond in this offering while Ed Brady and George Field have other principal roles.

THE STORY

Anne Tyson, living alone in a cabin on the plains, is one day surprised by a mysterious stranger who makes himself known to her as John, her brother, who had gone to prison fifteen years previous and had only now escaped. He urges Anne to flee with him and she, sympathetically, agrees. During the flight John steals Deuce Duncan's horse and riding outfit. Deuce is a cowboy and this theft leads him to suspect John. Later, Anne obtains a position as barmaid in the town saloon known as the "Half Acre of Hell," where she leads a miserable existence being subject to the insults of the various ruffians who infest the place.

After John has made good his escape, he joins Steve Clement's gang of cattle rustlers. Deuce, who is employed on the UR ranch, greases the cattle in order to apprehend rustlers. He visits Anne in her cabin after rescuing her from bar room ruffians and discovers some of the grease on John's clothing. But because of Anne's pleading Deuce leaves John alone. She tells him that he was innocent of any crime when sent to jail in the long ago. But despite Deuce, John is arrested along with the rest of the Clements gang. Deuce sees the sheriff and has John liberated.

The climax comes when John forces his attentions on Anne. He tells her that he is not her brother at all but that he exchanged places with him and escaped. He demands that Anne surrender herself to him in order that her brother may go free, he being the only one that is aware of his innocence. But Deuce comes to the rescue and fights off John. Clements, the rustler, in the meantime, has escaped and sneaking upon the scene, shoots and kills John. And then Anne is only too glad to permit Deuce to take her in his arms.

One Column Coarse Screen Star Cut

CATCH LINES

William Desmond in an original western picture—one that offers you a change from the usual "bandit reforms at shy glance of a girl" story and gives you a virile, red-blooded tale of the open plains—of real men and real women—one that reflects the true spirit of the West.

"John" introduced himself to Anne as her brother and because she had ever waited for the return of the prodigal, jailed fifteen years before, she took him under her wing and provided for him. What was her shock, therefore, to discover him one day in the role of the passionate aggressor. His attacks on her were only warded off by Deuce Duncan, the hero in this startling Triangle Play now showing at the ——— theatre.

William Desmond, the fellow with the smile that simply won't come off, in a western play of romance and thrills—one of the real old-fashioned sort—of that type that gave the present western picture the jump that it has today on all other productions. See it. You won't be disappointed.

"EYE FOR EYE"

(Continued from page 3267)

LOBBY DISPLAY:—A hand colored lobby display gotten up on the same style as that furnished with the Screen Classics productions is furnished on this picture. There are 22x28 star photos; 8x10 scene photos and 11x14 scene photos, these last in black and white. A title and synopsis card furnished to complete display.

Other advertising accessories on "Eye for Eye" include special lithograph window cards, special heralds and plain heralds, slides and music cue sheet.

SUGGESTIONS

The paper and cuts, designed by Lambert Guenther, are specially attractive on this production, and these should be freely used, for it is to be imagined that the exhibitor will book the subject for an extended run. "Eye for Eye" is an extra-length production, it being in seven reels. This fact alone opens the way for advertising. While we doubt whether there are picture patrons in any large numbers who still rush to the place where *quantity* alone is shown, make it forcible in all advertising that you do that "Eye for Eye" presents *quality* as well.

Mme. Nazimova is a well known actress both with patrons of the screen and stage. If you are in a neighborhood where you have a high clientele, call attention to the fact that Mme. Nazimova appeared in Ibsen repertoire last season, and also bring out the fact that her first Screen Classics production, "Revelation," was acclaimed as one of the best pictures ever made.

You might use the verse quoted in the ad talk on this page in a special lobby frame, and if you want to make it the more impressive have your artist paint as a background for it a dim and shadowy desert or any Far East scene that you yourself select. Your artist will also be able to get in some good advertising of this sort if he glances over the stills on the production. The attire worn by the star in the first part of the production and the locale of the story will immediately suggest some angle to him that can be brought out impressively by the brush.

"ALL THE WORLD TO NOTHING"— WILLIAM RUSSELL

Reviewer Classes It Far Below William Russell Standard

THIS is probably as poor a contribution as any ever released with William Russell starring. It is practically a conglomeration of absurd situations placed together in the most incoherent manner.

To begin with, the story fails to appeal to the human sympathies; secondly, it contains hardly any other elements that could endow it with entertaining values; but the worst thing of all is the construction of the subtitles; the use of the Metaphor—the employment of one word to denote another—is most liberal; and being quite bombastic, the effect they produce is ridiculous. Here is one or two of them: "I've got you in my eyes—like the sun," and "It was a bitter cup—but with a word—you made it sweet." Both have been spoken by the hero to the heroine. In commonplace subjects, such as this one is, metaphor is altogether out of place.

In regards to the action of the plot, it is nil; for the reason that its unfolding depends almost entirely on the subtitles, which consist chiefly on talk back and forth.

The situation at the opening of the picture, where a bet is determined by the number of pieces a glass has been broken to, is illogical; it would have required a scientist, with the most accurate microscope, to have determined the exact number; even then, there could have been a doubt.

The death of the hero's pal and the showing of his covered remains at the hospital, certainly will not increase the entertaining values.

The picture is clean.—Released Dec. 1.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Richard Chester.....William Russell
Nora Ellis.....Winnifred Westover
Everard Peck.....J. Morris Foster
Chas. Rennalls.....Hayward Mack
By Wyndham Martyn.
Scenario by Stephen Fox.
Directed by Henry King.

CATCH LINES

William Russell in another romantic comedy-drama in which he loses one fortune in poker and gains another in marriage. But the marriage, he has nothing to do with that!

Once a gambler always a gambler. Richard Chester played cards and lost; played love and won. But he was gambling all the time. It's a brave man that will take a chance on a wife!

That old saying, unlucky at cards, lucky in love, held good in Richard Chester's case. He drew a queen to the middle of a broken straight and froze all the others out.

Of course its a bad thing to play poker three nights running—particularly when you can't better a pair of deuces. But just the same if Richard Chester hadn't lost his fortune at cards he would never have won a wife. Now, we ask you, is gambling a sin?

AD TALK

William Russell's comedies and comedy dramas have come to stand in the front rank of pictures. He seems to be able to get just the right stories, stories that fit him and give him opportunity to show himself to the very best of advantage. "Up Romance Road" and "Hobbs in a Hurry" will be remembered as two of his best subjects, and yet it remains for "All the World to Nothing" to set still a higher mark for him to strive for in future efforts before the camera. "All the World to Nothing" was written by Wyndham Martyn and directed by Henry King, the combination that has been in evidence on previous Russell pictures.

The story opens with a three-day poker session in which the hero, Richard Chester, speaking in the vernacular, loses his shirt. A down and outer, he happens to run into Nora Ellis' apartment while searching for someone else's. And he is in disguise. Nora, just at the moment, is in very much of a predicament, having received word that if she doesn't marry immediately she will lose her fortune. She takes Chester as a possibility and he takes Nora as his wife for Nora is very pretty.

Now here is a fine beginning, indeed, for an author who knows how to handle romantic comedy-drama which, suffice it to say, Mr. Martyn certainly does. The romance of Chester and Nora, the latter character charmingly played by Winnifred Westover, makes some of the most enjoyable "seeing" that it has ever been our pleasure to show and we trust that none of our patrons wil overlook this opportunity of having a good time at the ——— theatre.

THE STORY

Strange things will happen! And a series of strange incidents leads the financially embarrassed Richard Chester into the apartment of Nora Ellis, all the time in a peculiar disguise. Nora is in need of a husband to retain her fortune, and immediately enlists the aid of Chester, who gives his name as Chester Dick. Chester is quite willing, but while the ceremony goes on the butler makes off with the jewels. So when Chester departs, a wedded man, he is suspected. This is shortly cleared up, however, for the butler soon afterwards mails to Nora his confession.

Thereupon Chester gets to work and fares with moderate success. Nora has an ardent admirer, Rennalls. She tells him that she cannot marry him, but does not disclose that she is already married. He is puzzled, and believes that if he can reduce her to poverty she will listen to him. He starts to undermine her fortune by raiding "Brazilian Lead," a security on which her entire fortune rests. Chester learns of this and creates a market adverse to Rennalls' scheme and Rennalls goes broke. When the three million mark is reached, Miss Ellis instructs her bankers to credit to the "joint account of Chester and Ellis." She reveals by word and action that she loves Chester, but regrets that she is already married to a certain person by the name of "Dick." Rennalls rushes in and states that "this man is already married and carries his wife's picture in his pocket." There is a momentary estrangement, but when it develops that the picture is a small photograph of Miss Ellis which Chester "borrowed" off the mantelpiece at the time of his impromptu wedding, everything ends happily, as she recognizes "Dick" as being Chester.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet. One-sheet is love scene; three-sheet is fight scene; six-sheet dramatic scene.
LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card; 22 x 28 of scene and 22 x 28 of star.
CUTS:—One-column star cuts of William Russell are supplied for dressing advertisements and news columns.
Slide and music cue sheets also obtainable at Pathe exchanges.

"THE ONE WOMAN"

(continued from page 3268)

patrons to air their views on the political angle of the picture.

Then there is the free love angle to play up if you so desire. The man in "The One Woman" contracts a Common Law marriage. Certainly this angle affords something different. Here you have another opportunity to create discussion as well as to go the limit on sensational advertising if you so desire.

Then there is the talent that was responsible for the picture. Outside of his constant attacks of socialism Thomas Dixon is known from his connection with "The Birth of a Nation," certainly an advertising asset not to be overlooked. Reginald Barker, who directed it, is one of the best known men in his line and should be featured also. If you glance over the cast you will find a number of well known names and if "Hearts of the World" has played in your neighborhood don't forget that Ben Alexander made quite a hit in it.

CATCH LINES

When is a Socialist not a Socialist? When he's a patriot!

By Thomas Dixon, author of "The Clansman," on which "The Birth of a Nation" was based.

Whether you are a Socialist or not you should see "The One Woman," in which this estate is the theme.

Is it to be Marriage or is it to be Free Love? Many claim that the marriage system is wrong. Few claim that Free Love is right. Thomas Dixon gives his views in the startling photoplay, "The One Woman."

Is Thomas Dixon correct in his assumption that Socialism is to be trodden down? We might still be at war with Germany if it hadn't been for members of this political party. And yet some Socialists, believing that war is wrong, have fought in the trenches of Europe! Where do we stand? See "The One Woman."

Pictures Reviewed In Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Mystery Girl," with Ethel Clayton

(Paramount—Directed by William C. De Mille)

THIS picture has been based on the novel "Green Fancy," by George Barr McCutcheon. All those that are familiar with this author's stories, know that they are more or less of the fanciful type, in which the imagination is granted quite a few liberties. Fictitious kingdoms and princes and duchesses are the chief things dealt with. Such a one is "The Mystery Girl."

The story begins in France, where the Duchess of a little kingdom is serving as an ambulance driver, just to avoid the Huns who have despoiled her country. The Prince, who is kept as a prisoner in the little kingdom, escapes to America. The heroine, who is acquainted of the fact by a message sent to her by the Prince with a pigeon, follows him there with the Crown Jewels. The balance of the story deals with the intrigues of the pretender to the throne who is in love with the Duchess, how he entered into a conspiracy with a notorious European Crook to help him get the girl in return for the jewels, and how he is outwitted. Of course there is a love affair between a U. S. Officer and the Duchess running throughout the story.

If you can manage to prevail upon your patrons to forget the plausibility of the plot by advertising it accordingly, they will enjoy it. In spite of the lack of convincingness, there are several highly enjoyable points in it, due to the mystery and the consequent suspense.

The picture is clean. Length 5 reels.—*P. S. Harrison.*

"Martin Johnson's Cannibals of the South Seas"

(Distributed by the Robertson-Cole Company)

TRAVELOGUES that present nothing new to the eye are very tiresome. Instead of entertaining, they bore. But when they describe regions with their inhabitants and their peculiar costumes never before explored, such as the Martin Johnson Cannibal pictures do, they arouse the interest to a high pitch; this is due to the inherent curiosity of the mind.

In taking these pictures, Mr. and Mrs. Johnson actually risked their lives. That they are alive to-day to tell the tale, it is a miracle. They were captured by the natives once, and but for the sight of a British Man-of-War, which happened to approach the island by accident, they would have been eaten alive. And it is said that the flesh of a white is very delicious to them. They prefer it to any other.

The expedition started from San Francisco. After visiting Honolulu, Pango-Pango, Samoa, the most beautiful natural harbor in the world; then Sydney, Australia, where provisions were taken, they reached the South Sea islands.

Throughout the ten reels, the unfolding of many interesting and worth knowing things takes place. The real interest, however, begins not where the hand of civilization has control, but beyond those limits—where the influence of the white man is not felt. The treacherous, man-killing and very often man-eating savages, with their peculiar costumes and their strange looks, are shown.

The subtitles are very appropriate. The element of humor is inserted in them in abundance, thus relieving the monotony to a great extent.

The photography is remarkable; so is the tinting and toning, which makes the sky, the sea and the scenery appear beautiful.

My understanding is that the ten reels are to be released so as to make one complete show. When the fact is taken in consideration that travel pictures, however interesting, become tiresome when too much of it is given, will be plainly seen that such a decision does not seem wise. From four to six reels, in combination with a two reel O. Henry, a two-reel high class comedy and a cartoon, would make an ideal bill. News-weekly should be avoided; while slap-stick comedy should be barred, as it would be entirely out of place.

These pictures should appeal well to high class patronage.—*P. S. Harrison.*

"The Wildcat of Paris," with Priscilla Dean

(Universal Special—Dec. 16. Directed by Joseph De Grasse)

THIS picture will rank among the best Priscilla Dean contributions. Heart interest, due to personal sacrifices for a higher ideal; mental excitement, caused by the rapid action of the plot; suspense, owing to inability of foretelling the action; these are its entertaining elements.

The Apaches of Paris, their relation to the community before the war and their conduct toward France after the memorable days of August, 1914, is the theme of the story. It is not, strictly speaking, a war subject, but one in which some war scenes have been resorted to in order to bring out more vividly the fact that even the Apaches, whose aversion for law and order is well known, when Paris, their home, was threatened, did not fail to rush to the rescue.

I doubt whether a real Frenchman could have imparted to this picture a more realistic atmosphere. To the great majority of us the knowledge of Apaches comes from the novels we have read. The scenes in this picture tally exactly with the images we have formed of them. As themes of this nature, in book form, have invariably proved popular, I am inclined to believe that, in picture form, they will prove equally interesting.

The acting of Miss Dean is marked by the same degree of virility, the same liveliness, as that of her past contributions.

The picture is clean and, though strong, owing to the uncommonness of the subject, should appeal universally. Length, six reels.—*P. S. Harrison.*

Keeping Up With Dubuque

THE Family in Dubuque, Ia., has changed the days for the showing of Goldwyn pictures from Friday and Saturday to Thursday and Friday. On November 7 and 8, "The Spreading Dawn," with Jane Cowl, was the feature shown. This was the first appearance of Miss Cowl at the Family, and her picture drew average houses both days.

WHEN "The Lone Wolf," with Bert Lytell, was shown at the Grand in Dubuque about two months ago, the fans liked it so well that they had been asking Manager Lorenz for a return engagement of the picture. He was able to get it back on Friday, November 8, and presented it to full houses. Mr. Lytell's popularity here is surprising, considering that Dubuquers have seen him in very few pictures.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION

596 I. W. Hellman Building Los Angeles, Cal.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Production work was resumed at the Fox studio when Director Lynn Reynolds began the filming of "The Framer," which will star Gladys Brockwell. The supporting cast includes William Scott, J. Barney Sherry and Harry Leopold Dunkinson.

Tom Mix and company will begin work about November 25 and the Madeline Travers company, under the direction of Frank Beal, the following week. Arvid E. Gillstrom has arrived at the Hollywood studio from the east during the past week and filming of a subject featuring the Lee children was begun.

Preliminary work has begun on a new juvenile William Fox production. Jane and Katherine Lee will star in this film, a title for which has not yet been selected. The story is being shaped by Director Arvid E. Gillstrom, who arrived in Los Angeles from New York early in November to take charge of the little actresses. Up to the present rehearsing has been the order of the day, but the camera will begin to work in a few days.

The F. P.-Lasky Studio

The Lasky studio in Hollywood has resumed production, with three units at work. C. B. De Mille, producing a war play, has continued production throughout the close-down period. Monday Bryant Washburn will again take up the work of filming "Venus in the East," under the direction of Donald Crisp, and it was planned that Shirley Mason, who arrived in Los Angeles last week, would begin work about the eighteenth.

The filming of "The Heart of Wetonah" has been completed by the Norma Talmadge Select company at the Lasky studio, and Miss Talmadge, accompanied by Joseph Schenck, departed Tuesday for the east, where future productions will be made. Miss Talmadge will next appear in "The Probation Wife," and following that a story titled "New Moon" will be produced. The subject just completed is an Indian story.

Vitagraph News Bits

To be lassoed while speeding sixty miles an hour on a motorcycle and thrown over an immense cliff is thrilling to think about, and when it is seen done in reality to Antonio Moreno in the eleventh episode of "The Iron Test" it will make the hearts of the spectators stand still.

William Duncan says that if the Allied Governments will turn the Kaiser over to him, he will ask Albert E. Smith and Cyrus Townsend Brady, Vitagraph's serial authors, to write a special episode in "The Man of Might" exclusively featuring sweet Wilhelm. He promises that all episodes of all serials will pale to the shade of thin milk beside this one and that thereafter will be only a memory.

Under the direction of Dave Smith, Bessie Love has almost completed work on "The Enchanted Barn," an absorbing love story by Grace H. L. Lutz, in which pure romance and melodramatic thrills are skillfully blended.

With an amount of subconsciousness that guaranteed its sincerity William Duncan received a high compliment on his attention to detail from a Pullman porter during the making of a train scene in the serial "The Man of Might."

Here and There

Charles J. Giegerich, press representative for Arthur Guy Empey and Lieutenant Pat O'Brien, is now at the head of the publicity department of the Vitagraph Company's West Coast studio. Mr. Giegerich arrived in Los Angeles Sunday, November 3, and made his first appearance at the Talmadge avenue lot Monday morning, November 4. He is now grinding out reams of press notices for the eight companies at work in Hollywood. Mr. Giegerich was connected with Vitagraph several years ago, when he organized the publicity department of the sales forces.

The Brentwood Corporation is putting the finishing touches on "The Turn in the Road" in the Mena Film Corporation studio, Fountain and Berendo avenues, Hollywood. The story has a rural touch. The method of distribution has not yet been decided upon. The cast includes Helen J. Eddy, Winter Hall, Pauline Curley, Ben Alexander, Lloyd Hughes and George Nichols.

After spending fifteen weeks at Camp Lewis entertaining the boys, followed by a vaudeville tour, Max Asher is back at the Vitagraph studio. He is now a member of the Rock and Montgomery Comedy company and is at work on the new comedy, "Boarders and Bums."

Hollywood Hookum

NOV. 30, 1918 NEWS MORE NEWS

Yes, it rained.

Yes, Tom Santchi is back in the West.

The week started off with a celebration, and—

Mabel Normand's coming back to live in our town.

Madeline Traverse is LEARNING to run an automobile.

Another secret revealed—Mary Anderson makes all her own frocks.

Winifred Westover is this week coming up recovery avenue from Fluville.

Virginia Kirtley celebrated her birthday Monday, and millions aided her.

So its the B. B. Features, which may be translated to mean —Bessie Barriscale.

Paul Hubert Conlon is now Major Domo of the publicity department of the William S. Hart studios.

And now we learn that Jack Halloway's real nam is Elisha—but we won't tell how we found out.

Clarence Badger is again basking in the California sunshine after a number of months in dreary New York.

Emmett Flynn is back in our town, thankful to get away from New York. Yes, he belongs to the Goldwyn gang.

Charley Ray is more than pleased with his part for his next picture, for he has to play ball all through it.

Anita Stewart is coming West, to be directed by Lois Weber, all of which HOOKUM claims is worth coming west for.

Kitty Gordon is going to wear her sable cloak in her next picture, which will no doubt conceal that million dollar back.

Inside stuff—Ora Carew wears Peggy Jeans about her home. This is mentioned so that callers will not think she has on her pajamas.

Hughie Fay telephoned the newspapers the other day that he had made a ride in a balloon, and he never found one that would believe him.

Mildred Harris surely never saw Charlie in a film, or she would not be content to say: "until death shall part," knowing what a pie-heaver he has been.

Dorothy Phillips confides her regular name was Dorothy Gwendolyn Stribble until she married Alan Holubar. She adopted Phillips so her friends wouldn't know she was in pictures.

Several of our stars have had their pictures in the paper, even though the theatres were closed. Divorce suits and decrees have a tendency to help create a lot of publicity.

Tom Mix attempted to keep away from the Flu by going to the hospital for an operation. His nurse got it, then his doctor, then nurse number two, and number three. Tom's better now.

Inasmuch as Dal and Elliot J. Clawson went hunting, and came back and made the report they did not get the limit, it is very evident that neither of these well known men of the film industry ever had a press agent.

Henry Lehrman is responsible for the statement that Flu bugs are temperamental, and in the same breath states his reason is based on the fact that not one of his fun makers have been attacked by a germ of this kind.

Charley Giegerich is one of the late arrivals on the coast and an addition to the P. A. Circle as he is beating the Underwood at the Vitagraph plant. Vitagraph is to be congratulated now that it has found it necessary to establish a publicity department.

HISTORY REPEATS ITSELF

In the quest of a correct answer as to why the reversal of motion on the screen, HOOKUM staff in a body, called at the Lois Weber studio. Due to the influenza close down, and the invasion of the matrimonial germ, the place was deserted save two—Phillips Smalley and the watchman. When this well known director was told how eagerly the entire world waited for an explanation of the most important phenomena of screen action, he delved into his library and memory, and came forth with an answer that should satisfy the questioner.

"It is commonly supposed," said Mr. Smalley adjusting his tortoise shells, "that the motion picture director is omipotent Canute. The earliest known would-be director of moving objects was humiliated by an advancing object which he would have retire. His megaphone was powerless. And so today inversley his prototype must need be for his good humiliated by the wheel which, though not as restless as the tide, is as powerful, and refuses to advance."

Producers' News Continued From Page 3244

Viola Dana Recovers and Will Work on Coast

Viola Dana has recovered from her recent illness and her associates at the Metro studios held a joyous impromptu reception for her at the headquarters of Director General Maxwell Karger.

Miss Dana's mother, Mrs. E. J. Flugrath, and her sister, Miss Shirley Mason, who were with her during her illness, have both gone to California to take a bungalow, where all three will be together when the Metro star joins them to make Metro features at the firm's new West Coast studio.

She will leave with Mr. and Mrs. Karger and family when Metro and Screen Classics, Inc., move from New York to California.

"Diana Ardway" will be Miss Dana's first production made in California following the firm's exodus.

Pearl White Gets More Pathe Publicity

Pearl White was busy again during the United War Drive, November 11 to 17, bringing in the shekels for the campaign and incidentally creating much publicity for Pathe, which organization presents her in serial productions.

Miss White repeated her former stunt of climbing the fire ladders in the streets of New York, and is credited with a large amount of subscriptions to the drive.

Pathe announced this week that Miss White had interrupted the making of her next serial, "The Lightning Raider," in order to come to New York in behalf of the drive.

Harris Marriage Helps Book Pictures

The recently announced marriage of Mildred Harris, Jewel star, to Charles Chaplin, the comedian, added a decided impetus to the bookings of "Borrowed Clothes," the latest Jewel feature in which Miss Harris appeared, according to reports from Universal this week.

Exhibitors who have realized the value to be gained from the capitalization of the marriage have booked Miss Harris' Jewel features and played them up, not alone on the strength of the star's ability, but on the marriage as well.

"Unconditional Surrender" Is Ready

A. Blaikie Dick of the McClure organization announces for immediate distribution "Unconditional Surrender," a five-reel picture that is declared to be a picturization of the great events of to-day.

The producer states that the pictures visualize the desire that is in the hearts of all humanity, that the Hohenzollern surrender unconditionally.

About New Pictures

Edward Barton, of North Billerica, Mass., writes that when he was convalescing in a French hospital a Chaplin comedy at the Y. M. C. A. struck himself and several other patients as being so funny that they laughed themselves right out of the hospital.

Roscoe Arbuckle's newest, "The Sheriff," affords him the opportunity of burlesquing the stunts of other Paramount and Artcraft stars and his gun drawing and acrobatic feats are travesties on Hart and Fairbanks.

Gaby Deslys comes back in "Infatuation," directed by Louis Mercanton, written by Marcel L'Herbier, produced by Eclipse and distributed by Pathe beginning December 1.

"When Your Soldier's Hit," the first of the twelve two-reel war activity pictures announced by Director Chas. S. Hart, of the Division of Films, Committee on Public Information, will be released December 9.

The Arrow Film Corporation is releasing the two-reel novelty film entitled "What of Your Boy?" produced in cooperation with and under the supervision of the New York Military Academy.

"Tares" and "The Refugee," Hepworth Picture Plays, are to be succeeded very shortly by "Towards the Light," Henry Edwards' production, starring Henry Edwards and Chrissie White.

Director John S. Lopez completed at the Keeney studios, on East 48th Street, a six-reel feature for B. S. Moss, which is still untitled.

May Allison has completed her Metro feature, "Thirty Days," at Metro's West Coast studio at Hollywood, Cal. It is a motor-comedy by Lieut. Luther A. Reed and was adapted for the screen by George D. Baker and Thomas Jefferson Geraghty.

Ethel Clayton, "The Girl Who Came Back," will again be seen in a Paramount film, the second of her series, entitled, "Women's Weapons."

Harold Lloyd, the chief Rolin fun-maker, recently received from the Umbra Union of Chicago, a laughing statuette of himself, carved from first water anthractie.

C. Giacomino, for years of the Czar's Royal entertainers, and acrobatic comedian of Italy, has reached Los Angeles, where he will take part in a ten-reel war picture now being produced by Henry McRae at the Clune studio.

That music hath charms is brought out in Madge Kennedy's latest Goldwyn picture, "A Perfect Lady," from the Rose Stahl stage success by Channing Pollock and Rennold Wolf, to be released December 8.

Earle Williams, Vitagraph Blue Ribbon star, will be seen in a Blue Ribbon feature of which he is co-author in collaboration with H. H. Van Loan, entitled "The American Ace."

Mark Lee Luther, author of "The Crucible" and other novels, is responsible for "The Hope Chest," in which Dorothy Gish will be starred shortly under the Paramount banner.

Gladys Brockwell has begun a new picture at the William Fox studio in Hollywood, with the temporary title of "The Framers," founded upon a story by Charles VanDyke, and directed by Lynn Reynolds.

William Desmond, Alec Francis, Robert Fraser and Marcelle Roussillon are in the support of Florence Reed in her forthcoming United Picture Theatres, Inc., picture being produced at the Tribune Productions, Inc., studios, New York.

Maurice Tourneur gathered an unusual cast for his third production, "My Lady's Garter," adapted from the late Jacques Futrelle's detective mystery romance and which is now approaching completion at the Tourneur-Fort Lee studios.

"Camping Out" is based on "Fatty" Arbuckle's own experience during a three-weeks' vacation on Catalina Island. Roscoe not only writes and acts his pictures, but also directs and cuts them.

Al Lichtman Tours Paramount Exchanges

Al Lichtman, general manager of the Famous Players-Lasky Corporation in charge of distribution, is now making a tour of the exchanges throughout the country, consulting managers in connection with after-war conditions and preparing for the new rush of business which is anticipated.

Mr. Lichtman was confined in Kansas City with a touch of influenza, but has now fully recovered and has resumed his trip. In his report about conditions as he found them on his tour, Mr. Lichtman said:

"While the situation has been serious I find that most exhibitors took advantage of the closing of the theatres by making improvements and preparing for the rush of business which was bound to come. Exchange managers have likewise put their offices in order and have been able to clean up a mass of detail preparatory to the reopening of business.

"With the great news of peace everyone has taken on a new spirit of optimism, and with the influenza abatement practically everywhere theatres are now opening up to patrons who are more enthusiastically inclined toward amusement than ever before."

One Hundred Cameras Used for Picture

Harry Levey, manager of the Industrial Department of the Universal and director of "Keep the Home Fires Burning," announces that this reconstruction picture actually used over one hundred cameras. This is declared to be unprecedented and sets a new record in picture making.

Scenes were taken in over a hundred different cities and places both here and abroad. It is said to be a massive spectacle which has been in the making for months with a view to releasing upon the declaration of peace, and its timeliness is expected to create much laudatory comment.

"Official War Review" Shows Final Blows

The coming of peace in the great world struggle gives an especial significance to No. 22 of the "Official War Review," released by Pathe the week of November 25.

It shows the blows that finally broke the Teutons' back; how the batteries of the Allies kept the retreating Hun on the run, and Britain's batteries speeding forward to take up new positions.

Eddie Polo in New York

Eddie Polo arrived in New York this week and visited among the exhibitors.

The circus stunt man has just completed a serial entitled "The Lure of the Circus" for the Universal.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Theatres of Springfield Come Through With Flying Colors

THEATRES of Springfield, Ill., opened auspiciously on the evening of Friday, Nov. 8, at 5 p. m., the official time set by the Influenza-Pneumonia Commission for the lifting of the ban. Hours before the specified time every playhouse was ready and watching the clock for the hour to strike. The reason the theatres were allowed to open on Friday night was that a big War Work Rally was to be held at the State Arsenal, and the only way it could be held was to allow the theatres to open ahead of the time for the meeting.

The opening went off smoothly. Every theatre had been cleaned and polished and gone over until they looked like glistening mirrors. Patrons were caught looking at the changed order of things in some of the houses with appreciative eyes. And some were kind enough to express their approval.

None of the theatres suffered a loss of employes, as far as can be ascertained. Some of the men secured temporary positions during the closing period, giving them up when the ban was raised. Everyone was happy to think the playhouses would again be running normally. Springfield theatres were dark from Tuesday, October 15, to Friday, November 8.

Springfield was lucky. St. Louis was closed four days before this city was ordered to shut down, and Nov. 9 the epidemic is getting worse in the Missouri city all the time.

Peace Celebrations Bring Another Ban

PEACE celebrations in Michigan, during which thousands were crowded together to sing dirges to the death of Kaiserism has resulted in an increase in the number of influenza cases and several Michigan cities have again established the ban which closes theatres along with other public places. This information was given out by Dr. R. M. Olin, state health officer, with offices in Lansing.

In Saginaw, Jackson, Pontiac and Port Huron, the closing orders are again effective and will remain operative until Dr. Olin sees an improvement which will assure the safety of not only residents of those cities, but the rest of the state as well.

Flint, Lansing, Detroit, Saginaw and several small towns report big jumps in the number of cases. Should the increase in new cases continue in these cities, the ban on theatres and other public places will again be put into effect.

Lansing, after being germ-tight for three weeks through the closing order, has had the number of new cases jump to between 20 and 50 daily. Dr. H. L. Wright, local health officer, after a conference with Dr. Olin, declared that unless there was a considerable decrease in the number of cases, steps to reestablish the ban might be necessary.

Michigan Again Faces Closing Order

ACCORDING to advices from Detroit, the State of Michigan is once again in danger of an influenza epidemic that may lead to state-wide closing. On November 15 the question was being seriously discussed by the State Health Board authorities and Dr. R. M. Olin, the state physician, is personally making an inspection of various cities. It is probable, of course, that the ban will only be placed on those cities where the conditions are considered serious.

New cases reported to the state health authorities on Wednesday were 689, or 30 more than the day before. In fact, the number of daily reports has been growing. Bay City, Saginaw, Grand Rapids and Pontiac are all reported in bad shape. In Bay City 60 new cases and six deaths were reported in one day.

There was great rejoicing in Detroit and elsewhere in Michigan when the state ban was lifted. Business did not, however, pick up as much as the exhibitors anticipated and they do not expect to make up the losses. During the peace celebrations the downtown theatres in the larger cities did a big business. The downtown theatres, generally, have done a better business proportionately than those in residential neighborhoods.

Detroit Universal Makes Changes in Staff

MANAGER Paul Bush of the Detroit Universal exchange announces several changes in his sales organization. R. Von Der Goltz, manager of the Toledo branch, has resigned to go to the Metro company in Philadelphia. His place will be taken by R. A. Adams. The local force now comprises Jules Leby, R. Mooney, Ben Goldstein, Herb Fowser and Charles Sturgis.

The Universal exchange has taken on new life during the past few weeks. A publicity department has been organized and an effort to co-operate with the exhibitors in advertising Universal pictures will be made. For the new serial, "The Lure of the Circus" newspapers will be employed as well as billboards.

Pontiac Theatre Changes Hands

ACCORDING to reports from Detroit, Mich., Lieut. A. J. Kleist has purchased from Helmer George the former's interest in the New Oakland theatre at Pontiac, Mich. Lieut. Kliest closed the deal while on a visit home from Camp Lewis, Washington. He plans to keep vaudeville in the New Holland and to offer pictures exclusively in the Eagle, Central and New Oakland theatres.

George Wilbur, formerly of the Majestic theatre, Wyandotte, has been appointed manager of the Oakland.

THE CENTRAL STATES

November 30, 1918

Madison Exhibitors Agree On Nature of Productions

A CONSENSUS of opinion of film men in Madison, Wis., and exchange men who make the city daily seems to be that the most desirable films to be shown at this time are those having a cheerful aspect. With the end of the war house managers throughout the state have pondered over the pictures that would be the most likely to appeal to their patrons. It is the belief here that the patriotic plan and the one most likely to succeed would be to avoid sordid and over-emotional pictures, at least until the boys come home.

In booking productions for the coming months, local theatres and those in this central district are inclined to favor comedies and light plays after the style of Madge Kennedy. There is bound to be a period of depression until the boys have actually arrived in this country and to relieve the minds of the parents and friends, pictures of a lighter trend is desirous.

Manager McWilliams of the Grand stated that war pictures will draw for a few more weeks, but that he believes that managers would be unwise to book any more of these pictures than they now have on hand.

Favorable Locations Help Dubuque Theatres

ONE of the reasons given for the popularity of Dubuque moving picture houses, is that they are all favorably located. The Princess theatre is in the very heart of the city, on one of the busiest streets. Being in the shopping district, it is noted for its successful matinees; it is within short distance of every car lne in the city, which insures a good attendance in the evening, no matter how inclement the weather may be.

The Dreamland is four blocks farther down the street than the Princess, and it has a patronage all its own among the downtown people.

The Family has all the north end patronage, while the Liberty has the people from the middle districts. The Majestic is a block below the Dreamland, while the Grand is within the same distance of the Princess. The four downtown theatres are the larger, and therefore have more trade than the smaller uptown theatres, but as a whole, every Dubuque theatre does good business.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE
Consumer's Building

FRANK B. ROGERS
Branch Manager

Flickers on Milwaukee Screens

MABEL NORMAND in "Mickey," a special release, will be shown for the first time in Milwaukee, at the Merrill theatre. Following, Nazimova will be seen at the Merrill theatre in her latest screen production, "Eye for an Eye." This picture will have an indefinite run, beginning Sunday, November 24th.

EAU CLAIRE, Wisconsin, will have a picture machine installed in the public auditorium. The Kelly Construction Co. were awarded the contract for installing the machine, which will cost, when completed, $1,323.

THE NEW STRAND, under the new management, is doing double the business. The interior of the theatre has been newly decorated, and together with the new lobby furnishings it presents a very attractive appearance.

J. H. GRAUMAN, manager Metro Picture Service, reports that business in the state will be 100 per cent by the end of the week.

GEORGE FISCHER, manager of the Alhambra theatre, said that $1,000 was collected in the Alhambra theatre the first two days of the War Chest Drive, by ushers passing the hat.

COMMUNITY singing in the Alhambra is becoming more popular as the time goes on, said Manager Geo. Fischer, and Frederick Carberry is holding the interest of his large audiences right along.

THE recently installed $10,000 pipe organ, in the Alhambra theatre is the largest organ in the Milwaukee theatres.

LEO LANDO, manager of the Butterfly theatre, will have orchestral concerts Friday evenings. Two programs will be given during the evening, besides the pictures.

H. J. FITZGERALD, manager National Exhibitors' Exchange, says that the demand for Anita Stewart pictures has been very large and is being booked up very rapidly, although it has not as yet been released.

Flint Exhibitor Looks for Exceptional Season

WHILE business at all Flint motion picture theatres is declared to have been "off" during the week just preceding the reopening after the influenza epidemic, despite an encouraging start on the first Saturday and first Sunday, Manager Charles Garfield of the Orpheum refuses to become downhearted.

"Business since the reopening has only been fair," says Mr. Garfield, "but I look forward to one of the best seasons this theatre has ever known. The Orpheum has closed contracts with the Select and Goldwyn film companies to show their stars at my theatre exclusively in this city. The open booking will consist of the biggest features obtainable for the coming season. No money will be spared, nor space spared in the newspapers, to put the attractions across and bring the public back to the habit of theatre-going they had before the Spanish influenza epidemic.

"I believe the present slump in business is due to the fact that the public during the closing was weaned away from the habit of attending the theatre the same as they may be weaned away from any other habit, but that they will come back to it again."

Among the attractions announced for the near future at the Orpheum are "For the Freedom of the East"; Norma Talmadge in "The Forbidden City"; Mae Marsh in "Hidden Fires"; Rex Beach's "Laughing Bill Hyde"; Clara Kimball Young in "The Reason Why"; Robert Warwick in "The Mad Lovers"; Mary Pickford in "How Could You Jean"; Thomas Dixon's "The One Woman"; "Edith Cavill, the Woman the Germans Shot," and Norma Talmadge in "The Safety Curtain."

They Say in Chicago That—

MISS OLGA HEILSTED of the Marquette theatre, LaSalle, Ill., was in Chicago Thursday arranging her bookings.

THE exhibitors from down state visiting Chicago within the last few days were W. H. Cadoret, owner of the LaPetite theatre, Kankakee, Ill.; S. R. Kraemer, Idle Hour theatre, Geneva, Ill.; J. H. Clauer, Galena, Ill.; W. E. Simons, Avon, Ill., and C. E. Faul manager of the Cozy theatre, Winchester, Ill.

HARRY M. BERMAN, general sales manager of the Jewel Production Company, has been in Chicago for the past few days on his way around to all the exchanges.

MANAGER LESSERMAN of the Universal Chicago office, engaged an orchestra and showed Eddy Polo's latest picture to the Chicago exhibitors who jammed their exhibition room practically all afternoon. Eddy Polo appeared personally and addressed the visiting managers.

THE Majestic theatre, LaSalle, Ill., managed by Mrs. Taylor, has been burned to the ground.

EXHIBITORS in Indiana are very much disturbed over a report that is current to the effect that their theatres are very apt to be closed again on account of the influenza. This, contrary to the expectations of all being able to open throughout the state by the 18th.

MORRIS FLECKELS, he of the Universal fame, New York office, has been in Chicago for the past few days on his way West. He is expected back by his many friends within ten days or two weeks.

ON Monday, November 18, the entire State of Illinois, including the extreme Southern portion, had the influenza ban lifted. The Southern part of Illinois had been closed four weeks owing to the severity of the epidemic.

AARON J. JONES is in New York City on business and expects to be gone a week. Rumor has it that important developments will show up when the gentleman returns to Chicago.

THE CENTRAL FILM COMPANY has just closed a deal for the State of Illinois for "The Kaiser's Finish," a timely production. Harry Weiss of this exchange, leaves Monday, the 18th, for a week's trip to the larger cities of the state exploiting the picture.

REPORTS from the Rialto and McVicker's theatres which are showing Charlie Chaplin in "Shoulder Arms," are that capacity business is the rule both day and night.

ANDREW KARZAS of the Woodlawn theatre, Chicago, and one of the most popular exhibitors in Chicago, has just recovered from a serious illness.

MANAGER ROBINSON of the Apollo theatre, Peoria, Ill., is spending several days in Chicago visiting old friends.

J. COOPER of the Twentieth Century theatre, on West Twelfth street, has it all figured out that during the recent "flu" epidemic half a dozen exchange men and salesmen died, yet not one exhibitor was a victim—what's the answer?

CHARLIE PYLE, general sales manager for the Bartola Musical Instrument Company, has left for a business trip to New York City and the East.

NEL C. BISHOP, formerly manager of the Bishop theatre, is now located at the Great Lakes Naval Training Station, and reported on a recent visit to his many Chicago friends that he had gained twenty-five pounds since last May.

HARRY WEISS is in the market for a limousine, so when it comes to selling Mary Pickfords this winter he won't have to travel in an open car. Mr. Weiss states Monday was a great day. He celebrated twice, once for the Armistice news and once for the Mary Pickford News. The Central Film Company will handle the State of Illinois on Mary Pickford productions.

I. L. LESSERMAN, manager of the Chicago office of the Universal Exchange, says that their bookings are in splendid shape, and picking up daily.

J. C. BENNETT, manager of the Princess theatre, Whiting, Ind., reports that business in his little city is exceptionally good, with every indication for a big season.

HARRY ASCHER of Ascher Bros., has gone to the Mercy Hospital to be operated on for appendicitis. Mr. Ascher says that if there is any meanness in him he expects it will all be cut out. His friends all figure that all the surgeons will find will be a great big bunch of good nature.

IKE VAN RUNKLE, genial manager of the Goldwyn Chicago office, has a smile that reaches a mile, reason for which is big bookings on "Thirty a Week."

WILLIAM SCHRIEBER has been discharged from the Quartermaster's Department, and is back in his old position as sales manager for the Goldwyn Chicago office.

SIDNEY SMITH, formerly manager of the Kedzie Annex, has joined the Heney forces, and is now located at the Madison Square theatre.

Pur-O-Zone Perfumes and Disseminators

Disseminators, complete, with support and fern.
Each ..... $ 0.50
Lilac, Carnation and Boquet Perfumes.
Per gallon..... 10.00
Sprayers. Each..... .75
Pur-O-Zone Disinfectant to be sprinkled on floors of auditoriums, and in toilet rooms, drains, etc. Use a couple of tablespoonfuls when mopping.
Per gallon..... 2.00

POSTER STRIPS
for
LOBBY DISPLAY
3 x 14 Heavy Cardboard
2c. each or $1.80 per 100 assorted

SPECIAL
HIGH GRADE SOLID HEAD THUMBTACKS
Per box of 100..... $0.25
Package of 10 boxes..... 2.25

UNITED THEATRE EQUIPMENT CORPORATION
Chicago Branch—R. H. FULTON, *Manager*
512 So. Wabash Avenue Chicago, Ill.

News and Gossip of Springfield Thatrees

BUSINESS opened up brisk at the theatres in Springfield, Ill., Friday, November 8. The Lyric and Gaiety played to big crowds, and so did the Princess, Royal and Savoy. The management of the Vaudette, Capitol and Amuse report that there was no great crush at their houses, but that everything was entirely satisfactory.

FRANK SANDS, formerly manager at the Vaudette, but now an Assistant Engineer in the Coast Defense at Boston, Mass., came home on a furlough November 4. The same day he married Miss Madeline Holzworth, who was for years cashier at the Lyric theatre.

THE GAIETY opened the new order of things with Jewel's "The Talk of the Town," which stars Dorothy Phillips. This picture had been booked when the "flu" hit the town, and Manager Thornton was fortunate in being able to secure it as his opening attraction. Miss Phillips has not appeared at the Gaiety before, so she was at a disadvantage. But in spite of this business was entirely satisfactory on Friday and Saturday, November 8 and 9.

MANAGER W. D. CAVE, of the Chatterton, announces that "Hearts of the World" will not be brought here now until January. This is the third time the picture has been postponed, though it has played here before, staying a whole week the latter part of August.

MAE MURRAY in "Modern Love" was at the Vaudette on Friday and Saturday, November 8 and 9.

THE LYRIC got off on the right foot with George Walsh in "On the Jump." It is doubtful if there has even been a play shown at the Lyric that aroused the applause that this one did. The youngsters—the star being very popular here—whooped things up in great style at everything George did, and went out tickled to pieces at the show. Bobbie Vernon and Dorothy Dane in "Some Cave Man," a good Christie comedy, was also on the bill, which ran for three days, Friday, Saturday and Sunday, November 8, 9 and 10.

THE PRINCESS could not have selected a better picture to open with than Bessie Barriscale in "The Heart of Rachael." Miss Bessie is well liked here, and film fans were hungry for something good, which they found by visiting the Princess on Friday and Saturday, November 8 and 9.

THE ROYAL opened with Mildred Harris in "The Price of a Good Time," The Savoy with Harry Carey in "Three Mounted Men," the Capitol with Roy Stewart in "The Fly God," the Amuse-U with Jack Richardson in "Man Above the Law."

COMMUNITY singing was held in the motion picture theatres as a stimulus to the War Work Campaign, under the auspices of the United States Four Minute Men's Committee.

MANAGER RIORDAN, of the Majestic, says that Sunday, November 10, was the biggest day the theatre ever had, from a box office statement. The Majestic is using Gaumont Weekly, The Official Allied War Review and "A Fight for Millions," Vitagraph serial, and is now showing the third episode of the chapter play.

ENRICA CARUSO in "My Cousin" did not draw so well at the Gaiety on Sunday, November 10. The picture pleased those who saw it. "His Wifes' Friend," a Sennett comedy, was also on the bill. Will Rogers came in for three days, November 14, 15 and 16, in "Laughing Bill Hyde."

BILLIE BURKE did well at the Vaudette the first two days of her stay in "The Make Believe Wife." Miss Burke packed the theatre both days. "Fatty" Arbuckle in "Fatty, the Dodger," and a Screen Telegram were also on the bill.

MONDAY, November 11, was one of the biggest days of the year for the motion picture theatres. Springfield went stark mad at the peace declaration, and celebrated from midnight of Sunday till long after daybreak on Tuesday. After the parading and noisemaking was over—or rather as folks sought rest from it—they flocked into the theatres, with the result that the box offices all showed a wonderful amount of coin when counted up.

NEWS from the outlying houses—Pekin, Empress, Palace and North End Circle—conveys the cheering information that business was never better, even when things were going good.

WHEN Private Harold Peat came to the Gaiety on Sunday, November 17, in "Private Peat," he had as his leading woman an actress well known locally. Miriam Fouche lived in Petersburg for many years, a small city a few miles from Springfield.

GUS KERASOTES "mopped up" for three days with "Over the Top," Guy Empey-Vitagraph production. Gus hit the thing just right, having the play here on "Liberty Day," and the big crowds went flocking in to see our boys go "over the top."

MANAGER MAISEL did nicely with Mabel Normand in "Dodging a Million," a Goldwyn picture. Some of the good things coming to the Capitol soon include "Nine-Tenths of the Law," "The Crucible of Life," "Marriage," and "Out of the Night."

THE PRINCESS had three good days with Catherine Calvert in "Out of the Night" on Sunday, Monday and Tuesday, November 10, 11 and 12. "The Struggle Everlasting," featuring Milton Sills and Florence Reed, succeeded "Out of the Night" for two days. Other plays soon to be seen at the Princess are "Playthings," "The Vigilantes" and "Riders of the Purple Sage."

BEN ROVIN started in to clean up with the opening day and has been doing well each day since. Ben runs Triangle, Metro, Fox and Vitagraph pictures—some assortment—and plays only the pick of them all.

CHARLIE CHAPLIN in "Shoulder Arms" comes to the Gaiety and Majestic theatre on December 8 for four days.

Princess in Dubuque Makes Up for Lost Time

ACCORDING to all reports from Dubuque, Iowa, the Princess theatre in that progressive Iowa town is making up for time lost during the epidemic ban. Patrons of the Princess are said to be getting the best pictures available.

On Wednesday and Thursday, November 6 and 7, Theda Bara was presented in "Under the Yoke." The Princess had a fairly good crowd during the two days of the picture's run. On Friday and Saturday Manager Billos put on "The Hired Man," with that Paramount star, Charles Ray. This young player has been a favorite with Dubuquers ever since his characterization of the boy in "The Coward." From all reports, box office and personal, Princess patrons thought that "The Hired Man," was one of his best plays.

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With Dubuque Exhibitors

BESSIE BARRISCALE was starred at the Grand in Dubuque, Ia., on Monday and Tuesday, November 11 and 12, in "Rose of Paradise." Miss Barriscale is a good drawing card, having become popular here when she played in Triangle releases.

THE Dreamland presented "The Hypocrites," with Elizabeth Risdon, on Tuesday, November 12. This picture drew the usual Tuesday crowd.

CLARA KIMBALL YOUNG was shown at the Family theatre on Tuesday, November 12, in "Magda." Miss Young is becoming very well known at this theatre and her pictures always attract good houses. Manager Yount says that his patrons considered "Magda" one of her most interesting plays.

THE Grand and Majestic theatres turned over their places to the United War Drive Committee Saturday evening. The speakers were at the Grand at 7:30 to 8:30, and at the Majestic from 9:15 to 10:00.

MARGUERITE CLARK is coming to the Princess in "Rich Man, Poor Man," on November 28 and 29.

J. E. BOYLE, of the Dreamland, continues to lead with first run pictures. On Wednesday, November 13, he put on a picture just released, "Her Price," with Virginia Pearson.

THE Dreamland has a service flag withone star, and everyone connected with the theatre is mighty proud of that one star, for it represents Private Bud Hagner, who has not only seen service in France, but has been wounded. Before joining the army Private Hagner was machine operator at the Dreamland.

What Detroit Is Doing

TWO First National attractions, Charlie Chaplin in "Shoulder Arms" and "Italy's Flaming Front," have been selected by Glenn Cross, of Lipp & Cross, to open the new Regent theatre in Battle Creek when it opens on November 27. Mr. Cross engaged both pictures for four days. Lipp & Cross also control the Garden, Strand and Rex theatres in Battle Creek.

THE Lyric theatre at Port Austin, Mich., has been leased by E. P. Learned.

H. K. MOSS is the new manager of the Triangle exchange in Detroit, succeeding Dave Prince, who joined the ambulance corps of the Red Cross. Mr. Moss came to Detroit from Chicago, where he was with the Triangle exchange.

A COMBINED bill board and newspaper campaign is being made in Michigan by the Universal company to put over the new Eddie Polo serial, "The Lure of the Circus."

A DEAL has been closed whereby the Detroit Free Press Film Edition will be combined with the Gaumont News and the Gaumont pictorial. The same local pictures will each accompany the Gaumont films, first runs going to the Broadway Strand and Regent theatres in Detroit. More than 100 theatres in Detroit and the state are now playing this combination.

THE George Kleine exchange in Detroit has been moved into the General Film Co.'s offices.. A. J. Reed remains in charge of the Kleine bookings.

IN the death of Charles J. Nevison, acting manager of the Del-The theatre, Detroit, lost one of its most progressive managers. Mr. Nevison took charge of the Del-The for Fred De Lodder about 18 months ago and through his policy made it most successful. He was responsible for many scenic and other effects with which he staged his big pictures. His death came a few hours after an operation for goiter at the Homeopathic Hospital in Ann Arbor. Burial took place in his old home at Dundee, Mich.

THE Detroit Universal exchange is now in charge of Paul Bush, who has made a number of changes in the appearance of the office. Bert Mooney and Herbert Fauser have been added to the sales staff.

GEORGE W. WEEKS, assistant manager for Paramount-Artcrart, has been transferred to St. Louis. G. Knox Haddow succeeds him as assistant manager, while Elmer Brient, former publicity manager, becomes city salesman.

EDGAR GARSON has resigned as house manager of the Broadway Strand in Detroit, to handle "The Battle of Vimy Ridge," a picture made of a local spectacle staged by and for the Michigan State Troops. The film will be exhibited throughout the state for the benefit of the various companies. George Cusick succeeded him as house manager. Phil Gleichman, of course, remains as managing director. Mr. Gleichman is one of the owners of the theatre, the other being Harry I. Garson.

What Racine Is Doing

ALL THEATRES in Racine opened their doors to the public November 4, Monday. People crowded the houses day and night, the first week after the opening. During the enforced closing on account of the influenza epidemic, the managers of Racine movie houses took the advantage of the opportunity afforded them to renovate and redecorate their theatres. Each place is now a beauty spot of unusual attractiveness. The Rialto being new, needed no beautifying and will open as usual with the same orchestra augmented by Miss Florence Bettray.

THE PALACE, not to be outdone by its sister house, the Rialto, has cast off its old attire, and now appears in an entirely new dress. The lobby has been done over in Caenstone effect, above which tiffany panels lend their shading. The verdigris effect of the stuccoed entrance in which tiny lights are artistically distributed is particularly attractive. Along the sides of the lobby are latticed windows filled with geraniums, and birchwood flower boxes adorn the top of the door casings.

THE REX THEATRE, under its new management, Norman and Blumberg, has been remodeled and refurnished in a manner befitting its growing popularity. The Rex is a household name among its patrons, and the managers have overlooked nothing which will add to their comfort and convenience.

LAST week the Bijou reopened to the public, one of the most beautiful theatres in the State of Wisconsin. The handsome marble entrance to the Bijou is in keeping with the improvements which mark the walk along the lobby to the main auditorium. Manager McKivett has conducted the theatre for seven years, and each year sees some added feature of loveliness, but the latest surpasses all the others. The six-piece orchestra under the direction of E. C. Sullivan, is one of the best musical organizations in the city.

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Interesting Items of Elgin

MOTION PICTURES will soon be an institution at the Elgin high school. A picture machine, purchased by the last year's graduating class as memorial to the school, has arrived and is being adjusted in expectation of first performances in early December.

MANAGER R. W. CROCKER, of the Star theatre, recently joined the new United Pictures theatre circuit, and expects soon to show the Kitty Gordon-Florence Reed productions here.

ALL four Elgin theatres underwent thorough renovation, scrubbing, fumigation, redecoration and general house-cleaning during the closing, opening clean and attractive.

WILLIAM RUSSELL, in "Hobbs in a Hurry" was shown at the Star on Wednesday and Thursday, November 13 and 14. The show was a riot of laugh from beginning to end and appeared to please the crowds immensely.

GLADYS BROCKWELL in "The Bird of Play" pleased Star patrons Monday, November 11. "Hindoos," an Oriental comedy, was shown with it.

THE Fox animal comedy pictures are making a hit at the Star where they are part of the "small boy" program combination every Friday evening. "A Tight Squeeze" was on the bill for November 15. With it were shown Fatty Arbuckle in "The Broadway Stars," and a chapter in "The Fight for Millions."

GLADYS LESLIE in "The Soap Girl" was liked immensely by Star patrons. It was shown there on Tuesday, November 12. With it was shown the comedy, "Stenographer Troubles."

EARLE WILLIAMS in "The Diplomatic Mission" led the bill at the Star on Saturday, November 16. Peggy Hyland in "Are Marriages Made?" was there the next day and on Monday came Mary Miles Minter in "Rosemary Climbs the Heights."

JACK PICKFORD in "His Majesty, Bunker Bean" offered first refreshment to movie-starved Elgin at the Grand, on the date of reopening after the "flu" closing, Monday, November 4. The picture played matinee and night for two days to good houses and to general favor. The picture made the Tuesday bill also.

ENID BENNETT in "The Biggest Show on Earth" pleased patrons of the Grand on Wednesday and Thursday, November 6 and 7. William S. Hart in "Selfish Yates" completed the week, Friday and Saturday.

THE week of November 10, following the reopening, the Grand played to big crowds, eager for pictures after deprivation. In the first two days Wallace Reid in "The House of Silence" made big hit.

WEDNESDAY and Thursday the popularity of the crowd divided itself on the Lina Cavalieri picture, "Love's Conquest," the play a little too heavy for the average picture fan.

FRIDAY and Saturday Charles Ray in "His Own Home Town" was booked and the great following anticipated that customarily crowds the Grand when Charlie comes to town.

Latest Notes of Lansing

DURING the "flu" ban in Michigan when theatres remained dark, Manager E. C. Jarvis of the Orpheum and Garden theatres, directed repairs and a general overhauling of his theatres. A new tile floor has been laid in the lobby of the Orpheum and the walls and ceiling re-decorated. A white finish is paneled with mahogany wreath strips. Lights in the ceiling make it one of the best lighted lobbies in the city. The office was re-decorated and several loads of billings and junk removed from the work room.

"AMERICA'S ANSWER," the second of the official war films released by the committee on public information through the Michigan War Preparedness Board, had been booked by Claude Cady, manager of the Colonial theatre for the day the authentic report of peace was heralded by the newspapers. The theatre was packed to the limit every show. A special orchestra and several vocal numbers were added musical attractions during the day. The fact that several Lansing men were recognized in the film made it doubly popular. Everybody was there looking for "their boy."

"THE LURE OF THE CIRCUS," a serial in eighteen episodes, featuring Eddie Polo, will be shown at the Orpheum theatre soon. The film had been booked for showing starting December 4, but the "flu" ban in the state so jumbled bookings that it is expected the first episode can not be presented before the middle of the month.

IVAN D. MARVIN, who is staging a style show through Michigan, showed his models at the Colonial theatre for the first time last Wednesday, November 13. Several motion picture houses in the state are packing their houses the matinee of the "style show."

DOUGLAS FAIRBANKS in "He Comes Up Smiling," with the Allied War Review and Burton Holmes' Travel pictures formed the bill at the Colonial theatre for the week end, just passed (Nov. 16-17). William S. Hart in "Riddle Gawn," and Enid Bennett in "The Biggest Show on Earth" are attractions this week. Enid Bennett is making hundreds of friends in Lansing and one of her pictures plays to good houses.

News of Fond du Lac Theatres

THE Fond du Lac picture houses closed all day and all evening Monday, November 11, while the entire community celebrated the ending of the war. The celebration began early in the morning and the managers of the moving picture houses were among the first to announce that they would close in honor of the event.

THE managers of the picture houses in Fond du Lac, who anticipated a strong business following the lifting of the health ban, have been clearly disappointed. Notwithstanding the fact that the weather has been ideal the business is reported below normal for this season of the year. This is possibly due in part to the fact that public attention has been riveted on the big events transpiring "over there." With the advent of peace and the readjustment that is sure to follow there is a growing hope that the picture fans will again wend their way screenward.

"TO HELL WITH THE KAISER" could't have possibly hit on a better time for Fond du Lac. It reached the Henry Boyle just between the two celebrations—the one which was pronounced by some premature and the grand finale, the following Monday. It caught the crowd. "To Hell With the Kaiser" was popular with the masses.

OWING to the fact that Monday, November 11, was the world's biggest holiday and that it took two days to recover from it the ever popular Billie Burke failed to draw the customary big houses at the Orpheum Tuesday and Wednesday, November 12 and 13.

MANAGER Ainsworth is leaving nothing undone that may contribute good publicity for "Over the Top" with Guy Empey November 25, 26 and 27. Large newspaper space is being supplemented with extensive billboard work in addition to which all the book stores are making special window displays of the book. The lobby has been converted into a series of trenches.

IT TAKES William E. "Billy" Ainsworth to make hay in cloudy weather as well as when the sun shines. When the health ban went on a little time ago did he droop his sails and worry? Not he. "Billy" had just been waiting for this opportunity and the "flu" afforded it. He had been wanting to install an "Echo" to the splendid pipe organ he put in last summer but the extensive carpenter work was impossible when there were shows every day. As a result he got right busy and when the ban came off and the first audience reached the Orpheum it was treated to a real surprise in an Echo organ in full working order.

Gathered In Green Bay

CHARLIE CHAPLIN packed the house at the Orpheum for the first two days of his run in his latest creation, "Shoulder Arms," which opened Thursday, November 14. The film made a bigger hit than any comedy offering that has been shown here.

"THE CITY OF DIM FACES," with Sessue Hayakawa, the Jap star, was shown November 5-6 at the Orpheum. It is a Paramount picture. A Chester comedy was given in the same bill.

MAE ALLISON was seen at the Colonial theatre in "The Winning of Beatrice," a Metro, November 10.

"A SOUL FOR SALE," with Dorothy Phillips starring, was presented November 13-14 at the Royal theatre. It is a Jewel. The patrons of the house were pleased with the picture and the work of the actress.

SESSUE HAYAKAWA was presented in "His Birth Right," the initial First National release in which he appears at the Colonial theatre, November 11-12.

"MADAM SPHINX," a Triangle film, was screened November 11 at the Royal theatre. Alma Rubens played in the leading role.

"THE LAST REBEL," a Triangle film, was shown November 11 at the Royal theatre. Belle Bennett was in the lead.

LOUISE GLAUM proved popular with audiences at the Colonial theatre November 13-14 when she played in "A Law Unto Herself," a Paralta film. Smiling Bill Parsons played in "Billy Settles Down" in the same bill.

"QUICK TRIGGERS," with Neal Hart starring, was shown November 10 at the Royal theatre. It is a Triangle production.

REX BEACH was seen for the first time in pictures when he appeared in the Goldwyn production, "Laughing Billy Hyde," at the Colonial theatre November 15-16.

"ITALY'S FLAMING FRONT," an official picture of fighting in Italy, was shown at the Grand theatre November 11-12-13.

Film Flashes from Flint

DURING the recent closing in Flint, Mich., on account of the influenza epidemic, Manager Charles Garfield of the Orpheum theatre had his playhouse thoroughly renovated and given a new stage setting. He has also had installed two new Motiograph De Luxe projectors and the front of the house is illuminated by one of the finest electric signs in Michigan, with transparent letters for stars and titles.

JUST how well Charles Chaplin is thought of as a drawing card is indicated by the fact that the Palace which ordinarily plays five acts of vaudeville and two reels of pictures will divert from its policy December 15, 16 and 17 and feature the comedian's "Shoulder Arms."

"HE COMES UP SMILING" was shown at the Garden theatre November 12, 13 and 14. The Fairbanks picture was a scream and everyone who saw it appeared to enjoy it. "Better than average, but not up to the usual Fairbanks business," was the verdict of Manager C. Edgar Momand. The falling off in business which was noticeable all during the week of November 11 Mr. Momand attributed to the scare created by the influenza epidemic.

"THE ROMANCE OF TARZAN," opened at the Garden theatre Sunday, November 17, indications on the opening day pointing to a very satisfactory business. Manager Momand declared that a wonderful business was expected in view of the fact that when "Tarzan of the Apes" was shown it eclipsed the attendance records of all popular priced pictures ever shown at the Garden.

THREE features announced for an early showing at the Garden theatre are "The Hun Within" and "The Great Love," the two big Griffith pictures, and "Vive La France," with Dorothy Dalton, which will be the Thanksgiving week feature.

A NOVELTY was introduced by Manager Lester Matt, of the Strand theatre, November 18, when he gave a "Style Show" in connection with his regular picture program. Gowns, furs and millinery from local stores were worn by professional models. The picture showing at the Strand for the four days beginning Monday, November 17, was "The Prussian Cur," and in addition there was a special musical program by Messrs. Qualkers and Noeker, the "Majestic Duo," a regular Strand feature, and by the Strand orchestra under direction of Prof. A. J. Abbenante.

Exhibitors of Dubuque Find Business Satisfactory

MOTION picture exhibitors of Dubuque, Iowa, are said to be well satisfied with the attendance at their theatres, now that the quarantine has been lifted. The Princess especially has fine crowds. They started out with a rush on November 3, the opening day, and have been doing excellent business ever since. It is true that they are showing an extra fine assortment of pictures, but even considering this, they have unusually good crowds.

The Grand has had average to big houses ever since its opening day. The same is true of the Family and the Liberty. The Dreamland is doing a splendid Sunday business, with average crowds the balance of the week, with the exception of Tuesday, which seems to be the official week day for attending the pictures. No matter what picture is shown on Tuesday, Manager Boyle is always sure to have big houses.

From the present outlook the motion picture industry in Dubuque this winter is going to be extremely successful. Every one of the theatres have planned good programs, and from November on the business is sure to boom.

Optimism Prevails in Elgin Theatres

WITH the big war bogey banished in the reign of peace, Elgin moving picture managers wear the wide smile of hope once again. That it will be broadened when the persistent and elusive "flu" germ is driven back from whence it came, is opinion to be gathered from reports of theatre men in this mid-November.

Elgin "flu" situation was quite exceptional to that of any other part of the country, so far as can be learned here. There was practically no epidemic, although some six hundred cases, the majority of them light cases or hard colds, were reported in the month of closing to the city health department. No single employe of the four theatres of the town was on the sick list at any time.

Theatres were opened on Monday, November 4, when state edict lifted the ban in Kane county along with nineteen other northern counties of the state. Patronage began to return slowly.

Madison News Condensed

ALL records for attendance in the Madison, Wis., theatres were knocked skyward on Peace Day. At no time during the day were the theatres capable of holding the immense crowds that applied for admission. The Strand with a sitting capacity of 1,500 was packed at the first evening show with fully 1,000 crowded into the spacious lobby of the new theatre.

SEVEN film exchange men from Metro, Vitagraph, Pathe, Select, Universal, Fox and Jewel were in Madison during last Sunday. All of the men report that the "flu" epidemic in the state is practically over.

ONLY Monticello and New Glarus are still under the ban and in all likelihood these will be opened during the coming week. There has not been any depression in business as far as can be ascertained by the film men. In fact they report that a number of new theatres are opening in the smaller towns. Manager Rodham of Darlington, Wis., has recently opened his New Strand, showing Metro, Vitagraph and Pathe. There is also a new photoplay house in Sun Prairie.

NEWS of a number of radical changes being made in producing companies has come to the attention of local managers, including Sherry to General, Mutual to Affiliated, Triangle and Hodkinson to Pathe. The majority of these have not been confirmed, however.

MR. STIMSON, for several months Mutual salesman for this central district, has been promoted to district manager of the American. He has 12 exchanges under his supervision from Dallas, Tex., to Chicago and Milwaukee. Local men feel that Mr. Stimson's promotion was well deserved.

MANAGER A. P. Desormeaux of the New Strand had an interesting war exhibition during the time he showed "America's Answer," the second of the pictures issued by the Committee on Public Information. Among the relics exhibited were rifles, shells, gas masks, helmets and many implements of warfare. There was a German gun of recent date which was constructed with soft wood for the stock. A Turkish bolo knife, evidently manufactured in America in 1907, was among the exhibits. A German gas mask constructed without an ounce of rubber in it was displayed. A G. A. R. veteran guarded the exhibit that caused a number of excellent comments. The picture was a big drawing card.

THE Fuller Opera House program for the week of November 17 includes Douglas Fairbanks in "Bound in Morocco," "Just for Tonight," and "To Him That Hath," starring Montagu Love.

THE GRAND was privileged in being able to secure a prerelease date on "The Yellow Dog" which was shown for one Sunday. Large crowds saw this picture by Dodge and the children especially were pleased. Manager McWilliams has instituted an "Iron Test" contest to stimulate interest in the serial by that name. One small child turned in over 150 words that may be derived from the letters of the title. A 90 day pass good for two was the reward.

DURING the coming week the New Strand will play John Barrymore in "On the Quiet," Ethel Clayton in "The Girl Who Came Back," and "The Bluebird."

THE GRAND has booked Frank Keenan in "The Bells" for Thanksgiving, "Crashing Through to Berlin" and Harold Lockwood in "Pals First."

Mayor-Elect of Detroit Creates Ruffle in Film Circles

AFTER one of the hottest political fights Detroit has ever witnessed, James Couzens was elected Mayor and a new regime will come into being on January 1. Motion picture theatre proprietors were brought into the battle when one of the candidates carried a page advertisement in a local film trade paper. At the same time rumors were circulated that Couzens was opposed to the theatres and would institute "Blue Sunday" laws if elected.

Since his election the Board of Motion Picture Exchange Managers, affiliated with the Board of Commerce, has sent him a letter congratulating him on his election and assuring him of full co-operation in the distribution and exhibiting of clean pictures. The board also has sent a letter to Dr. James W. Inches, city health officer, thanking him for his efforts in securing the reopening of the theatres at the earliest possible moment.

Green Bay Attendance Comes Back Gradually

ATTENDANCE at Green Bay, Wis., motion picture houses has gradually increased since the reopening of houses November 4, when the influenza ban was lifted by the health department. During the first week the attendance was short of normal figures because, it is presumed, many people preferred not to take a chance of contracting influenza by getting into a crowd. The alarm has worn off however in the last few days, and the audiences have been up to the size of those which patronized the amusement places before the influenza broke out here.

Classy programs are being presented by the motion picture houses, and the proprietors and managers anticipate a steadily increasing patronage as colder weather sets in. Warm, delightful evenings have probably been a factor in keeping the theatre attendance down in the last two weeks.

THE WEST COAST

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Horsley Laboratories Move to New Building

THE William Horsley Film Laboratories in Los Angeles are now housed in their new home, a wholly fire-proof building erected on the studio site owned by Mr. Horsley at 6060 Sunset Boulevard. This improvement is perhaps the most notable construction work of any firm of the West Coast Film industry of the year.

The new plant is a combination of all the labor saving devices William Horsley has perfected himself during ten or twelve years' connection with the film industry, and the successful machinery and devices perfected by other manufacturers. The building is 96 x 50 feet, and a portion of it is two stories. Equipment includes five Bell & Howell Perforating machines, six William Horsley printers and three Duplex printers, two Powers 6 B projecting machines, two Horsley polishing machines, Westinghouse motor generator sets, motors and other lighting equipment together with other minor devices.

The laboratory building contains two projection rooms, one where a picture 3 x 4 feet is shown for the film editor, this size being desirable as it does not cause the eye to travel, and therefore is far more convenient. The other projection room is more of a theatre, containing as it does, sixteen comfortable wicker chairs in four rows, each row elevated above the one in front of it.

The laboratory has several other conveniences for independent producing companies. There is a dark room where cameramen may refill their magazines, cutting rooms for directors to personally supervise the editing of their films, and a photograph studio where still pictures may be made. This has dark rooms, skylights and other lighting effects as well as desirable backgrounds and suitable furniture.

The entire plant has been made as nearly dust proof as possible, and is supplied with an adequate ventilating system which cleans all the air passing into the building. There are two developing rooms so that negative and positive stock passes through the plant by separate routes. The drying room has eight drums each of two thousand feet capacity. Motors and printing machines are housed outside the printing room, making possible the repair of one without discontinuing work of the other. The same convenience has been applied to the perforating machine motors. The laboratory has mammoth vaults for the storage of film which is fitted with a time lock door formerly used by a Los Angeles bank.

The William Horsley new laboratory is perhaps the most convenient of any in the west, and the equipment is such that the best and most prompt service may be given Mr. Horsley's patrons.

All Star in Los Angeles Resumes Business

LOUIS HYMAN, manager of the All Star Los Angeles exchange, has re-opened the office following a close of four weeks. Mr. Hyman spent the time the exchange was closed at San Francisco with Sol Lesser and others of the All Star organization.

Upon Mr. Hyman's return he announced several important bookings. "The Struggle Everlasting" is to be shown at the Alhambra theatre, and this will probably be followed by the subject titled "Under Four Flags." He also stated arrangements had been made for the showing of D. W. Griffith's "Hearts of the World" at the Mason Opera House, Los Angeles, for an indefinite engagement at prices ranging from twenty-five cents to one dollar. This film was shown for sixteen consecutive weeks at the 3,000 seat Clune Auditorium early this year. The Mason is the home of the K. & E. attractions, and this is the second time in the history of the house that Manager Will Wyatt has booked a picture. The Mason has a seating capacity of sixteen hundred.

Sam W. B. Cohn Leaves Spokane for Army

SAM W. B. COHN, manager of the Liberty theatre, Spokane, has resigned his position and has left for Little Rock, Ark., to enter the central training camp at Camp Pike for infantry officers. Mr. Cohn made his application in person at Pullman three months ago and passed the medical examination at Fort Wright (Spokane) at that time. Subsequently his application was held up because of eye trouble. He was put in class 4A by the third district board and was notified to appear for induction into the Camp Pike officers' training camp. He took the medical examination again and was ordered to report at Camp Pike for duty November 11.

Mr. Cohn came from Nome, Alaska, seven years ago to take over the management of the Spokane theatre. No successor has been named by the Liberty Amusement Company. While the influenza quarantine is on, G. N. Crawford, manager of the Hutton interests in Spokane, will assume the duties of manager. Mr. Cohn had the Liberty on a substantial paying basis when the quarantine closed it. He had contracted for pictures for several months ahead, which will be available as soon as the theatre can be opened. The Liberty has just closed the most successful year in its history, with receipts 25 per cent higher than formerly and expenses 20 per cent less. Mr. Cohn is a member of the Spokane Amateur Athletic Club, the Elks and the advisory board of the Motion Picture News, Inc., New York.

THE WEST COAST

What Exchanges and Theatres Are Doing

MEMBERS of Los Angeles "film row" have been supplied with ducks and fish sufficient to keep the family larders stocked for several days. At least this is the claim made by Ben Fish, Goldwyn's genial manager, who, with his brother, Bernard Fish, returned Friday, November 8, from a trip to Big Bear Lake. Gunning and fishing were at their best, according to the returned sportsmen, but there was one big surprise sprung on the party. Upon the return trip on a mountain trail known as Mill Creek road the party ran into six inches of snow, which delayed them several hours, as the snow made bad going for the machine.

STEPS have been taken to at least partly relieve the hardship sustained by the motion picture exhibitors of Los Angeles. Glenn Harper, secretary of the Theatre Owners' Association, is circulating a petition among the property owners controlling motion picture theatre property asking them to rebate the rental during the "flu" ban. The project has met with a prompt response on the part of about 50 per cent of the property owners, who have agreed to rebate the rent during the period of the close-down. About 25 per cent of the owners will rebate 50 per cent of the rent for the stated period. The remaining 25 per cent have declined to take any action up to the present, but there is still hope that they will make some concession. As soon as the list has been completed the names of the property owners who have come to the assistance of the hard-hit exhibitors will be published.

A. R. PATTEN, manager for the Mutual Exchange, Los Angeles, has furnished a number of reels of film for the benefit of the enlisted men at North Island and the Arcadia Balloon School. All of the latter performances have been open air events and as the men cannot leave the camps, the open air shows furnish them with amusement during the long fall evenings.

GUY GUNDERSON, manager for George Kleine, began moving from the former offices in the Knickerbocker building, Los Angeles, on Monday, November 11, to his new quarters with the General Film Company, 738 South Olive street. The Kleine office opened for business in its new home on Monday, November 18.

"BEHIND THE LINES," a new George Kleine production, will be given its preliminary presentation in Los Angeles as soon as the "flu" ban has been lifted. It is understood that a tentative booking has been arranged for the picture, which is an Italian war story.

E. O'NEILL, of the William Fox forces, spent Saturday and Sunday in San Bernardino in the interest of the exploitation of "Salome."

E. D. Tate, manager for Pathe, is expecting daily the arrival of "Infatuation," starring Gaby Deslys. Arrangements have been made to give the picture its initial showing in Los Angeles on December 1, but the booking details have not as yet been definitely settled.

GERALDINE FARRAR in "The Turn of the Wheel" has been booked for re-opening week at Quinn's Rialto by Ben Fish, manager for Goldwyn.

R. W. McKINNEY of the World Film sales forces has bought a new automobile and has arranged to take all the people of the "World" for a ride.

LOS ANGELES exhibitors will receive invitations for a private viewing of the newest Vitagraph production, "The Comman Cause," as soon as the influenza ban is lifted. W. H. Hepburn, manager of the Los Angeles exchange, expects the film to arrive from New York almost daily. The picture tells a modern story and is a J. Stuart Blackton production. Herbert Rawlinson, Silva Breamer and other well known players are included in the cast.

JOSEPH MERRICK, West Coast representative for the Mutual Film Corporation, has been spending his enforced vacation in Los Angeles, but will probably leave in a few days for Arizona and New Mexico.

WALTER RAND, West Coast representative for the General Film Company, who has been in Denver, Col., is expected in Los Angeles during the week of November 11, to complete plans for the fall work and prepare for the demand to be made on the exchanges in his territory after the lifting of the ban.

MANAGER DAVE BERSHON of the Universal Film Exchange is preparing for the preliminary showing of two big features as soon as the ban is lifted. They are "Borrowed Clothes," a Lois Weber production picturized from the novel "Orange Blossoms," and the "Yellow Dog," a story by Henry Irving Dodge, produced by Colin Campbell. Both are Jewel productions.

LONG BEACH, Cal., theatres opened for business Monday, November 11. Other seacoast theatres will probably open later in the week.

AFTER a slight attack of the Spanish influenza, A. R. Patten, manager of the Los Angeles Mutual Exchange, returned to his desk on Friday, November 8.

CARL RAY'S Garden theatre is the name selected for the former Miller's theatre, Main street near Ninth, Los Angeles. The Californian, the big Miller theatre, will be ready for opening shortly after the "flu" ban is lifted.

B. E. LOPER, manager for Select Pictures, expects the prints for the first of the Mitchell Lewis productions any day. There will be six pictures made by this star. The first will be "Code of the Yukon." Preliminary showings of the two other pictures will be arranged by Mr. Loper as soon as the theatres open. One is "The Midnight Patrol," a Thomas H. Ince's all-star production which has been secured by Select for release and the other is "The One Woman," starring Clara Williams, Herschel Mayell and Lawrence Butt. The story was written by Thomas Dixon.

"WHY AMERICA WILL WIN" with an all-star Fox cast, has been booked by the Kinema theatre. The date is undecided. The picture is really a story of the life of General Pershing.

THE Los Angeles Hippodrome has booked from T. E. Hancock, manager for the World Film, the big production, "The Road to France," for re-opening week. Carlyle Blackwell and Evelyn Greeley co-star in this film.

"PALS FIRST," the next picture of the late Harold Lockwood to be released by Metro, will be the attraction at Clune's Broadway the second week of the re-opening. The booking has just been completed by A. B. Lamb, manager of the Metro Los Angeles exchange.

EDWIN CAREW, the Metro director who formerly handled the Lockwood productions, has arrived in Los Angeles. He will probably direct Viola Dana in her next picture. Henry Otto, who alternated in the direction of the Lockwood pictures with Mr. Carew, is expected to arrive in Los Angeles in a few days.

In and Out of Seattle

WHILE the Seattle theatres were closed practically six weeks on account of the "flu," the film men not only kept quiet during this period, as they thought they were helping to get rid of this disease, but they continued to help in war work of every nature. When the city authorities asked all places to close all day Saturday and to be open only between the hours of 10 a. m. and 3 p. m., the managers of Film Row complied with this order without complaint.

JACK RANTZ thought the weather was going to be a little cold up here this winter so he went to visit a while in Los Angeles, Cal. While there the "flu" visited him. After he became strong enough to return north, he did so in a hurry.

ALL the picture theatres in the state were not closed during the "flu." In fact a new one started up at Carbonado. The coal miner's union, in this famous coal mining town leased a hall, bought a Powers 6B from A. L. Johnson, Seattle, and have arranged to put on their own pictures.

FRED MERCY, of Yakima, one of the most prominent picture men in the eastern section of the state, paid a visit to his friends on "Film Row" just before the "flu" germ was captured.

MARK GOLDMAN, Northwest representative of the Billy West features, returned to Seattle from San Francisco where he went on business.

AT least one American soldier, who is "over there," has "taken unto himself a French wife." This soldier happens to be Al Rosenberg. Before Al left for France, he was connected with the De Luxe Film Co., of which his brother, Mike, is manager. Al went over with one of the special units that left Camp Lewis.

JACK LANNON, of the Greater Features Company, Seattle, and the Re-issue King of the Northwest, is certainly demonstrating the fact that he can do good business with the right kind of re-issues. He is showing that any comedy or features of a few years ago that were ahead of their time, take well with all concerned at the present time.

JACK LANNON, of the Greater Feature Co., started in business three years ago and he is certainly holding his own as his office force is a picked one that has been growing during these three years. Although he had a right during the "flu" ban in Seattle to discharge part, if not all of his help as the majority did, he did not do so because he needed them at this time as much as ever in his growing business.

H. G. BRUEN, formerly manager of the Iris, Mills City, Montana, has purchased the Majestic, Seattle, from Messrs. Castner and Johnson.

West Coast Colony Celebrates Peace Reports

THE coming of peace was heartily welcomed on Monday by every one of the West Coast film colony, and all studios that were not closed because of the four weeks' discontinuance of production program were locked up for this day.

The players of the Thomas H. Ince studios were the first to give a public parade. One hundred and fifty extra people, including a band and two ball teams, had been engaged for the day, and the entire studio force fell into line. Mr. Ince and directors occupied the first car, and following him came autos bearing Charles Ray and Dorothy Dalton and their respective casts. Art Director G. Harold Percival and his staff contributed many attractive features to the parade. A goat to be used in a ball game scene was labeled "we got the Kaiser's goat." The crown prince was taken along in a baby cab. A papier mache head of the Kaiser was carried on the end of a spear, while another head appeared between the jaws of a large dragon. Studio girls led the parade carrying flags of the Allies. All trucks and automobiles were gaily decorated with appropriate signs and paintings.

The celebration was two-fold to many of the film colony, for on Peace Day many motion picture men learned they would not be forced to entrain for training camps. Among those who were to leave during the week to answer the draft calls were Lou Cody, prominent leading man who has just completed an engagement with C. B. de Mille; Jack Glavey, former manager of the comedy department of the Fox studio; Harry Gribbon and John Grey late of Sennett studios; Jack Laver, former publisher of the Los Angeles magazine Picture Player; James Parrott of Rolin Company; Jay Pearce, assistant director at Vitagraph, and R. G. Camby, former publisher and editor of Photoplay Art, Los Angeles monthly magazine.

Denver Theatres Reopen on Celebration Day

DENVER theatres opened their doors on Monday morning, November 11, for the first time in six weeks and in the midst of the biggest and wildest street demonstration in the history of the city. For a time it seemed that the splendid programs arranged by the different houses would be screened to empty seats on account of the rival shows outside. Later on the fans found their way inside and the Curtis street houses enjoyed a good business, several being packed. The night shows only drew about a fifty per cent business. And a fifty per cent business both day and night was probably the average for the balance of the week.

The two-word bulletin, "Armistice signed," was received in Denver at 12:46 Monday morning, when the streets were practically deserted. The glad tidings were conveyed to a sleeping city by firing a bomb, shrieking siren whistles and the ringing of bells, and within twenty minutes fifty thousand people in automobiles were parading the down-town streets, while several thousand more marched on the sidewalks behind bands of music with Old Glory at their head.

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Coast Exhibitors Improve Houses During Shutdown

THE ban on public gatherings made effective by the Board of Health and Los Angeles City Council, gave theatremen of the city an opportunity to make improvements at their respective houses, impossible otherwise, and when the theatres do reopen, the general public will be greatly surprised at the many changes that have been made for the convenience and pleasure of the patrons.

Shortly following the reopening of the other houses will come the grand opening of the New California theatre on Main street near Eighth, which promises to be one of the prettiest, most comfortable and attractive large houses in the west. The epidemic has not in any way affected the continuation of work on this house which has been in progress for almost a year.

The date for opening of the New California theatre has been set for the first Monday in December, and inasmuch as all materials and equipment for the house have been received in Los Angeles, there is little possibility that the opening will be delayed. This house will have many inovations, particularly in the seating arrangement and the stage effects. The most elaborate style of orchestral pipe organ made by the Robert-Morton factory of the American Photoplayer Company has been installed and this will be augmented by an orchestra of thirty pieces.

The installation of the new $50,000 Wurlitzer Hope-Jones cathedral pipe organ in Grauman's theatre is one of the major improvements announced by Sid Grauman. This organ which has been delayed six months on account of giving war necessities precedence, has been placed in position by a corps of experts sent from the factory and will be ready to give a musical treat to the patrons of the theatre as soon as the influenza ban has been lifted. The huge organ has been ordered for over a year and special permission had to be obtained from the government by the manufactures for its completion. Three freight cars were required to bring the many parts to Los Angeles. The instrument is very intricate in design and its many pipes range in size from thirty-two feet in height to a fraction of a foot. Jesse Crawford will preside at the console, which has been placed at the back centre of the circularly designed orchestra pit. There will be ample room afforded in the pit for a full symphony orchestra. Mr. Grauman is giving personal supervision to the complete renovation of the theatre, work on which is now nearing completion.

A surprise awaits the patrons of Tally's Broadway on reopening night. There has been a general rearrangement of the interior of the auditorium which will give it the appearance of a new house. All of the chairs have been changed and the entire theatre now has the comfortable upholstered chairs duplicates of those in the loge boxes. The stage settings have been renewed and entirely changed. The house has been newly decorated on the exterior and interior. This work has been complted under the supervision of T. L. Tally.

The entire color scheme of Clune's Broadway has been changed. The general decorative effect is now brown in various light tones which give a very pleasing atmosphere to the house. New carpets have been laid, new curtains put in place while the operating room has been rearranged and two new machines installed.

A thorough renovation is being made at the Kinema by Manager Emil Kehrlein. The color work of the auditorium and lobby is being retouched while the lighting arrangement is being changed to give some very charming effects.

Quinn's Rialto is receiving a general overhauling and cleaning-up. The woodwork and decorations are receiving retouches where needed and the hangings are being renewed.

About $3,500 is being expended by M. Gore in improvements to his chain of theatres including the Liberty, Grand, Lyceum, Regent, Optic and Casino. The theatres are being painted and generally renovated.

L. L. Baird of the College theatre is having the house redecorated while the Dreamland is being improved throughout by Pearce Ruppert and nearly all of the other theatre managers of Los Angeles have taken advantage of the close down to improve the appearance of their houses or make necessary repairs.

In and Around Denver

WHILE all fear of the influenza was banished for forty-eight hours at the beginning of the week, the fact remains that the epidemic and the fear of it still remains. While Denver theatres are open, probably another week or ten days must elapse before the exhibitors win back all of their former patronage.

THE situation outside of Denver is not very encouraging. About twenty towns tributary to Denver were opened November 1 to 11. The list follows: Wheatland, Wyo.; Sharon Springs, Kan.; Ogallala, Neb., Kimball, Chadron and Lakeside, Neb.; Oshkosh, Kans.; Rapid City, S. D.; Palisades and Chappelle, Neb.; Georgetown, Col.; Deming, N. M.; Julesburg, Vernon, Limon, Boulder and Montrose, Col.; Alamogordo and Clovis, N. M.; Goodland, Kans.; Dalton, Neb., and Riverton, Wyo.

THEATRES in 50 per cent of these towns were obliged to close again on account of the epidemic. An average of about 400 new cases are reported daily for the whole state, a decrease of about 100 a day.

THE trade has not escaped the ravages of the epidemic. Clyde Messenger, booker for Mutual, is very ill with the disease. Both Harold and Nathan Desky, owners of the Emerson theatre at Brush Colo., were both stricken and died a few days ago.

SEVERAL exhibitors from outside towns are visiting in Denver until such time as it is advisable to reopen for business. Among them are Glenn Goff of the Iris, at Monte Vista, and Ed. Calhoun, Star theatre, Scott's Bluff, Neb.

ROY E. CHURCHILL, salesman for Goldwyn, and his bride have shook the dust of Denver from their feet and located in Dallas, Tex., where Mr. Churchill has accepted a similar position at the Goldwyn exchange. Their departure is noted with much regret.

G. W. WHITNEY has accepted a road position with Metro, and Max Kravatz, until recently a Metro salesman, has gone over to the World road force.

MAURICE WOLF, manager for World at Salt Lake, brought his big smile with him to Denver in time for the big celebration and remained with us several days. Incidentally he invested in a handsome diamond ring which is now being worn by one of the prettiest girls in Denver. Max says its all fixed and the next time he is here he won't go back to the Mormon town alone.

H. BRADLEY FISH, manager for Goldwyn, is in Salt Lake and Butte on business.

JOHN MORPHET, traveling auditor for General, is visiting the local exchange.

THE GENERAL EXCHANGE has been remodeling to accommodate the George Kleine Service. Manager Schaeffer has already closed the Kleine headquarters on Eighteenth street and is moving in with General.

F. W. NORMAN has left on a trip for Goldwyn to scare the "floo" out of Nebraska, Wyoming and Montana.

E. P. BRIGGS, Denver representative of the American Film Company, has established Thursday of each week for private exhibitions of American products at the Pathe exchange for out-of-town and local trade. He has eight subjects on hand now released every alternate week.

TOM WICKHAM of Pathe, has left to visit exhibitors in Northern Colorado, and H. D. Woods, also of Pathe, is out on a trip covering Southern Colorado and New Mexico.

JAMES P. TAYLOR, representative of the Government Committee on Public Information, Division of films, is visiting local exchanges relative to the distribution of government pictures. He was formerly with the American theatre in Salt Lake and is well known in Denver territory.

'Frisco Reopening Follows Celebration

THE exchanges and theatres of San Francisco, according to late reports, laid all their plans to reopen November 23 at the latest.

For some time a committee of business men had been planning to reopend the theatres with a bang and general carnival celebration as soon as the Board of Health decided that it was safe to reopen. This committee was made up of Irving Ackerman of Ackerman & Harris, Hippodrome, chairman; Eugene Roth, California; Jack Partington, Imperial; Howard J. Sheehan, Rialto; Louis Greenfield of New Fillmore and New Mission; Selby Oppenheimer, concert impresario; Fred Healy, in charge of musical organizations, Sam Harris, representing vaudeville theatres; M. J. Cohen representing Film exchanges; and John Tate of Tate's restaurant and William Morrosin of Techau Tavern, representing the cafes. This committee believed that the public should be invited to come down town and that all sorts of amusements should be provided for them free of charge so that all should know that the "flu" has taken a left from the German's book and surrendered. The plan was well worked up and it was intended to "go to the mat" with the Board and try to have a date for reopening set and the cooperation of the city in the carnival idea.

This plan was wrecked by the armistice and the general celebration which followed, from 12:45 Monday morning until well past that hour on Tuesday morning. This 24-hour celebration has taken the wind out of the sails of those who proposed a carnival to celebrate the end of th "flu" scare.

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Reopening With Butte Theatres

ATTENDANCE at Butte theatres since the "flu" ban was lifted has not been any above normal. This is due to a lurking fear on the part of many theatre-goers that it is best to wait a few days before again seeing "the movies" regardless of the hunger there may be for such entertainment.

MANAGER RALPH RUFFNER at the Rialto, did business well up to normal, which is heavy, from the first day to this date. On his opening bill he had the final episode of "The Hooded Terror" and of course, many of the patrons wanted to see the finish of this serial which has proved such an attraction here.

MANAGER RALEIGH of the American, Frank Bailey's classy house, did big business the opening night, while Saturday was better than the usual second-night run of a feature, although not quite up to the usual Saturday, which is generally an opening day at this house. Since then crowds have been good.

MANAGERS DAVIS and Taylor of the Ansonia and Orpheum, started their regime in charge of these two houses by presenting bright, attractive fronts, good bills and were called on to entertain average crowds. Indications are that the new managers will soon have the houses on a substantial paying basis.

THE Peoples' Hip, with Earl Wisner in charge, is ready for action and "raring to go," but Ackerman and Harris will not permit the house to open, even though two shows are now laying over here, until other houses in the circuit are open so that the acts can keep moving. There would be no gain in opening in Butte only, for the acts, at this time, and as for the house itself, opening at a later date, will result in larger crowds, as there will then be less fear on the part of the public that the influenza epidemic has not spent its force.

THE Liberty is doing business almost normal. The Empress, where a stock company is holding forth, is also doing almost normal business, offering good bills. The suburban and smaller Butte theatres are all getting a liberal share of business, but there is no semblance of the boom that is expected when the public mind is entirely allayed on the malady.

THE opening came about suddenly and unexpectedly. None of the Board of Health members planned to permit the houses to resume on Friday, when the regular forenoon meeting was held. However, it was thought that the opening date would then be fixed at some three or four days in the future, giving all the theatres sufficient opportunity to advertise and arrange their wares. The night previous Butte wanted to celebrate the false United Press report of the end of the war. So permits were given by the officials for the saloons to sell "booze" an any quantities. That was the opening wedge. The next day the churches had to be given permits to hold services and so naturally the theatres and schools wondered why they should be discriminated against. A motion was made to have the opening on the coming Tuesday. A little talk and the fact from showmen that they were ready to start on a day's notice, their houses being clean and sanitary, resulted in the hasty order that the ban be lifted on everything on that day.

SO Butte was again wide open. The showmen went scurrying. The American was the first to open, at 3:30 p. m. The Rialto came second at 6:30 p. m. It required a lot of work to get together the disorganized employe forces, fix up lobby displays and get things going.

HARRY CAREY in Jack Ford's production, "Three Mounted Men," was the opening feature at the American. Wallace Reid in "The Scourge," held the calcium light at the Rialto. "The Code," an Arbuckle comedy, and two vaudeville acts were the Ansonia's attractions, and at the Orpheum Elaine Hammerstein was seen in "The Correspondent."

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In San Francisco Film Circles

THE Duhem Motion Picture Mfg. Co. took a number of pictures of the San Francisco peace celebration and these will doubtless be seen in part in some of the weekly feature pictures. Beside the general celebration the Duhem took pictures of the Boy Scouts on a special order from that organization. Most of these pictures were secured from the marquise of the California, through the courtesy of Manager Eugene Roth.

ISAAC OPPENHEIMER, of Oppenheimer, Levy and Karsky, owners of the Royal and Polk street theatres, San Francisco, died on Friday, November 8, from heart trouble. He had been ailing for a number of months but his friends did not think his illness immediately serious until a short time ago. The funeral services were held the following day and were attended by the following representatives of Film Exchanges: M. J. Cohen, the George Kleine System; H. W. Schmidt, General; William Citron, General; L. Reichert, Metro; Chas. Rosenthal, M. & R.; E. O. Child, Pathe; Harry Lee Knappen, Select; R. B. Quive, Vitagraph, and Louis R. Greenfield, representing the exhibitors of San Francisco.

"DYNAMITE" SMITH of the Marquee theatre, Palo Alto, is "headquartering" at the Metro exchange waiting for business to open up again. Mr. Smith says he is ready to open on a day's notice, but he does not expect the authorities of Palo Alto to act until San Francisco resumes.

MISS DIXIE V. BOULWARE, for four years cashier of the Metro exchange, and her sister Nelle have resigned their positions to become yeomanettes in the U. S. navy.

PAUL MOONEY, Western division manager of the Fox exchange, is in San Francisco in charge of the office after the resignation of G. M. Mann. Mr. Mooney says that he hopes to appoint a manager for this district before he leaves, but that as yet he has not decided upon the man.

THE state is expected to open up for pictures in a short time. Exeter and Parlin, Nev., are already running and San Jose, Coaling and Tracy opened the 16th inst.

D. B. LEDERMAN, special representative of the Universal Film Mfg. Company, is spending a few days in the state for the purpose of installing the new operating system which he organized. This system greatly simplifies the financial, booking and all other operations of the local exchanges. All operations of the exchanges are standardized in such a way that the manager of one exchange could step into another and take full charge without the delay which the diverse systems of former days made necessary. Mr. Lederman has been all over the United States installing his system except in this city and Los Angeles. He goes from here to Los Angeles.

THE UNIVERSAL FILM EXCHANGE has already sent out three salesmen on the expectation that a number of country houses are preparing to open up on the 16th or 17th.

M. E. CORY, assistant manager of the Universal Film Exchange, Inc., has been busily preparing a map of the territory covered by his exchange on which he has indicated every town that has a motion picture house, with the names of the houses and other data. By the study of this map some interesting problems in routing will be solved and a better knowledge of the section of the country served may be obtained.

W. O. EDMUNDS, Hodkinson representative, has given up his office with the General and moved to the Pathe, where he will be established by November 25. His work in the future will be done through the Pathe organization.

PETE HANLAN of the Strand theatre, Vallejo, has just been promoted to senior lieutenant in the navy. He has a son who will graduate at the Navy Academy, Annapolis, next year. Lieutenant Hanlan joined the navy a long time ago and for many years has been stationed at Mare Island where he had an opportunity to run up to Vallejo to care for his theatre practically every night.

CONDITIONS in Fresno are so nearly normal again that it is expected that all the motion picture houses will re-open there during the coming week.

J. H. MERRILL of the American Photo Player Co., who recently spent two weeks in the home office, has returned to the Rocky Mountain territory and reports a sale of a fotoplayer to the Strand theatre at Trinidad.

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"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

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429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
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wife of the world's greates

comedian .....in

Lois Weber's Production De Luxe

"BORROWED CLOTHES"

JEWEL PRODUCTIONS
Incorporated
1600 Broadway, N.Y.

Adolph Zukor Presents

Enrico Caruso

in

"My Cousin"

An ARTCRAFT Picture

Story and Scenario by Margaret Turnbull. Directed by Edward Jose

HE HITS THE NAIL ON THE HEAD!

CARUSO is a find! The greatest motion picture discovery in a long, long time. Look what the papers said:

"The Metropolitan tenor makes a hit as a screen actor."—*New York American.*

"Great authority and charm."—*New York Tribune.*

"Delighted large audiences."—*New York World.*

"Wins another stardom. Debut on screen at Rivoli proves him master of expression."—*New York Sun.*

"Messrs. Lasky and Zukor have a real find."—*New York Herald.*

"No doubt of the success of Caruso's first picture. An eager, expectant stream of persons lined up at the Rivoli Theatre box office at an early hour yesterday and showed no signs of dwindling at a late hour."—*New York Morning Telegraph.*

"Caruso delighted those who went to the Rivoli."—*New York Times.*

"With skill and grace that were nothing short of amazing, the great tenor yesterday negotiated the distance from the operatic stage to the motion picture screen. Audience cheered his film work with enthusiasm."—*New York Evening Mail.*

"Should the famous tenor lose his voice and fortune, he need never worry over the future as he could command a great salary as a moving picture star, so successful is his first film."—*New York Evening Sun.*

Well, we *told* you so!

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

Dog Gone You, Fatty!

YOU have undone me! Here I am, the town's leading business man—supposed to be dignified at all times!

My wife and children dragged me to a picture show last night and I preserved my dignity and stroked my whiskers and pretended moving pictures were not worthy of my notice—I did until *your* picture came.

Then I disgraced myself.

I didn't want the people to know I ever even smiled or that my grouch was a bluff.

But you made me roar until the whole town—they were all there—found me out.

After the show several men smiled at me and said, "Hello!" And today I was invited to join the Country Club!

They have found out I am human! Now my whole life is ruined—and by you. Dog gone you!

(Signed) A. GROUCH.

P. S.—The worst of it is that the theatre manager says he won't show another of your pictures for six weeks! I don't see how I can wait.—A. G.

PARAMOUNT-ARBUCKLE COMEDIES.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

BLACKTON SUPER PRODUCTION

The Screen Epic of Humanity's Triumph

J·STUART BLACKTON'S

Supreme Achievement

"THE COMMON CAUSE"

THE brightest page in world history, immortalized in this master film, for the people of today, tomorrow and all time

VITAGRAPH

ALBERT E·SMITH *President*

BLACKTON SUPER PRODUCTION

The Pinnacle of Screen Art

IT is fitting that in the full maturity of his productive genius, J. Stuart Blackton should give to the screen this enduring monument of the greatest hour in the history of the world.

His "Battle Cry of Peace" brought to America the warning that the distant war clouds threatened the happiness of the nation.

That prophecy was fulfilled.

His "Womanhood, the Glory of the Nation" roused the country anew to the need for preparedness, and called on the men and women ot America to stand ready to meet the foe.

America joined with all mankind in the great struggle, and the foe has fallen.

And now, with the sure touch of the master, he depicts the great moving spirit of today and the days that are to come--all nations leagued in a brotherhood for the lasting peace of the world—"The Common Cause."

This is the height of screen art; the vision that catches the ever-changing phases of life and records them for the enduring good of all men.

Just as surely as "The Battle Cry of Peace" and "Womanhood" swept over the Nation on a wave of flaming enthusiasm, so will "The Common Cause" sweep the country on the new-born tides of rejoicing, for it goes into the very soul of the world that has found itself again.

Five Famous Stars Symbolizing "The Common Cause"

Julia Arthur as "Italy," Irene Castle as "France," Marjorie Rambeau as "Columbia," Violet Heming as "Britannia," Effie Shannon as "Belgium."

VITAGRAPH

ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

J. STUART BLACKTON

Presents

His Latest Film Production

The Story With a Laugh, a Thrill and a Throb

"THE COMMON CAUSE"

With an All-Star Cast Including

Herbert Rawlinson—Sylvia Breamer

Lawrence Grossmith,
Charles and Violet Blackton
Huntley Gordon Louis Dean
Mlle. Marcel and Philip Van Loan
and in the Prologue and Epilogue

Julia Arthur
Marjorie Rambeau
Irene Castle
Effie Shannon
and Violet Heming

Story by
J. HARTLEY MANNERS and IAN HAY BEITH

Scenario by ANTHONY P. KELLY

Musical Score by MANUEL KLEIN

VITAGRAPH

ALBERT E. SMITH *President*

You are wasting your opportunities if YOU ignore advertising.

BLACKTON SUPER PRODUCTION

Wadsworth discovers his wife's waning love

The rivals bonded, at last, in the Common Cause

The little refugees find protectors

Supreme Moments in "The Common Cause"

THESE glimpses of a screen masterpiece that will record the victory of Freedom are mirrored lights and shadows of the spirit that crushed, for all time, the hollow shell of Autocracy.

"Poilu" and "Tommy" shoulder to shoulder with Liberty's crusaders—America's dauntless soldiers—United States Marines, invincible "devil dogs" fighting, ever forward—the thundering Tanks—every phase of this vast world-drama is preserved through the magic of the moving film.

Tommy and Poilu—allies in war, rivals in love

Mrs. Palmer exposes the German spy

VITAGRAPH

ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

When the flame of love is sent a-flickering by the raw winds of doubt

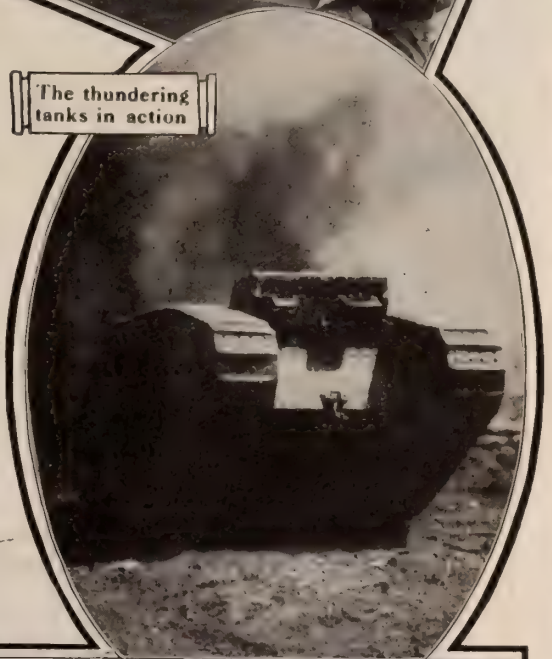
Sammy and Poilu and Tommy at Play

THE responsive chord in the heart of every true American will answer to the sounding call of "The Common Cause" as our boys return from the fields of France to a smiling world of Peace.

"The Common Cause" meets the world's demand today for the Happy Picture. For the world in travail had its smile. The trench, the dugout, contributed their share of the world's laughter. And this laughter trickles through the action of this screen epic to a happy world. The quickstep of our returning heroes is synchronized with the tempo, the timeliness of

"The Common Cause"

The thundering tanks in action



When the "devil dog" marines had won the village

Mrs. Palmer auctions her jewels for war funds

VITAGRAPH

ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

Herbert Rawlinson

Sylvia Breamer

An Unrivalled Cast
in
J. STUART BLACKTON'S
"The Common Cause"

THE names that brighten the cast of J. Stuart Blackton's newest film production, "The Common Cause," are names that stand for the highest in dramatic interpretation.

HERBERT RAWLINSON enjoys wide popularity on both stage and screen. The virility and manliness that are his, the two-fisted fighting qualities that are the outstanding characteristics of the man, are invariably the qualities of the characters he creates; yet it is always the character, never the actor, that we see.

SYLVIA BREAMER has already won exceptional praise in "Missing," a Blackton production. She has carried the charm of her beauty and artistry from the footlights to the screen, and her following is being increased by her appearance in each succeeding production.

LAWRENCE GROSSMITH the famous comedian of the English and American stage, makes his screen debut in "The Common Cause," bringing to it that whimsical touch which, by contrast, strengthens its power and purpose.

CHARLES and VIOLET BLACKTON are the clever child stars who scored in "The Battle Cry of Peace," "The Country Life Series" and numerous other screen successes.

PHILIP VAN LOAN as the "Poilu," LOUIS DEAN as "Captain Bach," HUNTLEY GORDON as "Edward Wadsworth," MLLE. MARCEL as "Celeste"—their work in "The Common Cause" brands them as artists of extraordinary talent.

Charles and Violet Blackton

Huntley Gordon

Louis Dean

Lawrence Grossmith, Philip Van Loan and Mlle. Marcel

VITAGRAPH
ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

A Prestige-Building Production

NEVER before in the history of the screen has a single production been the meeting-ground for such a wealth of stage celebrities as has "The Common Cause."

The quintet of notable stars of the spoken drama who symbolize the triumphant union of Democracy at this dawning of the day when the *ideal* is to become the *real*, bring the added element of their personal prestige to an epochal production.

IRENE CASTLE, MARJORIE RAMBEAU, JULIA ARTHUR, EFFIE SHANNON and VIOLET HEMING—the fame that already is theirs will add its weight to the success of the theatres that show

J. STUART BLACKTON'S

Screen Masterpiece

"The Common Cause"

Effie Shannon as "Belgium"

Violet Heming as "Britannia"

Irene Castle as "France"

Julia Arthur as "Italy"

Marjorie Rambeau as "Columbia"

VITAGRAPH

ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

The Picture of Today

THE COMMON CAUSE" comes to exhibitors at the psychological moment.

The press, the pulpit, the forum, every side of public sentiment, is prepared for just such a production.

The next few months will see a harvest reaped by the Exhibitors who show "The Common Cause" to an expectant public.

"The Common Cause" meets the demand of the public for the Happy Picture. It fits into the niche prepared for it by progress.

"The Common Cause" has enormous advertising and promotion possibilities. The full line of posters, lobby display, newspaper advertisements and publicity aids of all descriptions that have been prepared for it makes the Exhibitor's task a simple one.

With its theme uppermost in the minds of the millions, with its unparalleled cast, with the name and reputation of its producer an assurance of success, it will rival in instant popularity the best that has preceded it.

Give your theatre the prestige, the business-building value of this most notable of the season's productions. Its money-making possibilities in the hands of a clever showman are unlimited.

Big profits and lasting reputation are ahead now for the theatres that show

"The COMMON CAUSE"

Booking Now at All VITAGRAPH Exchanges

LIST OF EXCHANGES

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Chicago, Ill.
Adams St. and Wabash Ave.
Cleveland, Ohio
2077 East Fourth St
Cincinnati, Ohio
n. w. cor. 7th and Main Sts.
Dallas, Texas
1900 Commerce St.
Denver, Colo., 1433 Champa St.
Detroit, Mich.
John R. and Eliza. St.
Kansas City, Mo.
12th and Walnut Sts.
Los Angeles, Cal.
643 South Olive St.
Minneapolis, Minn.
608 North First Ave.
Montreal, Can., 401 Bleury St.
Milwaukee, Wis.
605 Toy Bldg., 172 2d St.
New Orleans, La.
347 Carondelet St.
New York, N.Y., 1600 Broadway
Omaha, Neb., 1111 Farnum St.
Philadelphia, Pa.
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Pittsburgh, Pa, 117 Fourth Ave.
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ALBERT E. SMITH
presents

EARLE WILLIAMS in "THE MAN WHO WOULDN'T TELL"

SECOND RELEASE OF THE EARLE WILLIAMS STAR SERIES

Written by Bess Meredyth

Directed by James Young

A SILENT hero in this day of silent heroism---that is the enviable role portrayed by Earle Williams in this romantic drama of secret service.

There seemed no reason why Hawtrey Burke should not have been in khaki when his country called. And yet he chose the polo field instead of the battle field, the cozy country clubhouse instead of the damp dugout.

But was there a reason why he risked even the greatest prize of all---the girl he loved, and who loved him but could not respect him? Was he taking greater chances fighting the enemy at home than the enemy abroad?

TENSION throughout---action---love interest ---mystery---suspense---these essential elements, all well blended, make "The Man Who Wouldn't Tell" one of the most powerful features in which this premier box-office star has ever appeared.

EARLE WILLIAMS STAR SERIES SCHEDULE
(Current Releases)
"A Diplomatic Mission"
"The Man Who Wouldn't Tell"
to be followed by six additional features on these dates:

January 20, 1919	May 26, 1919
March 3, 1919	July 7, 1919
April 14, 1919	September 29, 1919

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THREE VITAGRAPH UNITS
MEETING EVERY NEED OF EVERY THEATRE

High-Powered SERIALS

With Episodes That Are Thrillers---Not Fillers!

"THE IRON TEST"

(Now Packing Hundreds of Theatres)

"The Fighting Trail" "Vengeance and the Woman"
"The Woman in the Web" and "A Fight For Millions"
are magic names in serial history!

One Episode Released Each Week

Fun Films That Are Pulling Business For Theatres Everywhere

Two Reel BIG V

Two Reels of Laughter Speeding Up With Each Succeeding Release

SPECIAL COMEDIES

One 2-Reel Comedy Each Week

FIVE PART BLUE RIBBON FEATURES

Six Series of Rotating Star Series Totaling 52 Releases in the Year Which May Be Booked in Their Entirety, Rotating the Stars or by Individual, or Combination of, Star Series

Earle Williams Series
Bessie Love Series
Corinne Griffith Series
Alice Joyce Series
Harry T. Morey Series
Gladys Leslie Series

One Blue Ribbon Feature
RELEASED EACH WEEK

VITAGRAPH

ALBERT E. SMITH *President*

REX BEACH PICTURES

REX BEACH'S

Powerful Drama of Human Emotions

Too Fat To Fight

with

Frank McIntyre

Directed by Hobart Henley

Produced under the direction of
GOLDWYN

Here is the first great motion picture of the human brotherhood.

The strongest story ever written by America's greatest author.

Published in the January *Cosmopolitan* —on all news-stands December 5th—with a circulation of 1,500,000 copies reaching 6,000,000 individual readers.

With a more direct publicity and advertising campaign than any screen drama ever had before.

His 300 pounds barred him from the army and navy of his country and earned for him the ridiculous name of "Dimples."

The very sight of him provided jest for men and endless amusement for women.

But there came a day when this monstrously large man found the path to glory, found the thing that touched the hearts of men and women; watched the spirit that turned society's wasters and drifters into heroes and awakened the soul of a nation.

America has just finished a colossal United War Work Campaign and raised $170,000,000. There are other campaigns to come throughout the days of reconstruction.

Do you realize the interest everywhere among your patrons in the tremendous Y. M. C. A.? Do you know how many there are who feel the thrill of the Salvation army?

Do you see the possibilities of getting the worth while people of your city and town enthusiastically behind a great Rex Beach drama that tells the story of the men and women who have been the *Soldiers of Service* in these seven great organizations:

The Y. M. C. A.
The Jewish Welfare Board
The National Catholic War Council
The Salvation Army
The War Camp Community Service
The Y. W. C. A.
The American Library Association

20,000,000 Americans are members of these self-sacrificing bands of mercy; men and women of all faiths and creeds working together in a common cause.

Each of these organizations and its membership will help you make this Rex Beach production the most successful and profitable one that has ever played in your theatre.

Released everywhere December 15, but playing pre-release in a score of cities to capacity business.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH. *President*

16 East 42nd Street New York City

Exhibitors of America: Meet Mr. Louis Bennison

You will welcome him on your screens *because he has the habit of taking cities by storm.* Overnight he captured the large cities of America in the successful play, "Johnny Get Your Gun" and made the critics say things like these:

"He caught the fancy of the town instantly. . . . "A breezy bird that all Americans will like." . . . "A husky human fairly exuding good nature." . . . "The most lovable fellow we have seen in ages."

Now Louis Bennison brings his breezy charm and manliness into the picture theatres of the world as the star of a Star Series of six Betzwood Film Company productions to be distributed exclusively by Goldwyn.

You will be quick to book for a holiday season premiere his first production

LOUIS BENNISON
in
Oh, Johnny!

By Wilson Bayley
Directed by Ira M. Lowry

prints of which now await your inspection in all Goldwyn offices.

This star and his pictures are being promoted with a nation-wide campaign of exploitation to link up with his popularity in every section of the country.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

CAPITOL COMEDIES

He Is Popular With The Women Of America.

Wise, capable exhibitors always try to find out quickly what their women patrons think of stars and productions. They represent the majority patronage of theatres everywhere. The striking success in 2,700 theatres of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

is due in a great measure to feminine liking. Here is a comedian who is laughable and funny without ever offending decency and good taste. These are his newest releases:

Dec. 1 "Proposing Bill"
Dec. 15 "The Jelly Fish"
Dec. 29 "Poor Innocent"
Jan. 12 "You Know What I Mean"

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*
16 East 42*nd* Street New York City

A Strong Melodrama Filled with "Punches"

Every exhibitor knows that audiences are now demanding *powerful plots.* The American public, filled with enthusiasm over the triumph of our forces, loves and demands ACTION. The pulse of the nation is beating fast. You therefore appeal directly to the popular taste and demand with

Betzwood Film Company's Spectacular Production

FOR THE FREEDOM OF THE EAST

***with* LADY TSEN MEI**

Conceived and directed by IRA M. LOWRY

Obtaining instantly a 70-day booking on the Marcus Loew Circuit of theatres; playing to a clean sweep of every non-competitive neighborhood house in Philadelphia after a record-breaking first run at the famous Stanley Theatre; repeating the successes scored by "For the Freedom of the World"—the other Lowry production that has been a year-long success all over the world. Goldwyn advises exhibitors to book and play this unusual production, with the first Chinese star the screen has ever known, while the picture is enjoying the nation-wide recognition of the critics in the first run cities. Write or wire your nearest Goldwyn office for booking dates and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

GABY DESLYS

in a special feature directed by one of the world's greatest photoplay directors, Louis Mercanton,

INFATUATION

An enthralling story by Marcel L'Herbier, superbly acted, with Harry Pilcer and M. Signoret in the cast. "He lifted her from the very gutter; gave her fame, fortune and love; yet through a conscienceless infatuation she was willing to put him where she once had been."

Six Parts, Released Dec. 1 Produced by Eclipse Film Co.

PATHÉ
DISTRIBUTORS

EXTRA SELECTED
FANNIE WARD
PHOTOPLAY

A.H.Woods presents

FANNIE WARD

in the photoplay
adapted from the stage success of the name

THE NARROW PATH

a striking story based on man's eternal injustice to woman through the double standard, showing how the woman must pay, even though innocent.

Produced by ASTRA
Directed by Geo. Fitzmaurice

Scenario by Jack Cunningham and Ouida Bergere

PATHÉ
DISTRIBUTORS

STRANDENAES 18

It's good for you to read this, Mr. Exhibitor!

"The only single reel comedies worth running in our house," says the Gem Theatre of Peoria, Ill., of the

HAROLD LLOYD COMEDIES

"In our opinion these are the only single reel slapsticks on the market worth running in our house. They surely cannot be beaten for quality, as each one seems to be better than the preceding one. If Lloyd has any rival at all it may be Chaplin, but we doubt if Charlie surpasses him."

The Gem Theatre, Peoria, Ill., in Exhibitors Herald of Nov. 23rd.

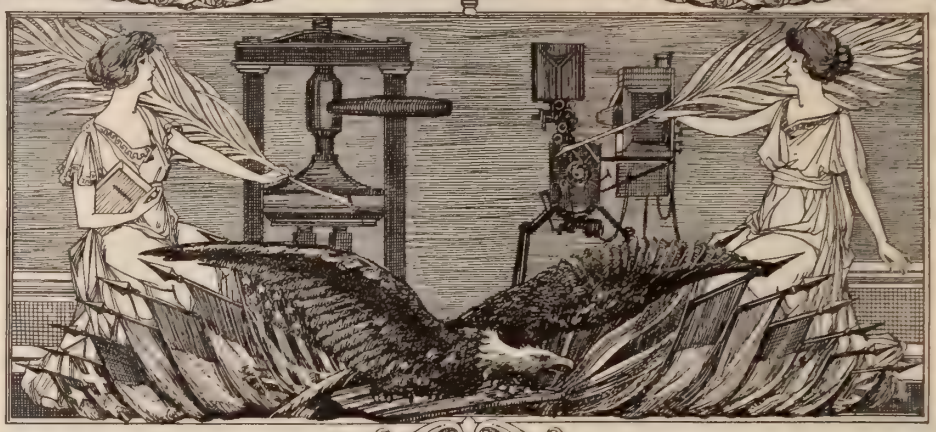
One One Reel Comedy Every Other Week.

Produced by Rolin

PATHÉ

DISTRIBUTORS

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"



Follow the Allies Into Germany!

With the American, French, Italian and British troops as they advance into German territory are official cameramen, directed by their various Governments. As the great Council meets at Versailles there also will be similar official cameramen.

As town after town is freed of the four year enemy the official cameramen will enter with the conquering armies of Liberty.

What wonderful motion picture material, historic, fascinating, thrilling!

Your audiences will see it all in

OFFICIAL WAR REVIEW

issued one reel each week.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

The Committee on Public Information, George Creel, Chairman, announces through the Division of Films, Chas. S. Hart, Director, that the

OFFICIAL WAR REVIEW

containing the official war pictures of the British, French, Italian and American Governments, will not be discontinued, but will be released weekly by Pathe for some time to come.

This announcement has been necessitated by the many requests for information from exhibitors who have found the Official War Review an excellent attraction, and have feared that the Armistice meant the early discontinuance of the film.

The Division of Films is glad to announce that the supply of excellent material has greatly increased during the past two or three months; that this material will continue to be received for some time, and that the negatives now coming in are of subjects far more interesting, even, than any hitherto received.

We are justly proud of the splendid record made by the Official War Review!

COMMITTEE ON PUBLIC INFORMATION,
George Creel, Chairman.
DIVISION OF FILMS,
Charles S. Hart, Director.

A magazine's success is measured by its advertising. Look at the "News!"

When President Wilson

signed the Selective Service Draft bill, he started two million young Americans overseas to victory. Now they are coming back. The story of how America's armies of Victory were made is strikingly told by

"Made in America"

in a series of eight episodes, to be released one each week—the first Pictorial Review of the making of the American soldier. *It is 100 per cent. Patriotic; 100 per cent. American.*

In "Made in America" Ashley Miller, the well known director, makes his debut as a producer. By special permission of the Secretary of War, Mr. Miller spent several busy weeks at one of the largest training camps in the country and as a result "Made in America" presents the only authoritative picturization of the training of the American soldier.

It will be absorbingly interesting to the soldiers. It will touch the hearts of the women folk because its dramatic story is typical of the sacrifices and devotion of the thousands of American families and because of the original and realistic presentation in sequence and its entirety, of the experiences of millions of young Americans.

Victory has only whetted the appetite of the American people for "Made in America." It tells how the war was won in America.

First release December 22d, 1918

produced with the Coöperation of the Government thru the Division of Films • • *Published and Distributed by*
W. W. HODKINSON CORPORATION *thru Pathé Exchange, Inc.*

William Russell *in*

"All the World to Nothing"

An American "Flying A" Picture

From the widely read novel of the same name by Wyndham Martyn. Directed by Henry King.

ONE of the most powerful subjects in which William Russell has ever appeared. Magnificent supporting cast. Exhibitors seeking to recoup the losses incurred by the nation-wide closing of theatres will find this attraction just the sort necessary to win back their patronage and add new picture-goers to their clientele.

Now Playing

William Russell in "Hobbs in a Hurry"

William Russell Productions **Distributed by PATHE'**

CLARA

SELECT SP PICTURES

"THE REASON WHY"

"THE CLAW"

"THE SAVAGE WOM

Clara Kimball Young's first series of Select Pictures embraces a group of seven splendid productions consistently fine in quality. Experienced exhibitors have proven the great value of this series to a theatre seeking photoplay attractions of the highest merit. If you have not already shown them to your patrons consult the nearest Select Exchange. Clara Kimball Young pictures are a powerful asset for any house.

SELECT PICTURES CORPORATION
729 Seventh Avenue New York City

"SHIRLEY KAYE"

"THE MARIONETTE

"THE HOUSE OF GLASS"

"MAGDA"

SP

KIMBALL YOUNG

AND HER OWN COMPANY

present

HE ROAD THROUGH THE DARK

one picture alone is enough to explain the success and
of Clara Kimball Young. In this story of a woman
never hesitated to drive ahead through the one
which was open, she is superb, brilliant, compelling!

Scenario by Kathryn Stuart

from the story by
MAUD RADFORD WARREN

Directed by
EDMUND MORTIMER

Timeliness!

SELECT SP PICTURES

"The Cavell Case" is on the tongue of every authority as one of the important counts in Germany's reckoning, to be paid at the Peace Conference.

JOSEPH L. PLUNKETT and FRANK J. CARROLL

present

JULIA ARTHUR AS EDITH CAVELL
THE BRITISH RED CROSS NURSE, in

"THE CAVELL CASE"
THE WOMAN THE GERMANS SHOT

The brutality of the commanders who condemned Edith Cavell to death is shown through the coarse quality of their revels.

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Brand Whitlock pleads with von Bissing, the despot.

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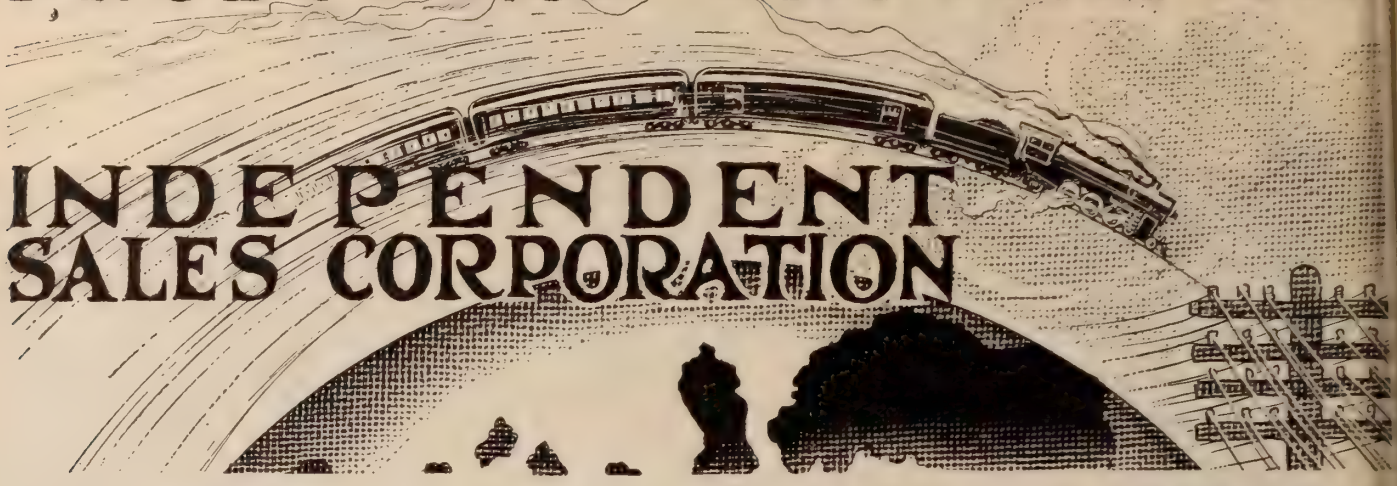

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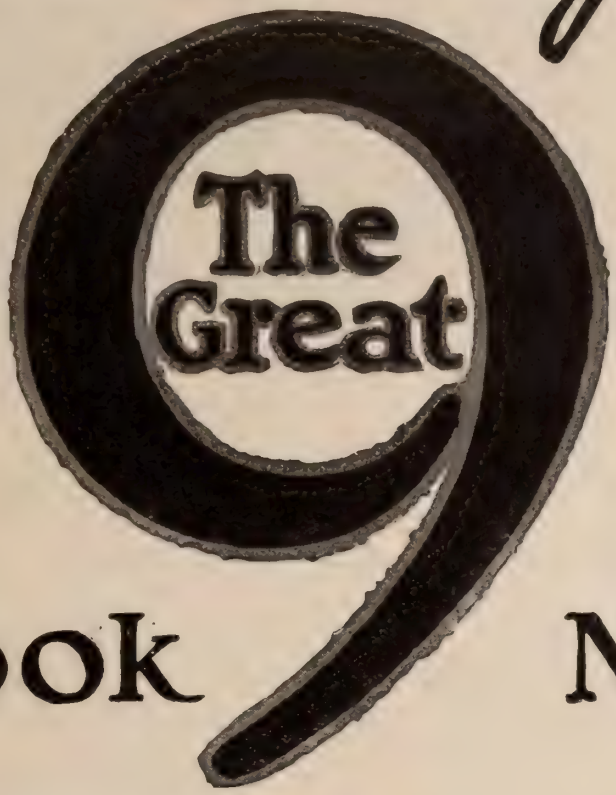

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Ouida's most famous novel—a rapid-fire picture with a 100 per cent proved record for box-office hits—a non-vampire role and a story known to millions.

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Love — romance — conquest — the free and easy life of the highway. Its great cast and powerful heart theme will make it one of the biggest of THE GREAT NINE revenue producers.

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Previously released as "The Man of Sorrow." Founded on the famous stage success, "Hoodman Blind," by Wilson Barrett. A dynamo of power with a box-office appeal second to none.

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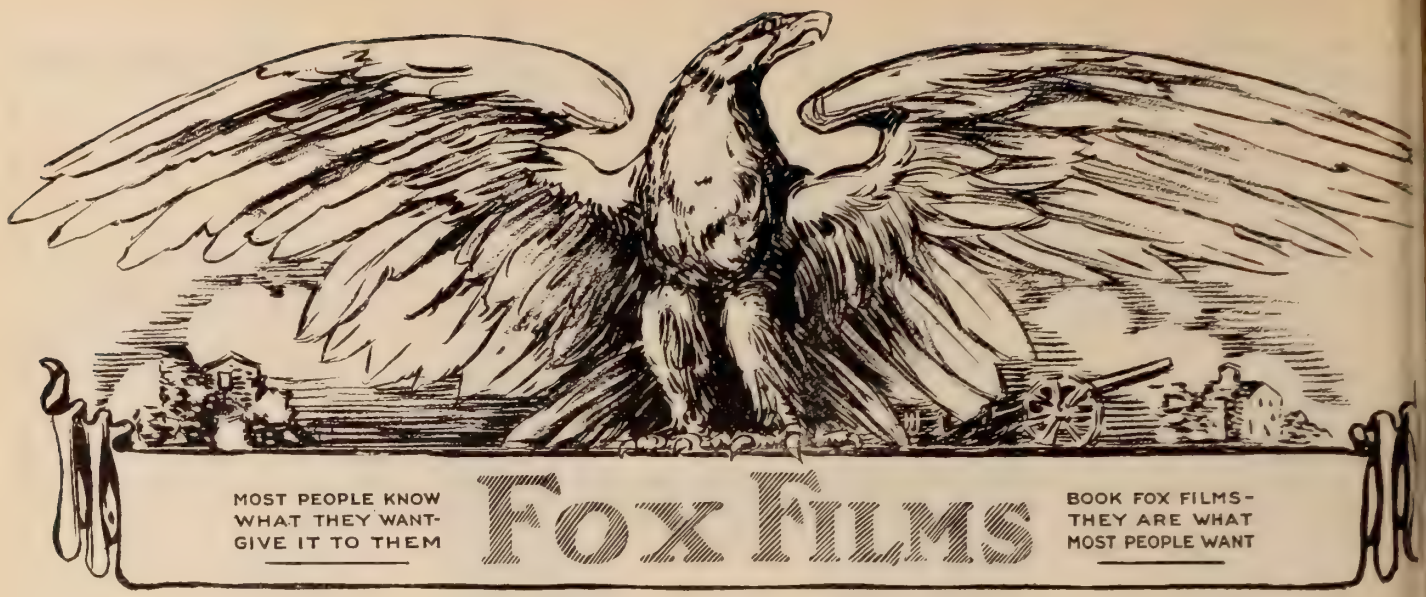
A magazine's success is measured by its advertising. Look at the "News!"



After the War—What?

The war is over. Reconstruction is the order of the hour—business, political, physical recor struction. And abreast of the spirit of the times is the FOX IDEA. To interpret the commo thought of a happy and triumphant people—to aid the exhibitor to the greatest profits by th way of least resistance—William Fox now offers two Big Timely Pictures that epitomize Amer can thought and ideals and point the way of triumphant American progress.

The Reconstruction Problem

The greatest picture—the picture that draws the biggest crowds and piles up the biggest box office receipts—is one that appeals to the greatest number of passions in the human heart. Based on the Fox Idea, there has just been completed a production built on the three greatest passions known to our race—*the love of a mother for her son, the love of a man for a woman, the love of a patriot for his country.* It is the most powerful drama of mother love ever thrown on the screen.

EVERY MOTHER'S SON

with CHARLOTTE WALKER

is a tremendous epic of the American woman's part in the World War—the heroism, the suffering, the supreme sacrifice of the millions of mothers who gave their sons to their country. It is a beautiful romance of an American soldier and a peasant maid of Alsace. It is a mighty film spectacle of patriotism, depicting not only the Great Draft and the battlefields of France, but also the final Peace Conference at Versailles and the glories of the new world that is to be born of reconstruction. EVERY MOTHER'S SON is a picture for every man, woman and child in America. It was directed by R. A. WALSH and temporarily titled "18 TO 45." Book this picture—now.

The Morality Problem

The Fox Idea has developed what is beyond all doubt the most unusual, most fascinating, most amazing photoplay ever produced—a timely, striking morality picture that is pitiless in the searching light it throws on matrimony. It will make the selfish, thoughtless, complacent husband squirm. It will cause wives to look at life in a new light. It is a challenge to the world, ripping away the veil of hypocrisy and deceit that has enshrouded marriage and helped to make it a mockery.

WHY I WOULD NOT MARRY

(All-Star Cast)

is the story of a beautiful girl who was able to see that those men who fawned upon her and sought her hand in marriage only desired her as a sacrifice on the altar of Mammon. She saw poverty, bitterness, struggle—but at length also perceived that which brought happiness to her heart and hope to lift her spirit. WHY I WOULD NOT MARRY was directed by RICHARD STANTON. It will be the sensation of the season, with a box office appeal bigger than the capacity of the largest theatres.

FOX FILM CORPORATION

MOST PEOPLE KNOW WHAT THEY WANT-GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-THEY ARE WHAT MOST PEOPLE WANT

Peace for the Exhibitor

Profits are what interest you. One picture that you *know* will be a box office power is safer than all the untested productions combined. Booking a picture that is backed by a record of successes in the big first-run houses means peace of mind for you. It is your assurance—the best assurance obtainable—that your money, time, energy and advertising will not be wasted. And this is the sort of pictures William Fox offers you.

Profit Makers

The one new thing in motion pictures this season has been the development of the Fox Idea of timeliness—the production of pictures possessing news value. The Fox Idea has been the biggest success of the season. These pictures today are making more money for exhibitors than any other series of productions obtainable. They are timely and are being kept timely.

THE PRUSSIAN CUR
THE LAND OF THE FREE
QUEEN OF THE SEA

This is especially instanced by THE LAND OF THE FREE, based on the life of General Pershing and released as WHY AMERICA WILL WIN. Sweeping revisions have been made which place the film as far ahead of the times as it was the day of release. These pictures are proved money-makers. The Fox Idea is to keep them so. Book them now—today—while public interest is at fever heat—while people are clamoring for news of Pershing.

Proved Values

No exhibitor could compile a list of the biggest pictures of the last year without paying tribute to the Fox Idea. No one who is familiar with the amusement business could name the record box office pictures without including the products of the Fox Idea. And no productions have more convincingly demonstrated the soundness of that Idea than

CLEOPATRA
LES MISERABLES
THE BIG SIX

These pictures have been shown around the world. They have visited many communities again and again. And they are producing big profits today just as surely as they did in the memorable first week after their release. They are pictures to bank on—pictures that will clean up for any exhibitor anywhere—pictures that will be cleaning up for wide-awake exhibitors a decade hence. Why experiment? Book certainties! Get these pictures now!

FOX
FILM CORPORATION

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

INTRODUCING:

¶ The handsomest "lounge lizard" that ever infested a tea dansant.

¶ The girl who deliberately married a man whom she feared.

¶ The step-mother who fed her own jealousy by promoting a mock romance.

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THE MARRIED VIRGIN

by HAYDEN TALBOT

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READY IN A FEW DAYS

Kathleen Kirkham Rodolfo di Valentina Vera Sisson

Seven Reels of Suspense and Thrills

SUPERVISED BY JOE MAXWELL

GENERAL FILM COMPANY, Distributor

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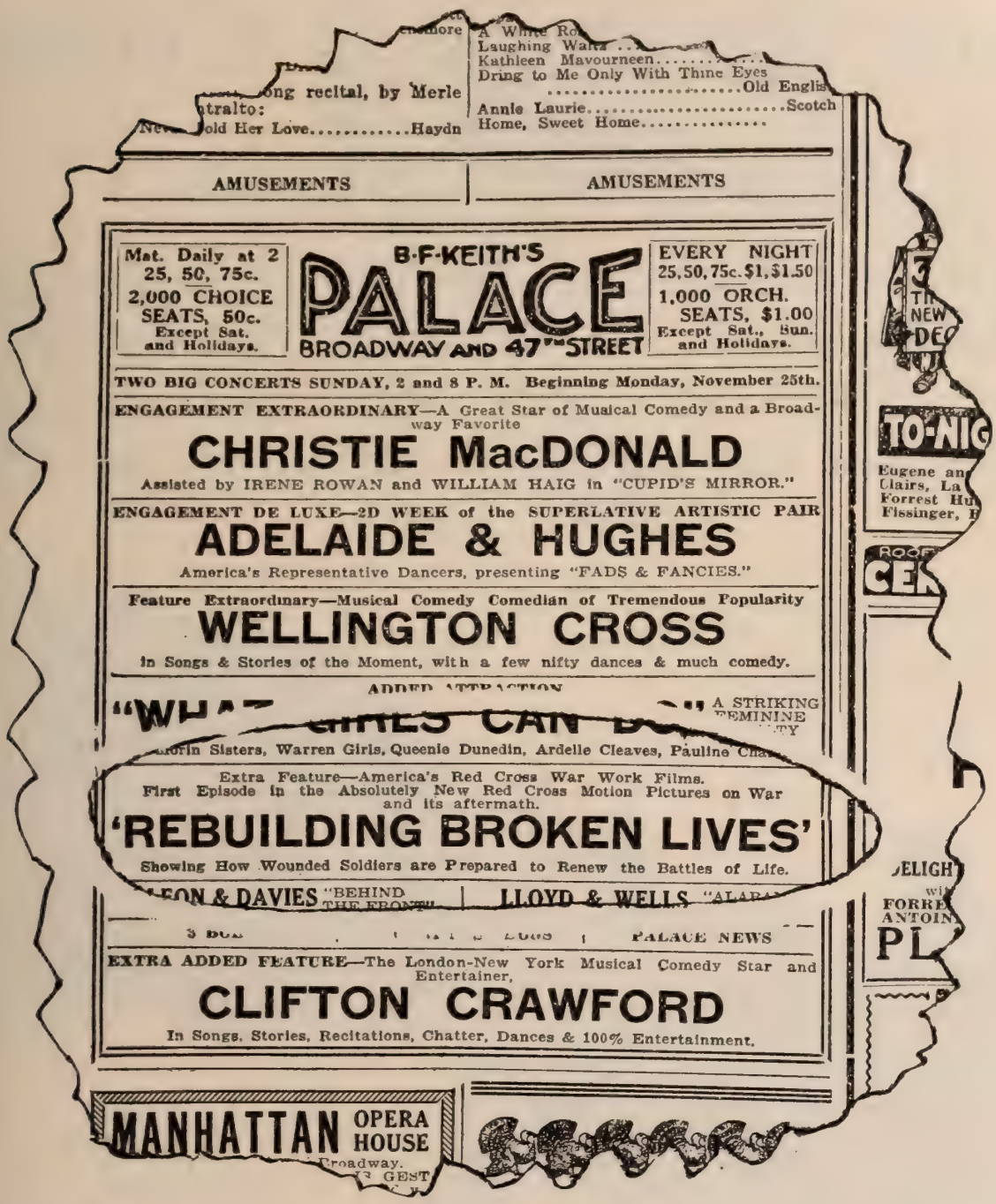
Here is how the PALACE Theatre, New York, the parent house of all vaudeville, features

AMERICAN RED CROSS

Motion Pictures



If the Red Cross films of the war and its aftermath are worth *headlining* at the Palace, they are at least worth *playing* at your theatre!

THESE REMARKABLE SINGLE-REELERS ARE ON ALL THE UNITED BOOKING OFFICES TIME

Produced by

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W. E. Waddell, *Director*

Distributed for American Red Cross by General Film Company

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The Most Significant Christmas Film Ever Made!

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Presents

"THE GREATEST GIFT"

A One-Reel Motion Picture of Supreme Artistic Merit. It Breathes the Sympathetic Spirit of the Holiday Season and Impresses Graphically the Ideals of the Red Cross

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"VIRTUOUS WIVES"

From the Novel by Owen Johnson
Directed by George Loane Tucker

Second—

"IN OLD KENTUCKY"

The American dramatic classic
beloved by two generations

These impress the standard of

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THE FIRST ONLY MAY BE CONTRACTED FOR AT PRESENT

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¶ ALL HOUSE RECORDS WERE BROKEN AT THE ST. JAMES THEATRE, BOSTON, AT THE FIRST SHOWING OF "THE MASTER MYSTERY"

¶ HOUDINI DID IT

¶ YOUR THEATRE CAN DO THE SAME

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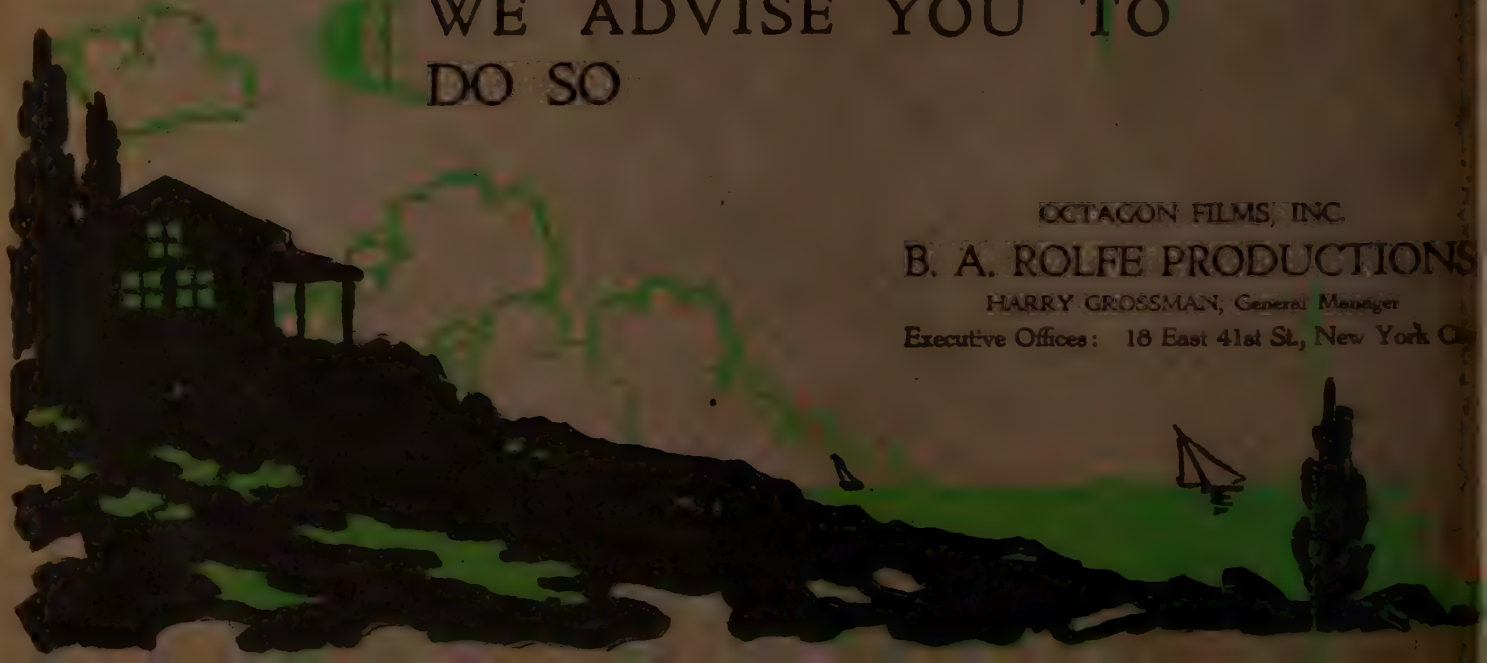
YOUR JUDGMENT WILL TELL YOU TO BOOK "THE MASTER MYSTERY"

HOUDINI IS THE WORLD'S GREATEST SHOWMAN

YOU NOW HAVE THE OPPORTUNITY TO PLAY HIM IN YOUR HOUSE

WE ADVISE YOU TO DO SO



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First Nat'l Exhibitors Exch., 300 Westinghouse Bldg., Pittsburgh, Pa.

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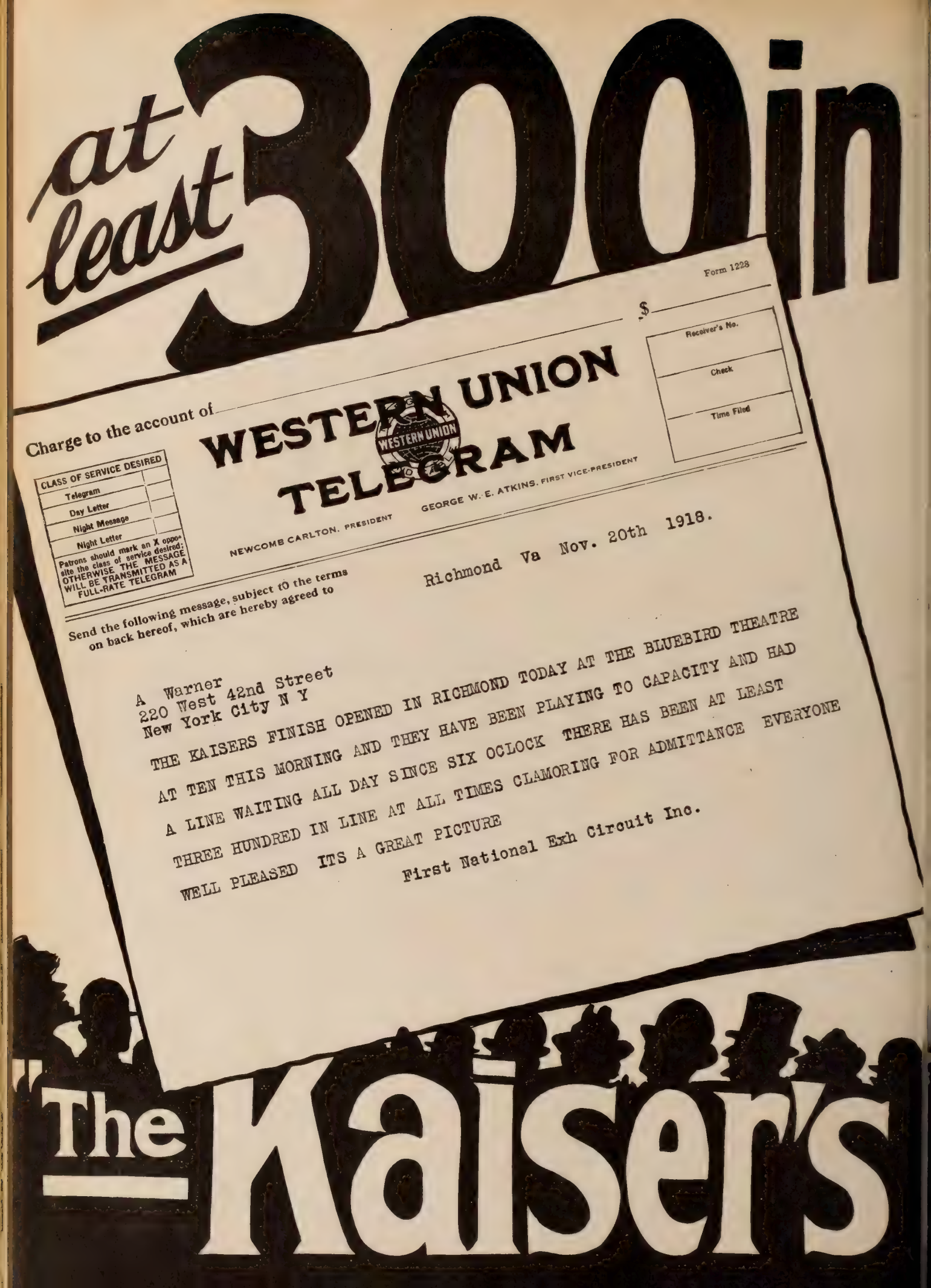
Send the following message, subject to the terms on back hereof, which are hereby agreed to

Richmond Va Nov. 20th 1918.

A Warner
220 West 42nd Street
New York City N Y

THE KAISERS FINISH OPENED IN RICHMOND TODAY AT THE BLUEBIRD THEATRE AT TEN THIS MORNING AND THEY HAVE BEEN PLAYING TO CAPACITY AND HAD A LINE WAITING ALL DAY SINCE SIX OCLOCK THERE HAS BEEN AT LEAST THREE HUNDRED IN LINE AT ALL TIMES CLAMORING FOR ADMITTANCE EVERYONE WELL PLEASED ITS A GREAT PICTURE

First National Exh Circuit Inc.



The Kaiser's

ine since 6 o'clock

says Mrs. A. E. Thorpe of the Bluebird Theatre

"My Patrons voice 100% Production, I have booked a return date"

It is going big because it is

A RIGHT-NOW SUBJECT

backed up with

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SO. CALIFORNIA and ARIZONA—T. L. Tally, 833 So. Broadway, Los Angeles, Cal.
ILLINOIS—Central Film Co., 110 So. State St., Chicago, Ill.
WESTERN PENN., WEST VA.—Quality Film Co., 414 Ferry St., Pittsburgh, Pa.
TEXAS, OKLAHOMA, ARKANSAS—Metro Film Corp., Dallas, Tex.
GEORGIA, FLA., ALA., SO. CARO., N. CARO. and VA.—First Nat'l Ex. Circuit, 904 E. Broad St., Richmond, Va.
KENTUCKY and TENNESSEE—Big Feature Rights Corp., Rex Theatre, Louisville, Ky.
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OHIO—Quality Film Corp., 414 Ferry St., Pittsburgh, Pa.
MINN., N. & S. DAK. WIS.—First Nat'l Exchanges Minneapolis & Milwaukee.

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Screens Daintiest Star

BILLIE RHODES

in

"THE GIRL OF MY DREAMS"

the first of a series of eight de luxe features produced by the National Film Corporation of America

"There are many great bits of comedy, not of the stereotyped order but so natural and amusing that they were a treat. There are also big "punches."

"Billie Rhodes is certainly as clever as the best of them. Her comedy was a "scream" and her pathetic scenes were delicately handled, showing a truly artistic temperament."

—*Canadian Moving Picture Digest*

"AN AFFILIA RELEA

Available December 15th at all offices of the

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; Angeles had a pre-view of

BILLIE RHODES

ial effort in a big picture - the critics of the
y newspapers were unanimous in praising
little actress —

ew and delicious
sonality" *Times*

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WORLD-PICTURES

WORLD PICTURES
present
CARLYLE BLACKWELL
and
EVELYN GREELEY
in
"Hitting The Trail"
Adapted by Harry O. Hoyt
From the Story by Roy Somerville
Directed by Dell Henderson

"A guaranteed thrill to every few feet of film."
—EXHIBITORS' TRADE REVIEW.

"Carlyle Blackwell and Evelyn Greeley turn to melodrama in 'Hitting the Trail' with results that are strikingly successful."—MOTION PICTURE NEWS.

"Will interest lovers of melodrama."—MOVING PICTURE WORLD.

"Evelyn Greeley does remarkably well as the earnest young working girl and displays sincerity and charm in her portrayal."—SUNDAY TELEGRAPH.

Chicago Herald

HAVE YOU HEARD?

by Priscilla

WITH ALL DUE RESPECT to the eloquence of the four-minute men, the "Kingdom of Grief" at the Auditorium this week will sell more Liberty bonds in Chicago than 400 four-minute men talking for four hours at a stretch from now until the end of the world!

If you haven't seen "Belgium, the Kingdom of Grief," you don't know anything about the Germans, even if you are one! If you have seen it you know far too much about them for your own peace of mind, and you will open your heart and your pocketbook and get behind the man behind the gun for all you are worth.

The woman's committee of the Council of National Defense, Illinois division, brought this picture to Chicago to make you believe a whole lot that you didn't believe. Don't think that you are going to see a lot of blood and thunder, or be shocked and scandalized or mortified to death.

"The Kingdom of Grief" shows you in a quiet, impressive manner just what the Germans did to Belgium, and as you see the actual pictures of the invasion of Brussels and Antwerp, the scenes change before the eyes of your imagination and you behold the Germans as they might have come marching into America.

÷ ÷ ÷

The first part of the film, which is vastly more than a lot of animated scenery, shows the early days of Belgium, the peaceful, happy, picturesque Belgium, ruled by the beloved Albert, his subjects happy and contented.

The second part shows what they have been through since the summer of 1914, and is the part with the punch. There are not the usual processions of beraggled peasants with bundles and baggage and babies, such as one usually finds in war films, and hard for us to understand because our "land class" are all prosperous farmers and would be fleeing in Fords, but in these reels you meet the well-to-do city dwellers who fled in their good clothes, but, alas! were a sorry lot before they reached the Holland frontier.

The first showing of the film was made last night at the Auditorium before a gathering of the most fashionable folk in Chicago, who were all keen to see this film that the Germans have tried to suppress, but which will always be preserved in the Royal Museum of Brussels as testimony of what the little country has suffered.

÷ ÷ ÷

Last evening the benefit had its lighter moments, of course. The young women of the Illinois Motor Corps, in their stunning new drab gray uniforms, with the gun-metal buttons, held you up for a program or secured your signature to a Liberty bond, and a dozen or more little flower girls sold corsage bouquets in any color you might choose.

Mrs. Joseph T. Bowen, chairman of the woman's committee, made the opening address, and was followed by Clarence Darrow. The soloists were Warren Proctor and Vittorio Arimondi.

Among those seen in the boxes throughout the house were:

Mesdames—

George M. Pullman	Howard H. Hoyt
T. B. Blackstone	Samuel Insull
Kellogg Fairbank	Austin Niblack
Phillip Armour III.	Mildred G. Bowen
John Borden	Harry P. Judson
Walter Brewster	Augustus Peabody
Joseph T. Bowen	Jacob Baur
Frederick A. Dow	James B. Waller
C. E. Frankenthal	Fletcher Dobyns.
John B. Drake	Miss Mary Waller
J. Ellsworth Gross	

The Sympathy of the World Is With Belgium for the World Owes Her a Debt That Can Never Be Fully Repaid

This sympathy makes

BELGIUM

THE KINGDOM OF GRIEF

A Wonderful Box-office Attraction

Not a War Picture but An Historic Pageant

Do you want proof—
READ THIS
and then book this feature for your theatre.

Twenty-four, eight and six sheets, two threes and three one sheets, lithographs designed by a noted Belgian artist and printed in National colors. The National song, La Brabanncon, for souvenir. Also story in attractive book form.

For further information

M. L. Fulton Eastern Representative

59 West 44th Street
Hotel Algonquin, New York City

Distributors: Classic Film Distributing Co. Chicago, Ill.

Chicago Tribune

SOCIETY NIBBLES HARDTACK AT BELGIAN SHOW

Movie of Devastated Land Given at Auditorium Theater.

Society was treated to its first sample of real army rations last night at the gala performance of the moving picture, "Belgium, the Kingdom of Grief," at the Auditorium theater. A camp kitchen was installed in the foyer and during the intermission soldiers from the Fortieth infantry served coffee and hard tack to the men and women in evening attire who crowded around the kitchen, eager to be initiated into the mysteries of camp food.

A military atmosphere pervaded the theater. The blue uniforms of the marines and jackies, the khaki of the soldiers and the gray of the high school cadets and of the Illinois motor corps members added to it.

Gun Thunders Welcome

Outside on the street a six pounder gun, mounted on a motor truck, thundered a welcome to the audience, and in the lobby, in the trim uniforms of the motor corps, Mrs. Mark Walton, Miss Edith Rosenfield, Miss Felicite Reynolds, Miss Elizabeth Grey, Miss Priscilla McIlvaine, Miss Margaret Hambleton, Miss Harmon Bailey, and Miss Harriet McLaughlin sold programs.

Mrs. H. A. McKee and Mrs. Joseph Carry were in charge of the Liberty loan booth and before the performance began obtained $35,000 in subscriptions.

Shows Belgium's History.

The picture, which is being produced under the auspices of the woman's committee, Council of National Defense, to help the $100,000 fund which the committee is raising, portrays the history of Belgium from 1839 up to the present. One part of the film was taken at the time of the coronation of King Albert in 1909 and the last part shows the devastation of Belgium and ends with the arrival of the American troops. The costumes of the first part were loaned from the national archives of Belgium or copied from plates in their possession, and the men and women of the Brussels court posed as the historic characters. The pictures were all taken at the exact locations where the events occurred.

A BROADWAY "SHOW ME" AUDIENCE GAVE IT THEIR ENTHUSIASTIC APPROVAL

Official Washington Endorses it Heartily

This is what

HON. JULIUS KAHN

"Father of the Draft Bill"

Says about

"The Spreading Evil"

"I cannot tell you how deeply I was impressed by your photo-drama, which I viewed at Senator Phelan's house the other evening. This photoplay would do a world of good in warning our youths and would probably help materially to relieve what is now a very serious menace to the welfare of the American people."

Very sincerely yours,

Julius Kahn

Not a War Picture, But a Photodrama of Deep Interest to all Humanity

MORE ABOUT THIS NEXT WEEK

Herbert Lubin

Presents

E.K.LINCOLN

in a series of

Special Film Attractions

1476 Broadway
New York

E. K. Lincoln as "Bob Stokes" in the first Ralph Ince Film Attraction

To my friend Ralph Isaacs
Oct. 18

Announce

E.K.LINCOLN

as the Star of the first

RALPH INCE FILM ATTRACTION

Arthur H. Sawyer & Herbert Lubin

1476 Broadway
New York

THE TIDAL WAVE
WRITTEN AND PICTURIZED BY WILLIAM STOERMER
WITH A CAST OF NOTABLE PLAYERS
A COLOSSAL THEME & PARTS
A BIG HUMAN SUSPENSE DRAMA--
ALL THE WORLD FOR ITS BACKGROUND

STATE RIGHTS! The Peace Shot is Here! Hence the EXPLOSION!!

The first ULTRA Sensation reflecting the Current of THOUGHT OF THE MOMENT!

- ☞ NOT A WAR STORY, YET GRIPPING WITH INTERNATIONAL CONFLICT! NOT A LOVE STORY, YET WITH ROMANCE QUIVERING IN EVERY SCENE! NOT A DETECTIVE STORY, YET WITH MYSTERY AND SUSPENSE IN EVERY SITUATION!
- ☞ The first big picture since the close of the WAR to Sharpshoot directly at a subject of worldwide interest!
- ☞ Every reel detonating with substance for a SUPERPICTURE!
- ☞ Every one of its leading characters of Irresistible Attraction!
- ☞ Every one of its more than a score dramatic situations BIG ENOUGH FOR THE BIG SPOT IN ANY SPECTACULAR DRAMA!
- ☞ GET ON YOUR TOES FOR A FIRST LOOK AT THE MOST ABSORBING! MOST TIMELY!! VIVID!!! STUPENDOUS!!!! THRILLING SCREEN WONDER PLAY OF THE YEAR!

WATCH THE MOMENTS!

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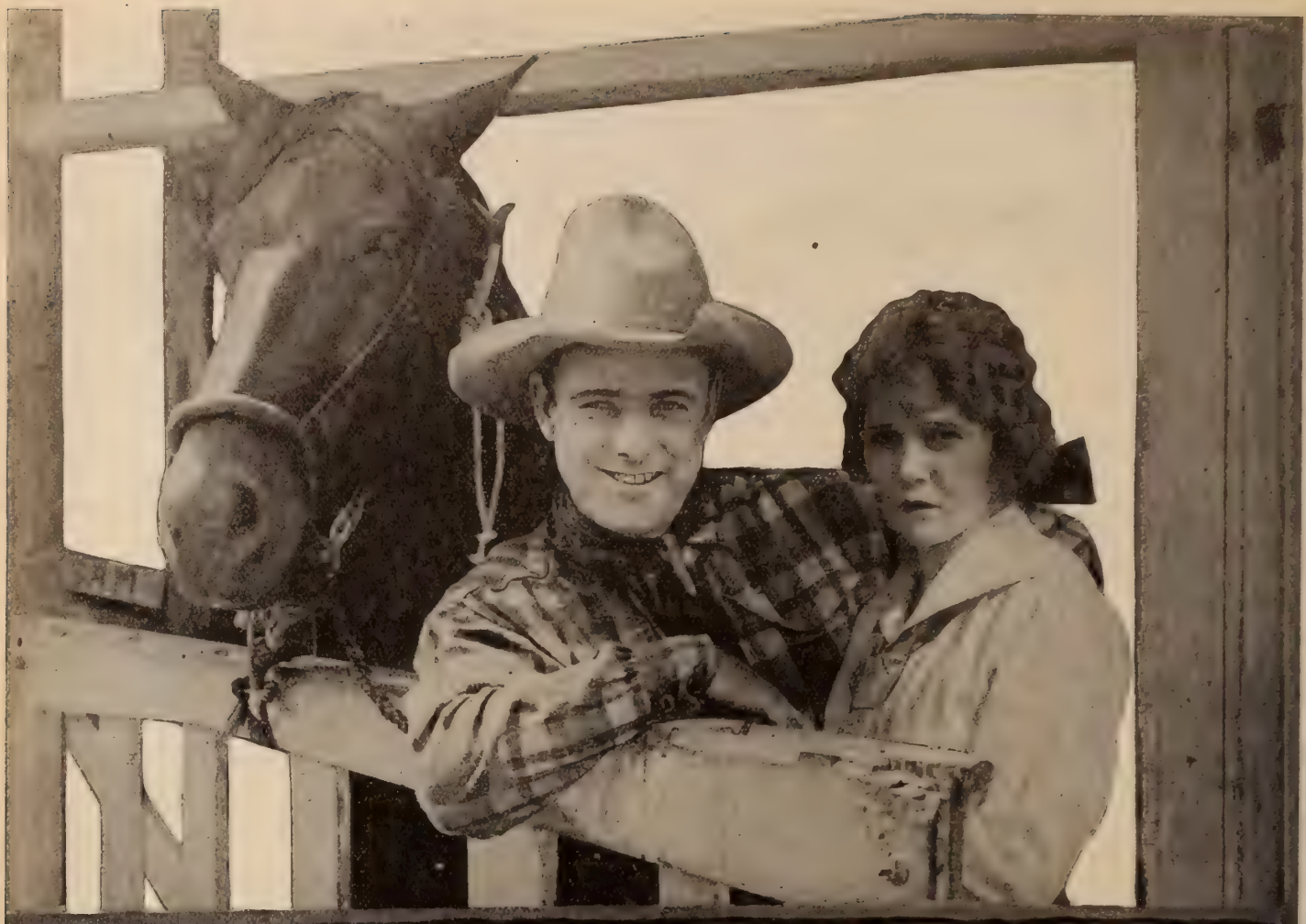

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IMPORTANT ANNOUNCEMENT

By

American Society of Composers, Authors and Publishers

To the Proprietors of Motion Picture Theatres, Hotels, Restaurants, Cabarets, Dance Halls, etc.

On October 23rd, 1918, a decision was rendered by District Judge Bledsoe in the United States District Co for the Southern District of California, holding that under the Copyright Law the unlicensed public performance copyrighted music subjects the infringer to a *minimum damage of Two Hundred and Fifty Dollars.*

The following is an extract from the opinion of the Court:

> "Bledsoe, District Judge: Plaintiff sued for an infringement of its copyright arising out of the performance of a musical selection. . . . Defendant was the owner and operator of a motion picture house in Los Angeles and the selection was performed by his pianist in his house on at least one occasion in the month of March of this year. . . .
>
> "As before stated the infringement complained of concerns the performance of a 'musical composition.' . . . I am of the opinion that this is one of the 'other cases' referred to in clause 'b' of Section 25, supra, and that the minimum damages to be awarded for the infringement shown should be $250.00.
>
> "The provision for an allowance of 'ten dollars' must be held to apply where a large number of infringements have been shown; this figure is to be used by the Court as a basis of its computation of the entire damages by assessing each infringement at ten dollars; but in the event the total number of infringements, computed on the ten-dollar basis, do not amount to two hundred and fifty dollars, nevertheless, pursuant to the mandatory terms of the statute contained in the provision last above referred to relating to 'other cases,' *the Court may not award damages in a sum less than two hundred and fifty dollars.* So also, no matter how many separate infringements may be proved, the Court may not mulct the defendant in damages in excess of the maximum sum mentioned, to-wit: five thousand dollars. . . .
>
> "Plaintiff's counsel will therefore prepare a decree awarding damages in the sum of $250.00, the minimum amount named in the statute, and for attorney's fees in the sum of $100.00."

Heretofore the Society has been extremely indulgent in enforcing the provisions of the Statute allowing the co lection of damages. It now serves notice that hereafter all infringers of musical compositions belonging to its mem bers *will be prosecuted to the full extent of the Law.*

Anyone desiring information regarding the cost of a license may secure the same by communicating with t Society at its home office or to any of its representatives below.

AMERICAN SOCIETY OF COMPOSER AUTHORS AND PUBLISHERS,
56 West Forty-fifth Street, New York City.

PITTSBURGH
Allen Davis,
408 Union Arcade Building

CHICAGO
E. S. Hartman,
1630 Tribune Building

PHILADELPHIA
John H. Andrews,
1211 Filbert Street

BOSTON
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16 Prescott Street, Cambridge

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Frank R. Dentz,
225 Elmhurst Avenue,
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Director General

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Motion Picture News

Vol. 18 No. 23. December 7, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Volme 18. No. 23 December 7, 1918

This War and the Next

FROM many sources the motion picture has received words of praise for the part it has played in aiding the winning of the war. Military leaders and civil authorities have united to declare its value as a morale builder and propaganda agent at home and abroad.

But it has remained for the Department of Labor to make the most startling statement of all—to elude generalities and put forth the blunt, concrete fact:

"The motion picture shortened the war by at least two months!"

Two months! And a bare fortnight of action just before the dawn of Peace caused the American casualties to jump a hundred thousand.

Two months! Translate that into thousands of aching hearts, thousands of the grim mounds that mark the graves of heroes.

And to the motion picture a glorious share in the deeds which saved the world these pangs.

There is a thought to hug close, to borrow comfort from, to spur inspiration with.

We Can All Resolve

IF we were an exhibitor with slide-making facilities we'd get busy on that thought without a moment's delay.

We'd let our patrons in on it.

We'd prepare a slide—maybe two or three—carrying a message something like this:

"The U. S. Department of Labor declares: 'The motion picture shortened the war by at least two months!'

"This message is for all of us—and especially *you*, the faithful followers of the screen whose support makes possible the giant industry which placed its all at Uncle Sam's call."

If we were a producer, distributor or exhibitor——

We'd read twice the main paragraph of the Department of Labor's communication.

And we'd think of the next war—the internal battles of reconstruction days, the class strife to come.

Then—"Resolved, that we will never aid the production, distribution, or exhibition of a picture that directly or indirectly gives strength to the venom of the *bolshevik* or cripples the arm of Uncle Sam in his trying task of reconstruction."

But being a mere trade paper person we can only offer an emphatic promise to turn all our energies to the condemnation of anything which makes for aid to the forces of chaos.

U. S. DEPARTMENT OF LABOR
Information and Education Service
6 West 48th Street
New York, N. Y.

November 25, 1918.

Motion Picture News
729 Seventh Avenue
New York, N. Y.

Gentlemen:

The Motion Picture undoubtedly shortened the war by at least two months. This is the opinion of officers in the army who are in a position to know. The Motion Picture can do more to stabilize labor and help bring about normal conditions than any other agency. An injudicious use of Motion Pictures, on the other hand, can do our country incalculable harm.

Constructive education will do infinitely more good than destructive propaganda. To portray the villain of a photoplay as a member of the I. W. W. or the Bolsheviki is positively harmful; while, portraying the hero as a strong, virile American, a believer of American institutions and ideals, will do much good.

Motion Picture producers and scenario writers will undoubtedly be using labor themes in their productions for some time to come. The Motion Picture Section of the Department of Labor is anxious and willing to advise with any members of the industry who, being American citizens, are unwilling to produce anything for the screen that violates the policies of the Government as represented by the Department of Labor.

This Department is both appreciative of what you have done during the war and conscious of what you are willing to do, that all may enjoy the fruits of victory.

We do not want to exercise any censorship over the screen at this time; we do not think it necessary. We do want to help you help your Government.

Cordially yours,
DAVID K. NILES,
Chief, Motion Picture Section.

Just a Gentle Inquiry

ALL of which doesn't prevent a feeling of displeasure as we read the sentence of Mr. Niles letter which says:

"We do not want to censor the motion picture."

We are inclined to ask how, when, where and why Mr. Niles ever got the idea that he could censor the motion picture if he wanted to?

But we are also inclined to believe that the sentence was a slip of the tongue. We will lay more stress on the one that follows: *"We do not believe it is necessary."*

That sounds more American.

That connects more logically with the opening sentence of the letter.

Nevertheless, the hint at censorship is disquieting—irritating in these days of

Editorials Continued from Preceding Page

reconstruction when a hundred and one Washington bureaus are looking around hungrily in search of means of permanence.

And licking their lips at sight of the motion picture.

The "Vet" and the War Picture

APROPOS of an article in last week's issue we spoke of the millions of soldiers soon returning to civil life and their possible effect on the pictures of the future.

Apropos of nothing in particular we decried the tendency to shy at war pictures despite the fact that theatrical history shows the most successful Civil War plays coming "after the war."

Just now we can't help coupling the two points.

Hasn't each of us a memory of some gray-haired Civil War "vet" repeating daily to all who would listen the tale of his own part in the great conflict, his own recollection of its momentous events?

Hasn't each one of us the imagination to see—the returned "Yank" with modestly concealed pride taking "his girl" to the was picture so that he may "tell her all about it?"

And it will be lots more fun now, won't it? For now her "Yank" is at her side—no longer does the war picture give her heart a wrench, or send a tear to her eye.

He's back!

He'll Want "Jes Folks"

ONLY this thought must we all bear in mind:

The returning "vet" will have naught but jeers for the trash and bunk of the war picture crop.

He'll save his admiration for the tales of real Americans and real American heroism.

"He'll want to see "jes folks"—like himself.

He'll laugh and cry with you—and so will *she*—if you give them the red-blooded romance and soul-searing trials of regular doughboys, real John Smiths.

Will This Happen?

THERE'S another angle to this return of the two—or three—million that presents food for interesting thought.

Some millions of Americans from the farm plow and the city desk have for the first time traveled.

A bit of England, considerable of France and some of Italy have they seen; shoulder to shoulder with the Tommy, the poilu and the bersaglieri have they fought.

Has their vision been broadened to a point that will open the doors of American markets even a little wider to the foreign-made production?

Foreign producers have complained continually that the American market is shut to their offerings, neglectful of the fact that American productions succeed abroad *because of merit* and not because of any chivalrous desire to compliment Uncle Sam.

Granting that merit of production, and greater broadness of theme to the coming foreign pictures—will the new vision of the returning Yanks aid the wramth of their welcome?

ANOTHER BAN IS LIFTED

Machine Manufacturers Freed from Restriction

WILL C. SMITH, chairman of the War Service Committee, Motion Picture Machine Manufacturers, of the N. A. M. P. I., announced on Wed., November 27, that the conservation restrictions applied by the War Industries Board has been rescinded, and that manufacturers are free to return to the pre-war basis.

Dealing in Personalities

"He Gave Us Cabiria"

WE like to talk to Harry Maciste Raver. First, because Harry Raver always talks interestingly. And, second, because Harry Raver never says the obvious.

Even the rusty think-tank belonging to Yours Truly seems to profit by the stimulus of Harry Raver conversation.

But, most of all, we like to talk to Harry Raver—and so we take delight in introducing him to you in the cut alongside—because he is one of the few we meet on Times Square who don't take themselves too seriously.

Harry often tells us, as he did last week sitting on the arm of our chair in Mrs. Astor's cafeteria:

"I think I've been in practically every end of this game from the studio to box-office, and I think I had traveled considerable of the show highway before pictures were invented, but——

"I'm frank to admit that with each additional day I spend in this game the less I think I know about it."

"He Put 'Photoplay' Over"

WHICH reminds us that a week or two ago we bumped into James Quirk, of Photoplay Magazine, on our justly famed Broadway. The Quirk *habitat* is Chicago, so the meeting was excuse enough for fifteen minutes conversation.

Being both in the publishing line and unable to sell each other anything we had come down to frank talk. And after the quarter hour of candid discussion we joined hands on the statement that the only way to succeed in this fillum game is to admit without hesitation that you know more about it than anyone else on earth.

Which sounds fine, and which seemed to put us in the same class with James Quirk.

The only difference is that James Quirk *has* succeeded, and James Quirk *does* know more——

Fill it out yourself.

"He Can't Be Kept Down"

YOU can't keep a good man down. Terry Ramsaye started his film life in Chicago. Then he came to New York when Mutual moved here.

A year passed, and then he slipped—back into Chicago. Then he "came back" and Broadway once more saw Terry Ramsaye when Mutual took up quarters in 1600 Broadway.

Another shake up in Mutual and Terry seemed in danger of slipping again. But this time he fooled them and walked out of 1600, up one block, and hung his hat on a Rivoli doorknob.

New York will have its way.

P. S.—We anticipate the roars from those Chicagoans, Waterson Rothacker, James Quirk, Chares Pyle, Bill Hight, et al——

But let 'em roar!

A Few Odds and Ends

SEEN AT one and the same moment in the Astor lobby last Wednesday: J. D. Williams, Bill Rudolph, Edward MacManus, Jesse Lasky, Joe Farnham, Freddie Schader, Bill Hunter, Fred Beecroft, Earl Gulick.

THE LAST MENTIONED member of the bill posters' union having just returned from Lakewood after a three weeks' battle with the Spanish influenza.

HARRY RERCHENBACH is reported sighted in the Times Square zone.

What They Say About the Quinn Letter

[Editor's Note—Quinn's comment has created such unusual interest throughout the industry that an editor's note thus far advanced in the series is a bit superfluous. However, we can not refrain from mentioning casually that Mr. Quinn's letter, as several have noticed, has brought an avalanche of "ayes" from the exhibitors and a few doubtful "noes" from other quarters. In view of which some may contend that Mr. Quinn has made little or no progress in his sincere attempt to cite a few ailments of the industry and to prescribe relief therefrom.

Below we publish a few additional letters from representative exhibitors and producers. Probably one of the clearest analyses which has yet come to hand is that from Harry Raver. Despite the fact that he heads it "How Much Does Quinn Really Know?" Mr. Raver speaks very highly of the exhibitor's "remarkable vision."

Frank Vesley, of Salinas, Cal., is also to the bat with an interesting letter —and there are others.]

HOW MUCH DOES QUINN REALLY KNOW?

By Harry Raver

I ACCUSE J. A. Quinn of possessing remarkable *vision* and a fine analytical mind. Our own President Wilson owes the unprecedented position he holds throughout the world today to these same qualities, and not because of his practical experience in government management.

Mr. Quinn should not, therefore, credit his knowledge of conditions entirely to his practical learning, for I know of at least a dozen men in the industry who have served their apprenticeship in every department of motion picture endeavor; in fact, have been in the "game" since its beginning, and yet are unable to determine intelligently and forcefully just what class of production is in most demand today, or what the industry needs to straighten out its kinks, because they lack vision and the ability to analyze. Therefore, I do not agree that J. Analytical Quinn knows what he is talking about because he has "gone through the mill," but in spite of this fact, for he deals largely in generalities and bases his strongest argument on good judgment and common sense, as every idealist does.

J. D. Williams, who is an idealist of the first water, emphasizes Quinn's philosophy by a further diagnosis of his own, but both seem to overlook certain causes of poor production and exorbitant rentals about which the public is interested, unconsciously, and the trade more or less indifferently.

In referring to the public, I should like to see the day arrive when every Producer could educate himself to forget all about the Distributer, Exchange man and Exhibitor and keep only his great World Audience in mind when making his picture, for the returns are fixed by the Public. Turning out pictures to suit the temperamentality of certain individual exchange men or exhibitors has not proven a successful policy in the past.

I DO not attempt to minimize or discredit these necessary "go-betweens," many of whom possess sufficient showman's instinct to sense what the public wants, but in the final analysis the largest percentage of the population is the final bull's-eye, and the producer who aims true will receive the greatest reward.

In my opinion, the most apparent cause of poor quality is deficient organization. Too much system in the business end and neglect of production departments have done more to stunt Motion Picture growth than the so-called evils of "The star system." For example, one large producing and distributing organization engages a famous theatrical star to appear in a picture at a salary of $10,000 per week, with a guarantee of four weeks' employment. Instead of systematizing the work of production so as to complete those scenes in which the star appeared within the guaranteed four weeks, the work was strung along in haphazard fashion, with the result that the famous lady in question drew eight weeks' salary, or $40,000 more than she could possibly earn under an intelligent system of production. Her picture went to the exhibitor on a rental schedule padded to the amount of $40,000 for the star alone, perhaps more to cover additional errors.

Another company, doing an exterior on Staten Island with an expensive cast of principals and a great many supernumeraries, horses, etc., at a salary expense during the possible working hours of sunlight of $8 per minute, was held up for nearly two hours while a man searched the neighborhood for an important prop. The loss of time necessitated returning to the same location the following day. The unnecessary additional expense created by this lack of system amounted to nearly $3,000. The exhibitor paid a fictitious rental to cover this item of waste.

THE "Star Evil" has been pretty thoroughly analyzed by exponents of both sides to the controversy, but I notice a tendency to condemn the expensive star only on the part of those who have none. I will venture the opinion that any two stars in America could be satisfactorily financed and their productions completed by utilizing only the studio waste of the industry to cover the cost.

The average producer is at the mercy of his employees. He lacks the authority, born of experience and training, which he must possess in order to command. Few of them began their apprenticeship in the studio, the laboratory or at the author's desk, and fewer still have enjoyed that intimate touch with the great public which develops the "showman's instinct." But most of our producers know how to organize corporations, create and maintain selling and distributing departments and generally conduct the "business" of the industry successfully. The industry is young and is being controlled largely by "young blood," most of the "pioneers" having, for reasons of their own, taken up other lines of endeavor. Conditions are improving every day simply for the reason that the longer a producer engages in the work the less he realizes his own importance, and becomes reconciled to the fact that thought devoted to production is vastly more important than the "politics" of the industry. Mr. Williams claims that a fault which he describes "will be corrected by the exhibitor, if at all." I will go him one better in predicting that such a fault, and all others complained of, will be corrected by the supreme dictator of all, the Public, when the time comes, and the day is approaching fast.

THE great Audience we depend upon for support is gradually awakening to the fact that the majority of our productions would not command patronage, from the standpoint of entertainment, unless they were bolstered up by an orchestra, in many cases twice the size of those used in a legitimate theatre, special musical setting, singing acts and other elaborations now found in our representative picture theatres. I firmly believe in the future of the industry, for the day is coming when the producer will achieve his fame as a Producer and not as a "Magnate." When that time comes much of the competitive distribution waste will disappear because the industry will have become serious.

At any rate, Quinn is an Idealist, and so is Williams.

* * *

Editor, Motion Picture News,
New York City.

Gentlemen:

I READ your editorial, "We Dare You To," and Mr. Quinn's article, and I must say that Mr. Quinn's summary of the situation is entirely my way of thinking. Only one picture out of many has any real appeal, and it often looks like the manager of the studio and one of his directors get into a conversation something like this:

"Say, Bill, we have got to get out a five-reeler by the 10th." "I know it, Pete, but we ain't got a scenario that'll do at all." "Well, Bill, there's only ten days left. What you say about a good hot war picture; call it the 'Prussian Prune, or Bustin' Up Berlin,' or somethin' with a punch like that?" "All right, Pete; they never seem to get enough of it. We can patch up those old trenches and give the helmets a coat of fresh gilt paint and unroll

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No State Ban for Pennsylvania

Dr. B. Franklin Royer, State Health Commissioner, Will Let Influenza Ban Be Decided by Local Health Boards

NOTWITHSTANDING there are now serious flarebacks of the influenza in various parts of Pennsylvania, Dr. B. Franklin Royer, State Health Commissioner, has announced that he does not propose to issue any orders re-establishing the ban which closed the theatres and other places of amusement on October 4 and for about one month thereafter.

Dr. Royer has just issued an official statement in which he points out that serious new outbreaks of the disease and an increased number of deaths have been reported from the cities of Erie, Johnstown, New Castle, Uniontown, Wilkes-Barre and Allentown, located in widely separated sections of the state.

He has announced, however, that he will leave it entirely up to the local health boards in these and other communities in which the epidemic may occur, to use their own judgment as to whether it becomes necessary to reimpose the closing order.

It is announced that the boards of health of Johnstown, Wilkes-Barre and Uniontown already have "taken steps to reimpose the closing order and it is believed other municipalities will follow their example if the epidemic continues to show an increase."

Dr. Royer said that several local health boards have consulted him in the last few days and that he had advised them that they have full authority to enforce closing orders if they deem it wise for the conservation of the public health, but that the state will not take a hand in the communities affected "unless the epidemic should show a more decided tendency toward spreading."

The total number of deaths from the influenza in Pennsylvania since October 1 has been 42,635, Dr. Royer reports.

Notwithstanding the hundreds of thousands of dollars that were lost to the motion picture interests throughout the state of Pennsylvania by the action of the State Health Department in closing the theatres for a period of more than a month during the statewide influenza epidemic, the vast majority of exhibitors have shown a genuine willingness to co-operate with State Health Commissioner B. Franklin Royer in suppressing the plague. The fact is strongly exemplified by the hearty compliance of the theatres with a request made by the Commissioner since the theatres were reopened about November 9, to display slides on their screens warning the public, in the name of the State Health Department, against relaxing precautions against the spread of the disease until all danger of its further development is certainly eliminated.

Hundreds of slides of this character have been prepared by the State Health Department and are being distributed among the motion picture theatres, which, almost as a unit, are giving the department the free use of their screens as a means of spreading the anti-influenza propaganda.

LOS ANGELES CLOSED

But Influenza Clouds Drift Steadily Away

THE middle of last week saw practically only Los Angeles and one or two additional towns laboring under the influenza ban, which has lifted throughout the country to such an extent that reports are very few in connection with reopenings or reclosings.

It is said Los Angeles expects to reopen December 2, after being disappointed November 25. Pasadena theatres have also been closed again, and it will probably be December before they reopen.

Other sections of the country are "doing well," according to reports, and things are once more assuming normal proportions. Oklahoma towns have reopened and capacity business has ruled, it is said. They were closed therefore five weeks.

In the opinion of motion picture men, there were not more than ten towns at the most throughout the United States closed last week. All the rest are "on their feet again."

The readiness with which the exhibitors are complying with this request shows that if there are any sore spots remaining among the men of the picture industry as the result of Dr. Royer's radical action in closing the theatres early in October, the theatre managers are liberal-minded enough to suppress any feeling they may have in the matter and to make their screens available for the use of the very agency that closed the theatres, in order to educate the public as to the still lurking dangers of the terrible influenza scourge.

Famous Players-Lasky Contributes Studio

The Famous Players-Lasky Corporation has contributed the use of its Fort Lee studio, sets, etc., and the services of two directors and several players for the making of a Red Cross propaganda picture that is now being made under the title, "The Greatest Gift."

The scenario was written by Hamish MacLaurin, formerly of the Rialto and Rivoli theatres and now a publicity director for the Red Cross, and the picture will consist of a series of episodes beginning with an incident of the history of old Egypt, at 4,000 B.C., taken from "The Book of the Dead."

Among those appearing in the scenes are Frank Mills, Herbert Standing, Jr., Peggy Shanor, Marie Learock, Mrs. Philip Boileau, Yolande Duquette, Shirley Ward, Barbara Castleton, Eugene O'Brien and Gwen Sears, of the Famous Players-Lasky publicity department. John Robertson and Dan Pennell are directing and Lewis J. Physioc is at the camera.

Film Men Welcome Film Case Time Extension

When the MOTION PICTURE NEWS a nounced last week that the time limit f the use of the old style telescopic shippi cases had been extended until July 1, 191 the news was hailed with joy by the fil men. The following letter from th authorities was sent to the National Ass ciation of the Motion Picture Industry:

"Receipt is acknowledged of your lett of November 15 with reference to the mo ing picture container, and I beg to advi that information has been received fro the Commission in response to my reque that on November 14 the note to par graph 43 was amended so that it now rea as follows:

"'Shipping containers complying wit Rule 43 (a) effective October 1, 1914, an purchased prior to May 15, 1918, may b used for the shipment of motion pictur film until July 1, 1919, provided they ar securely closed and in good condition, an provided further that if fitted with tele scopic covers, the covers fit tightly again the shoulder of the box body.

"'Leather or web straps if used must b in good condition and tightly fastened.

"'String or rope must not be used.'

"You will note from the foregoing tha the time limit within which the old tele scopic packages can be used, subject to cer tain requirements has been extended t July 1, 1919.

"Respectfully yours,

"W. S. TOPPING,
"Ass't. Chief Inspector."

Kleine Aids Victory Loan

George Kleine, the veteran motion picture man, who has long done business in Canada as well as throughout the United States, showed his interest in the bond drive recently closed in Canada by making a substantial subscription to the Second Victory Loan.

The method taken by Mr. Kleine in furthering the patriotic movement in the Dominion was unique. He apportioned the profits from his film rentals through the General Film-Kleine exchange in Montreal, accruing during the period of the drive, to the subscription.

The result was that his subscription to the bonds amounted to $3,000. The subscription was made by T. S. Cooper, of General Film Company (Canada), Limited, at Mr. Kleine's direction.

Storm Tears Through Coast Studios

According to a wire from Los Angeles, a forty-two-mile wind on November 24 wrought damages at the studios aggregating $20,000 and caused delays expensive to all companies. The roof was torn from the property shop at Vitagraph, and a big circus tent was destroyed with its paraphernalia. Seven or eight big sets at Lasky's were blown over. The Christie plant lost a scene dock and two sets. The roof of Griffith's studio was taken off.

Sets were blown down at all studios, it is reported.

Famous Players-Lasky Has New Renovating Plan

Famous Players-Lasky Corporation announces that it has completed a new system of repair and renovation of films which it is expected will take care of the problems, particularly of the small town exhibitor.

For some months a plan which was conceived by Charles C. Burr, assistant general manager, Department of Distribution, has been formulated and is now in operation whereby exhibitors, even in the smallest towns, may receive prints in first class condition.

The direct supervision of the new system will fall to Mr. Burr, with Hector Streckans in charge of the technical workings of the plan. In connection with this new work, Mr. Burr said:

"Our new system of repair and renovation of film is unlike anything heretofore attempted in the motion picture industry. Since the beginning of the business, the small town exhibitor has been handicapped with films that were in poor condition.

"His patrons in many instances were of high class suburban sections and discriminating in the selection of their entertainment. Our new plan of renovating and repairing film is one of large proportions and involves plants, two of which are already working in New York City, with extensive organizations.

"However, the return will more than warrant the trouble and expense for small town exhibitors will now be able to tackle their prospects with an immediate asset which they never before could use in their advertising. Such a thing as a poor print, when our system is in full swing, will be entirely unknown as far as Paramount and Artcraft pictures are concerned.

"While this new plan will be of great benefit to the smaller exhibitor, it should also prove most gratifying to the manager of the larger community. The circulation of pictures in poor condition has not been confined only to the smallest, but has been evident even in second- and third-run houses, where the showing has been preceded by heavy first-run bookings, especially where careless operators have been involved."

June Elvidge Marries Canadian Lieutenant

The marrying epidemic among the stars has shown no sign of abatement. After Charley Chaplin and Mildred Harris were united, the film world learned of the marriage of Henry B. Walthall and Mary Charleson, who has been Mr. Walthall's leading woman for some time.

And now June Elvidge takes unto herself a husband. On November 19 Judge Harlow joined Lieutenant Frank C. Badgley of the Canadian Expeditionary Forces and Miss Elvidge. Two months before Lieutenant Badgley won the Military Cross for gallantry at the battle of Courcelette. He was invalided to this country and took charge of the photographic section of the British Bureau of Information.

The lieutenant and his bride left for Ottawa to spend their honeymoon at his home there.

JACK PICKFORD HEADS OWN COMPANY

First National to Distribute His Future Productions

JACK PICKFORD is back from the Navy!

At least, that is the gist of a statement this week from First National Exhibitors' Circuit, which organization makes known that Mary's brother has agreed to distribute three of his future productions, made by his own company, through First National.

It is announced that Pickford and his mother have gone to Los Angeles to join Mary and to incidentally begin work upon his first of the three features.

According to a statement, the same general terms which are a part of First National's agreement with Miss Pickford, governing the distributing, are the features of the contract with her brother.

It is understood that no time limit has been set in which Pickford is to complete his pictures, and that he will be solely responsible for their quality. The story for the first release is said to have been selected, but First National's Publicity department declines to make known its nature until a new title has been chosen for it. The scenario will likely give him a role similar to the ones in which he last appeared.

A First National statement said: "Exhibitors who book Jack Pickford's productions will not be asked to rent any other releases as a premium or indemnity. They will be booked exactly as though they were the only subjects we have to offer."

Bid for Peace Conference Film

Albert E. Smith of Vitagraph Suggests to President Wilson That American Film Concerns Bid for Rights to Film Big Meeting

PRESIDENT WILSON has been asked to consider selling in open market by bidding among the American motion picture concerns, the American rights to making moving pictures of the coming Peace Conference, by Albert E. Smith, president of the Vitagraph Company.

Mr. Smith also suggested that part of the profits of the sale be devoted to the erection of a wing to the Metropolitan Art Museum in Central Park to house a motion picture mausoleum and public projection hall where the best cinema history of the war and the Peace Conference may be stored and exhibited from time to time during the years to come.

His letter to the President follows:

"I have the honor to suggest for your Excellency's consideration the great necessity of preserving accurate and comprehensive motion pictures, recording every phase of the world war, and especially the stupendous scenes of the meeting and final signing of the Peace Treaty, and the establishment of the League of Nations.

"With this granted as a premise, may I also suggest that the American rights to take these pictures, exhibit them for a profitable gain, and the ultimate placing of them with the proper authorities, especially the photographing of all things connected with the coming meeting of the world's peace commission, be sold in the open market to the highest bidder, each bid to be entered by an American firm only, and accompanied by a certified check for the amount of the bid.

"I believe this is the only fair way to dispose of this great privilege.

"As another suggestion I submit that the proceeds of this sale, whether a bulk cash sum or a cash bonus with royalties or other share in the profits, be devoted to the building and support of a mausoleum for the preservation of these films; and that this building be made an annex to the Metropolitan Museum in Central Park, New York City. The largest city in the United States should possess these records, so that the greatest number of our citizens, and our children, may from time to time study them in a public screen room, and refresh their memories of the great deeds of the moral and physical American Giant of this day.

"Trusting these suggestions may meet with your Excellency's approval, and that you will refer them to the proper authorities for execution."

Hulsey of Dallas to Build in Houston

E. H. Hulsey of Dallas, Texas, announced that he had arranged with Jesse H. Jones for the erection of a theatre structure on Main street at Houston, Texas, work to begin as soon as conditions become normal after the war.

The amusement space will extend 75 feet on Main street and extend back 150 feet, providing a seating capacity of about two thousand persons. Mr. Hulsey is not ready to announce other details, but stated that he had paid Mr. Jones $20,000 to bind the deal.

The equipment will be the most modern and the interior arrangement will be such that any kind of attraction from the legitimate to motion pictures can be staged.

Mildred Harris Cancels

It was reported from the West Coast by wire this week that Mildred Harris (Mrs. Charles Chaplin) has canceled her contract with Universal on the grounds that the agreement was made when she was under age, and that she is now married and Lois Weber is not to continue as her director. Miss Weber is to direct Anita Stewart, whose features will be distributed by First National.

Miss Harris celebrated her eighteenth birthday November 29.

Nearly $40,000 for War Work

William Fox Reports Sum of $38,782.73 Raised By Industrial Division of Allied Theatrical, Motion Picture Committee

WITH several companies still to be heard from when the drive closed Wednesday night, November 20, the total reported to Chairman William Fox by the Industrial Division of the Allied Theatrical, Motion Pictures, Music and Entertainments Committee in the United War Work Campaign was $38,782.73.

When all of the companies which this division solicited have reported in full it is expected that this total will exceed $40,000. Frederick H. Elliott, chairman of this division, feels very much gratified to think that such successful results were obtained from the rank and file of the entertainment field, when the enormous obstacles under which this campaign was conducted are taken into consideration.

The first two days of the drive were of little or no value in so far as obtaining subscriptions was concerned, owing to the fact that the news of the actual signing of the armistice came on the day on which the campaign started. The peace celebration that followed was of such magnitude that people did not recover from it sufficiently to interest themselves in giving until two or three days after, and the advantage of a flying start was lost.

For this reason much of the circularization work of the committee had to be duplicated, as numerous concerns called up to say that in the confusion of the celebration and the days immediately following that the first appeals which the committee had sent out had been mislaid. This had the effect of making the returns from the various companies and their employes extremely slow.

Another feature of the campaign that made the collections extremely difficult was the fact that many companies did not feel that they could solicit their employes to contribute a percentage of their weekly salaries when they knew that every one of them had made individual contributions through some other agency.

With seven charitable organizations combined in one drive there was hardly an individual that did not come in more or less direct contact with one of them in their home and social life. The result was that contributions that ordinarily would have been made through this committee were made through churches, schools, clubs, theatres and restaurants.

With all of these adverse conditions to contend against, the committee feels extremely gratified that the total reached the substantial proportions reported, and especially gratified that over eighty per cent of it was made up of the subscriptions of the motion picture companies.

"The Great Victory" for Abroad

The Screen Classics Feature Dealing with War and Peace Will Be Shown in Europe in December

"THE GREAT VICTORY, Wilson or the Kaiser? The Fall of the Hohenzollerns," the new Screen Classics, Inc., production, dealing with war and peace, will be released simultaneously in Europe and America, having received full Government endorsement, it is said.

Count di Cippico, who is representative of the Italian High Commission in America, will sail for Europe in a few days, taking with him a duplicate negative and positive prints of the film.

"The Great Victory" will then be exhibited in all leading European centers, foreign exhibitors having already spoken for the first-run rights in their respective localities, according to report.

President Richard A. Rowland and Director General Maxwell Karger are especially enthused over the fact that this screen anticipation of actual history and description of autocracy's defeat will be seen on Christmas Day in Metz, former stronghold of the brutal rulership.

Moscow will be another city where "The Great Victory" will be exhibited. Throughout Russia the party handling this production will be piloted by Mapes Baird of San Francisco, who thoroughly knows Russia and its present changing conditions.

Paris, London, Brussels, Rome, Florence and Venice are among the cities where the exhibitions of this screen spectacle have already been scheduled.

"The Great Victory" is expected not only to make plain in a language all can understand the aims and achievements of the United States, but also to make for a better understanding of the allied nations by each other, to unify public sentiment, and aid in the establishment of permanent law and order.

Metro states that arrangements are being made for a private showing of "The Great Victory, Wilson or the Kaiser?" at the peace conference itself, in honor of President Wilson and the delegates to the conference. Many of these personages are said to be represented by players in the moving tableaux of important scenes in the production.

Clemenceau, Lloyd George, King Albert of Belgium, and other important factors in the conference may have the opportunity of seeing their own likenesses upon the screen.

SPECIAL SERVICE

ON page 3392 begins the Special Service which we supply this week on "Cannibals of the South Seas," which is handled by Robertson-Cole.

Exhibitors will find the service complete and invaluable.

Ahead of Them All.

Los Angeles Finally Is Allowed to Reopen

(Note—This report was received by ma previous to the telegram headed "Los A geles Closed" on page 3350)

After having been closed exactly thirty seven days the picture theatres of Los An geles were permitted to reopen Monday November 25, but not until after the cit health department had made a number c postponements of the date and caused n end of confusion and inconvenience to th motion picture exhibitors.

Motion picture theatres were closed b the orders of the Los Angeles Health De partment on Friday, October 11. Thi closing was followed by the suspension o operations on the part of all of the motio picture producing companies of Hollywoo and nearby points. A ban was placed o all public gatherings, yet following th close-down order the Spanish influenz made rapid strides.

In an effort to check the spread of th disease the motion picture men, both ex hibitors and film exchange managers, made an appeal to have the city close all places of business for one week, in order to stamp out the infection thoroughly, and which would have permitted a reopening at a much earlier date.

The proposition was discussed by the city council and health authorities, but no action was taken. The motion picture and theatrical industry of the city shouldered the loss almost alone and without complaint. It is estimated that the film and theatrical industry of Los Angeles lost about $6,000,000 gross on account of the epidemic.

With the reopening of the picture houses there was a big rush of patrons, but while a portion of the loss will be overcome by the increased business it will be very limited. The loss could not be overcome entirely under the most favorable conditions, but with the Christmas holidays a few weeks distant, with its unfavorable influence on amusement enterprises, exhibitors have been forced to the conclusion that they will be compelled to sustain the loss, with no chance of reimbursement.

About 50 per cent of the real estate owners have agreed to rebate the rentals on the theatre property during the ban period, while 25 per cent have agreed to rebate part of the rentals. This move on the part of the property owners has greatly lessened the burden of some exhibitors.

Fred Wade, Cameraman, Is Killed in France

News of the death in France of Fred Wade, a former cameraman, was received at Hollywood recently. Mr. Wade, according to the news received by his friends, was killed on the battlefield the early part of November.

He was well known in the Hollywood motion picture colony and for a long time was at the Vitagraph studio, later going to Horsley's studio. He was among the first to enlist in the Los Angeles contingent, and had been in France seven or eight months before he met his death.

Kunsky Hits National Advertising Idea

(Editor's Note:—This week's issue of Motion Picture News should carry additional interest to the exhibitor and producer through some of the opinions which John H. Kunsky, Detroit exhibitor, has set down for publication exclusively in this paper.

In this story Mr. Kunsky has summed up his twelve years of experience in the industry, and tells of the conclusions he has reached in regard to the way in which producers spend money to syndicate serials and to stick up big stands of paper.

Although Mr. Kunsky looks at the proposition mainly from a Michigan viewpoint, he declares his belief that the rest of the country is not unlike the Wolverine State.)

ONE of the greatest points of error by manufacturers and distributors which works difficulties of many descriptions for exhibitors is their ideas of national advertising for serials and special feature productions.

In my opinion, formed after twelve years of activity in the motion picture business, chiefly as an exhibitor, there is a useless and unprofitable expenditure of money, time and energy in the syndication of serial stories, or fiction versions of the scenarios for big feature releases. The manufacturers appear to think that this form of advertising and publicity will increase their revenue in rentals from exhibitors and help the exhibitor to increase his receipts on the production.

This belief is wrong, for the territory of Michigan to a certainty, and undoubtedly for any other territory in the country. The same error of judgment applies to the proposition of national billboard advertising by producers or distributors.

I have studied this phase of a number of national sales campaigns very carefully, and have compared the results in my own theatres with those of other exhibitors playing the same attractions, which were heralded to the public by billboards, syndicated newspaper stories, and syndicated advertising copy. The result for all of us has been the same.

When this form of exhibitor hoodwinking first appeared, it did impress hundreds of them, and for a time many exhibitors thought a serial or special feature could not be worth anything to them unless it was backed by a national advertising campaign conducted and financed by the producers or distributors. Today their attitude toward national advertising is just the reverse of what it was two years ago. They are no longer visibly impressed with a statement that a certain picture played four weeks, two months or longer on Broadway. They have come to the conclusion that their best and surest indication of screen values is the results experienced by the first run theatres in their respective territories on every new feature released.

In the last two years there has appeared in Detroit many billboard campaigns and half-page newspaper ads boosting various film productions of more or less merit. In practically every instance where national copy of this character has been used in Detroit, it has been prepared by the advertising managers of the producing companies to give the producer's name the most prominent position in the ad, with the name of the production or star secondary in importance. The producers seem to think more of themselves in their prepared ads for exhibitor use than they do of the production they are advertising, or want the exhibitor to spend his money to advertise. Does the public attend the theatre to see the producer or the picture?

A MANUFACTURER who persistently advertises himself in newspapers, trade journals or on the billboards, gains little prestige with the exhibitor, and makes his product of secondary importance. In fact, the thinking exhibitor is more apt to take just the reverse of the attitude hoped for by the self-advertised producer or distributor. He is apt to reason something like this: "Ego is a sign of mental weakness. If a producer displays personal ego and vanity in his advertising and publicity, he is warning us that there will be a weak spot somewhere in his product. Reasonable modesty is always a companion to genuine ability."

These Detroit campaigns I have referred to were only partly successful. They would have resulted in much greater returns to the exhibitors had the producers been imbued with the thought that a New York desk is not prolific with information about conflicting conditions in the different territories.

In the first place, the majority of the copy prepared in New York for these campaigns was atrocious. With scarcely a single exception, every one of the campaigns savored strongly of patent medicine advertising principles. I have never failed to note that syndicated advertising, sent to newspapers from the offices of producers, is prepared apparently by advertising agencies or writers who perform the same sort of service for manufacturers or sales agents of patent medicines. There is a blood and thunder exaggeration about all of them that is nauseating. Nor is this all that is wrong with the accepted theories of national advertising by producing organizations.

They do not take into consideration the very obvious fact that every successful theatre and every successful newspaper has an individuality of its own, and that it is the maintenance of this individuality which makes for continued success.

People in Detroit, the same as people in Kansas City, Buffalo, Cleveland, Denver, or any other city, are accustomed to reading certain newspapers or patronizing certain theatres because the style and individuality of the publication or house most appeals to them. If producers and distributors would take cognizance of this fact, and apportion their appropriations for national advertising on each production among their first run accounts, and let the individual exhibitors do the local newspaper advertising, they would show remarkable common sense, and follow a precedent which is almost as old as advertising, but apparently unheard of in the motion picture industry.

Detroit has had many of these syndicated advertising and publicity campaigns. They fooled the public and exhibitors for a time. Now they discourage both these elements. The national advertising offered to them in the newspapers has had such an unmistakable patent medicine flavor that the result has been the same as though it actually were advertising for that form of kill-or-cure. Its very appearance is against it, and reminds one of the country town papers whose pages are filled with syndicate advertising. The exhibitors and the public know this, and no matter how much money may be spent in thus advertising a production, little or no attention is paid to it. The exhibitor realizes that this is the work of the producer and to him that means very little tmore than the advertising in the trade papers, which, I am of the opinion, has little effect excepting as an announcement preceding the salesmen who handle the territory.

IN Michigan at least, eighty per cent. of the exhibitors depend upon the results of first runs for their opinions of the box-office value of releases. If they operate in cities or towns outside of Detroit they make it a point to take the Detroit daily papers to see which films are receiving the most publicity. The manufacturers and exchange men are aware of this fact, judging by the extremes to which they go to stretch out to as long a time as possible the first runs in the various houses, so as to impress the small town exhibitors with the idea that the productions of the moment are doing a wonderful business.

Now syndicate advertising will not lengthen the run of any production. But what will increase the number of play days for this initial run is the same amount of money spent in advertising that is directed solely at the theatre where the picture is being shown. This advertising must be prepared in the city where the theatre is located, so that it can carry the individual style of the particular newspaper in which it appears, instead of being set up like a medical ad, with the name of the producer spread all over the sheet. No matter what the manufacturer may think of a production, and irrespective of the claims he

(Continued on page 3354)

Kunsky Hits National Advertising Idea

(Continued from page 3353)

makes the ad, the public cares for nothing but the production. They do not want the personal opinion of a producer.

In this connection advertising matter could be altered so that the producers could provide exhibitors with coupons or some form of credit memorandum of local newspapers entitling him to a certain number of lines or inches of space in the publications of his choice for national advertising which would be getting somewhere near a practical basis. The exhibitor alone or with the cooperation of the local exchange manager, could prepare the copy, with all of the peculiarly local conditions taken into consideration in the framing of it. The very size of the advertising, in an arrangement of this kind, would convince other exhibitors that the first run account must have great faith in the merits of the production or he would not spend such a great amount of money in advertising it.

I have found it true that the film subjects which are most widely advertised in the newspapers by exhibitors usually do the most business, not only in the first run houses, but in the smaller theatres throughout the territory. Also, the amount of advertising placed by the first run accounts influences, to a great extent, the rental value of the subject to the smaller theatre owners. This advantage is lost entirely in the syndicated advertising used by the manufacturers under their present system.

If the manufacturers would arrange in some way such as a credit memorandum to give the first run exhibitors the direct benefit of their expenditures by permitting them to add the producer's appropriation for each city to the exhibitor's own appropriation for the picture, the first run account would be able to do a great deal more practical advertising, which would insure him more business, which would enable him to pay more rental for the booking, and the manufacturer, in turn, would receive a proportionately higher rental from every other exhibitor who plays the release in that particular territory.

I BELIEVE that the advertising for a motion picture subject must be entirely different from the advertising for a breakfast food or any other staple article, and that a trade mark means very little to the public. If the manufacturer can increase his revenue by advertising the star, which the exhibitor does anyhow, rather than advertise his trade mark, the trade mark will automatically advertise itself. The manufacturer who persistently advertises himself, rather than his goods, and generalizes instead of specializing on each particular production he has to offer to the public, gains little through his investments in advertising.

If the method which I have mentioned here were tried by one or two of the manufacturers I feel certain that it would be adopted by all producers within a very short time. It may not result in giving them ninety-six point prominence for their names in connection with a production, but it will give any manufacturer a greater return than he is getting by his present method of advertising expenditures.

Localization is the one practical form of cooperation between exhibitors and producers in advertising a production. Mint juleps are a popular drink in the South, but people north of the Mason and Dixon line seldom order them. The east likes the subways and lobster palaces, while the west wants plenty of outdoors and allows them. Every section of the country has its own peculiar and individual likes and dislikes. And this extends down into subdivisions of theatre localities. The exhibitor knows the whims and fancies of his locality, and he is best qualified to analyze them intelligently in advertising the productions booked for his theatre.

Producers are as wrong in their judgment of values in still pictures as they are in their judgment of practical production advertising for exhibitors. Our business consists of making motion pictures and selling them to the public. The closest relationship between a production and its advertising is in still pictures. Many beautiful photographs are sent to exchanges by producers for exhibitor use in local newspapers. Few practical stills for exhibitors use in local newspapers are ever available to him on any production.

Instead, we constantly have the curious and exasperating situation of stills showing two or three people in a pretty library set, staring at one another, with which to advertise a production entitled "The Open Range," or "The Midnight Hour."

Rarely have I booked a production worth lobby display space and newspaper advertising that did not have, somewhere in its action, scenes and situations which would make wonderfully effective stills for advertising and publicity work—stills in which the subject matter is a direct bid to curiosity and interest. But, for some reason, not in the least mysterious or difficult to find, the stills for that picture would require strenuous use of the imagination to figure their relationship to the feature.

This is a department of production which is almost as important to the wideawake exhibitors as the film itself. Exhibitors who know the value of advertising, and who understand how to advertise, are invariably hard put to write copy and make layouts that will harmonize with the title and the illustrations provided them.

It has always seemed to me that it would be a good investment for producers to equip each company with a man who knows how to make stills, and who is qualified by experience and study to select the scenes and situations best suited to use in newspaper advertising and publicity, and give him complete authority for this complement to every production. The accepted method of leaving the still picture problem up to the director is costing producers, distributors and exhibitors thousands of dollars annually. Some day, perhaps, they will wake up to this fact.

OF the many beautiful photographs sent out, it is surprising that the few which are useful that the men who take them have no conception of what type of picture will make the best newspaper cut. I believe that special three-quarter length or head and shoulder stills of stars in the costumes of the productions in which they appear should be made for each picture at release, and then retouched for newspaper use, and prints made from the negatives thus retouched sent out to the exchanges for distribution to exhibitors.

Earlier in this article I referred to the personal publicity advocates within the industry. That sort of thing is good exhibitor reading when the statements affect exhibitor interests, or encroach on their domain, but there is too much of the sort of copy which has no apparent excuse for publication excepting to flatter the vanity of the author by letting him see his name in print. Few exhibitors are impressed today with the propaganda publicity in the trade journals in behalf of the ability, ideas and personal opinions of producers or executives of producing companies. They find a better definition of individual values and abilities in what they see on the screen, and in the treatment they receive at the exchanges.

The Reader Has His Say

Humble Reviewer Tells Exhibitors a Few Things as Viewed Impartially

124 So. Lincoln St.,
Hinsdale, Ill.,
November 20, 1918.

MR. EXHIBITOR:

Here are a few unprejudiced impressions:

I am not an exhibitor, nor am I in any way connected with the production side of the industry. Therefore, I think I may safely claim impartiality in whatever I say. I'm not standing up for either side; but in this article I intend to give you exhibitors a few slams. Hard ones.

First, I admit that many poor films are foisted upon exhibitors by the exchanges and their salesmen, and that a great majority of these have no real drawing power.

But, in return you must grant that there are enough good pictures released to more than fill every day satisfactorily. With a little common sense in selection of pictures, and with proper presentation you should have no trouble at all pleasing your patrons. Build your success upon satisfaction rather than on a fluctuating box-office. If your house is well-liked, and your films up to a standard which will be recognized as connected with YOUR theatre, you will never have to worry about the drawing power of any star you may be showing. They will travel your way almost regardless of what you may have. Once started, it's up to you to keep them coming by remaining wide-awake.

Frankly, this howling against the producers shows you up for mighty poor business men. Your job isn't to distribute the producers' stuff among the people, but to SELL it to them, as he has sold it to you. You can sell them a poor product with a big star; but you cannot give satisfaction that way. You must make your THEATRE a drawing card, as the producer has made the name of his company a guarantee of quality. You have the choice of more than one concern's output—there's your advantage over the individual producer—and there is no reason on earth why, even if you can't personally see all your pictures, you should not succeed instead of merely making ends meet. By exploiting each film with an eye to its type, the people in your regular audience who will like it, and its advertising possibilities, you can fill your house regardless of whether you have booked a famous star or a "punchy" title. Reviewers are always at your service; and so are the trade journals. Add to this your opportunity to emulate the methods of such men as Rothapfel and Grauman on a smaller scale, and you have the ingredients of a successful theatre. If you fail to take advantage of everything which may help, don't blame the producer for giving you a lot of poor press material. Swallow your medicine decently, and own up that you are a flivver as a business man. Winning out in any business is a matter of plugging away all the time and keeping on the alert for something better. Relax and you are lost.

The fellow who expects others to do all the work for him while he rakes in the coin for his daily bread and gasoline is on the road to oblivion. There is only one way to succeed, and that is to USE THE BRAINS GOD GAVE YOU.

I'm trying to do that myself now, although I'm only a small-town reviewer.

WILBUR L. NEEDHAM.

Of All Towns in United States, This Was Hardest Hit by Influenza Plague

Silverton, Colo.,

MOTION PICTURE NEWS, INC.,
New York.

Gentlemen:

After looking over a recent issue of the NEWS, which, of course, is one of the most valuable motion picture books published, and it has helped me considerably in many ways.

I've especially noted the topic, "Bright Spots Appear on 'Flu' Map."

I'm very glad to see that the exhibitors are able to open and enjoy the regular excitement in the film life.

Gentlemen, I cannot help but give you an outline of this little town of Silverton, which is undoubtedly the worst "Flu" town in Colorado.

We have a small population of about 500 in the town and from 200 to 300 in the Hills.

All kinds of amusements and public gathering places were closed upon the first evidence of "Flu." I used my screen to advertise heavily, for two weeks before anything hit the city, regarding the preventing of this dreadful "Flu."

But the people did not heed the caution and the results are that there are over 300 cases of "Flu" in town and 85 or more in the Hills. Up to 3 P. M. Oct. 26, there was a total of 45 deaths, and more were expected at any time. This occurred in the last three days.

Five doctors and as many nurses as can be obtained were kept on the go continually. The hospital was full, and the City Hall has been turned into a hospital.

People were dying like sheep, the homes are full of sick and dead, and there is no one to look after them or take care of them. The Morgue is overflowing and bodies lie at their homes awaiting their turn to be taken to the Morgue. Out-of-town undertakers have been called, besides the numerous aliens, who are so willing to help, to aid in preparing the bodies.

Two cars were kept busy going to and from the cemetery with the dead. Grave diggers are badly in need and all who possibly can are doing this.

Two and three go from each family and people are cautioned to stay home, and not visit the sick or loiter in any manner. Only one person out of a family was allowed uptown at one time, and when going must wear a mask. The clerks in the stores and drivers of teams and autos are compelled to wear masks.

These are the conditions in this little town, and the top has not been reached, as more cases are reported every morning.

But, gentlemen, I am glad to be able to close my theatre in order to help stamp out this plague.

Yours truly,

(Signed) WILLIAM MAGUIRE,
Manager Gem Theatre,
Silverton, Colo.

Harry D. Naugle, late of Vitagraph, who died of influenza recently

Harry D. Naugle of Omaha Dies of Influenza

Harry D. Naugle, Western Division Manager of the Vitagraph Distributing Organization, and one of the most promising young men in the film industry, died a victim of influenza at Omaha, Nebraska, on Saturday, November 23.

His death, coming with such suddenness, was a profound shock to his associates, and all who knew him, and the feelings of the Vitagraph organization members, were expressed in the following telegram which Walter W. Irwin, general manager, dispatched to Mr. Naugle's mother:

"I am totally unable to convey my personal sorrow and the sorrow of each member of the Home Office, as well as of the entire organization, because of the death of your son. Mr. Naugle had become not only my valued business associate, but my warm and greatly respected friend, in whom I placed the utmost confidence and reliance because of my respect for his business ability, soundness of judgment and exceeding high personal character. All who were privileged to know him held him in the highest regard and esteem as a man earnest, sincere, kind but strong. The loss of our friend and associate has produced feelings in us which make our sympathy for you and your family in your great sorrow inexpressible. One of his most beautiful characteristics was his unbounded love and devotion for you and the other members of his family. Each one joins me in wishing that it were in our power to relieve your distress."

National Association Back to Normal Routine

Now that the war is over the National Association of the Motion Picture Industry is preparing to resume its regular work, which has been held more or less in abeyance during the war, and with this end in view the secretary has sent the following notice to the executive heads of the companies constituting the association:

"You are requested to file with us as soon as possible the names of the representatives of your company who are to serve upon the insurance committee, transportation committee and legal and legislative committee."

Replies to this notice enclosing the nominations are said to be coming in rapidly, but there are a few of the companies who have not yet sent in their replies.

Exhibitors Lose a Music Round

American Society of Composers, Authors and Publishers Wins in California — No Agreement with Vaudeville Houses

CLOSE on the heels of the announcement that the National Association Exhibitors' branch has pledged itself, through President Peter J. Schaefer, to lead exhibitors to victory over the "dead bodies" of members of the American Society of Composers, Authors and Publishers, comes the news that the latter organization has won the first round in the copyright struggle by winning judgment over a California exhibitor.

It is also announced by the American Society that it has not entered into an agreement with the V. M. P. A. whereby no tax is charged in the vaudeville theatres. The denial is considered by many to be a "black eye" for the exhibitors who have hoped to win out over the Society.

The first case brought to trial through the activities of the American Society of Composers, Authors and Publishers against proprietors of establishments giving unlicensed performances of the works of their members, resulted in a decision being rendered by District Judge Bledsoe of the United States District Court for the Southern District of California. The action was brought against the proprietor of a motion picture theatre in Los Angeles, California, and was based upon Section 1 sub-division (e) of the Copyright Law which provides as follows:

"That any person entitled thereto, upon complying with the provisions of this Act, shall have the exclusive right:

"(e) To perform the copyrighted work publicly for profit if it be a musical composition and for the purpose of public performance for profit."

The following is an extract from the opinion of the Court:

[illegible] an infringement of its copyright arising out of [illegible] selection was performed by his pianist in his house on at least one occasion in the month of March of this year. . . .

"As before stated the infringement complained [illegible] position.' . . . I am of the opinion that this 'b' of Section 25, supra, and that the minimum damages to be awarded for the infringement [illegible]

"The provisions for an allowance of 'ten dollars' must be held to apply where a large number [illegible] to be used by the Court as a basis of its computation of the entire damages by assessing each infringement at ten dollars; but in the event the total number of infringements, computed on the ten-dollar basis, do not amount to two hundred and fifty dollars, nevertheless, pursuant to the mandatory terms of the statute contained in the provision last above referred to relating to 'other cases,' the Court may not award damages in a sum less than two hundred and fifty dollars. So also, no matter how many separate infringements may be proved, the Court may not mulct the defendant in damages in excess of the maximum sum mentioned, to-wit: five thousand dollars.

"Plaintiff's counsel will therefore prepare a decree awarding damages in the sum of $250., the minimum amount named in the statute, and for attorney's fees in the sum of $100."

This decision is considered important by the Society as it fixes the minimum damage for infringements of the works of their members, at $250.

The Society has announced that hereafter it will prosecute to the full extent of the law the proprietors of establishments who continue to violate the provisions of the Copyright Law by using the musical compositions of their members without securing a license.

Notwithstanding this decision the Society is ready and willing to treat fairly with all applicants for licenses. It proposes to continue the rates heretofore used as a basis for issuing licenses, and intends to launch a campaign throughout the United States against all infringers.

Pathe Produces for Government

To Make First Government Propaganda Picture in Peace Times with Pearl White as Star

PATHE EXCHANGE, INC., claims the honor of being the first company, and Pathe's star, Pearl White, the first film celebrity to make a government propaganda picture since Peace was declared.

Paul Brunet, Vice-President and General Manager of Pathe, announced that at the request of the U. S. Fuel Administration Miss Pearl White and her entire company has started work at the Pathe studio in Jersey City on this picture, which is designed to increase the production of coal per capita in the mining districts.

It will be the first of a number to be issued by the Fuel Administration in an earnest endeavor to bring coal production up to the absolute maximum. Mr. P. M. Alexander, of the Production Department of the Fuel Administration, stated briefly the purposes of the production campaign of the government of which the Pearl White feature will be the opening gun.

"The demand for coal," declared Mr. Alexander, "has increased rather than decreased with the coming of Peace. We must supply our Allies with coal more than ever and our shipping requirements will be greater than last winter.

Mr. Alexander asked to be permitted to publicly express the thanks of the Fuel Administration to Pathe Exchange, Inc., The Astra Company, Miss Pearl White, Director George B. Seitz, Scenario Writer Bertram Millhauser, and all others who have tendered their services to the government for this picture.

"Pathe is to be complimented upon its splendid patriotism which is just as loyal and energetic in peace times as when the shadow of war lay heavy upon us," said Mr. Alexander in conclusion.

Miss White will interrupt the making of her serial, "The Lightning Raider," to do the Fuel Administration feature and will work steadily upon the Government picture to the exclusion of all other effort until it is completed. George Seitz, Director for Miss White, will direct the Government picture, and the scenario is by Bertram Milhauser.

Universal Is in Market for Big Stories

The Universal issued an announcement early this week that it was in the market for big plays, old and new, from the spoken stage, or big novels or stories, old or new. The material is sought for adaptation to forthcoming productions by this company.

In furtherance of the search, a special request was issued to the heads of all departments to personally scour their memory and make efforts to discover film subjects in past or current literature.

"The greater and more famous the story is," said Mr. Carl Laemmle, president of Universal, "the better we will like it. Price will not be an obstacle. We are ready to pay a big figure for the material that meets our requirements."

It was stated that the Universal has adopted the policy of producing several big pictures whose names are from the store of literary treasure. The name of the story or play, or that of its author, will be employed as the principal asset of the film in each case, and that of the star will be secondary.

"The film industry has reached the stage now where its most responsible leaders are educated to the full value of the story as the chief ingredient of a production's success," said Mr. Laemmle.

T. F. McTyer of Atlanta Passes Away

Southern District Manager, T. F. McTyer, died in Atlanta on November 19 after a severe illness of two weeks, removing from the organization of General Film Company one of its most energetic and capable sales executives.

Word reached the New York headquarters of the company when his illness became acute that Mr. McTyer wished to retire, following a siege of poor health which had troubled him during the summer and fall. With the hope that he would improve no successor was appointed, but Mr. McTyer succumbed after a rapid decline.

Before joining General Film Company last spring Mr. McTyer was connected with the Paramount organization at Atlanta. He was one of the South's best known film men and was noted for his successful methods. At the time of his death he was supervising the Atlanta, New Orleans and Dallas offices of General.

Fox Exchange Managers Are Transferred

Charles Muehlman, formerly manager of the Denver exchange of the Fox Film Corporation, has been transferred to the management of the San Francisco exchange, where he is now in charge, and supplants George Mann, who has become connected with the management of the Rialto theatre, San Francisco.

Leonard A. Quill, formerly salesman of the William Fox exchange in Pittsburgh, has been promoted to manager of the Denver exchange and assumed his new duties November 26.

"MADE IN AMERICA"

December 22 is First Release of These Single Reelers

PRODUCED by Ashley Miller with the co-operation of the Government through the Department of Films, the "Made In America" single reels will start to appear on December 22 and continue for eight straight weeks.

These reels are said to be different from other photoplays based upon the war and it is stated that their dramatic action does not depend upon the horrors of the battlefields nor the exploitation of the vast German spy system or Wilhelmstrasse intrigue.

The story is declared to be of American valor and American sacrifice and its principal characters are said to be typical Americans whose counterparts are to be found in a million American homes.

It deals in a unique way with camp life from the day the draftee is "shot" with six million germs, up to the time he is rewarded with the medal of honor for bravery under action and exceptional heroism. It is felt by the producers that the returned soldier who sees it will smile and grip the back of his chair and wish that he was back in camp again.

The "Made In America" series of eight single reels along this line are heralded as apart and distinct from other single reel films.

About New Pictures

"Proposing Bill," which is "Smiling Bill" Parson's latest Capitol Comedy released by Goldwyn, is said to emphatically prove that Parsons is one of the few truly great comedians of the screen.

"The Girl Dodger," Charles Ray's new Paramount picture produced by Thomas H. Ince, is a college story.

A unique Christmas tree celebration is seen in Bert Lytell's forthcoming Metro picture, "Hitting the High Spots," written by himself and directed by Charles Swickard.

Completely recovered from the recent operation on his left leg which he underwent for the removal of a bullet which had been there fifteen years, Tom Mix has begun photographing a new William Fox-Victory Picture at Hollywood.

"Hear 'Em Rave!"—Rolin comedy, featuring hilarious Harold Lloyd, released by Pathe December 1, is said to be a typical laugh-maker for the agile comedian.

Ten cowboys assisted Geraldine Farrar in "The Hell Cat," the entire production of which was made in Wyoming. This is the diva's second Goldwyn Picture, released December 1.

Ethel Clayton's newest Paramount offering, "Women's Weapons," was written by Beulah Marie Dix and directed by Robert Vignola and released November 24.

King Baggot's skill as a sharpshooter is said to be demonstrated in the coming Screen Classics, Inc., super-feature, "The Man Who Stayed at Home."

Shea's Hippodrome, Toronto, has just signed a contract to show all the William Fox Standard Pictures, which are released on a basis of twenty-six a year.

Harold Lloyd, the Rolin star, is said to be a modest, quiet and unassuming young man, off the screen.

Newspaper Strike Hurts Rochester Theatres

When the printers' strike at Rochester, N. Y., was so successful as to stop publication of the newspapers for three straight days, the first-run theatres particularly suffered very heavily in consequence.

Coming after the influenza epidemic had placed such a heavy loss upon them, it appeared to be a double calamity.

The worst sufferers among the picture houses were the downtown theatres which had a change of bill on Thursday and which had no chance to announce their new show or to profit by a newspaper review. The Regent and Piccadilly theatres, controlled by the Regorson Corporation, hit upon a good idea to turn the situation to their own use by throwing news bulletins on the screen at intervals.

Arthur P. Kelly, publicity man of the Regorson Corporation, succeeded in arranging to have Associated Press dispatches sent over from an afternoon newspaper, which of course was unable to use them, and have bulletins prepared from them. By this means the theatres succeeded not only in dispensing news among their patrons which otherwise would have been unknown, but did valuable service in dispelling the host of wild, unfounded rumors that spread throughout the city in the absence of authentic news.

Among such rumors was one that Japan had declared war on the United States and another that the epidemic of Spanish influenza was raging again as violently as ever.

War Review to Continue Until News Subsides

At a conference held in the office of Marcus A. Beeman, acting director of the Division of Films, Committee on Public Information, between the various interests concerned in the production and distribution of the Official War Review, it was definitely decided that the Review would be continued as long as the pictorial news coming from Europe made it possible to keep up the present high standard of the weekly issues.

Among those present at the conference were representatives of the Division of Films, Pathe and the Bureau of Official British Films in the United States.

"Wings of Victory," Next U. S. A. Two-Reeler

"When Your Soldier's Hit," the first of the U. S. A. series of two-reelers announced by the Division of Films, Committee on Public Information, will be released December 23. "The Bath of Bullets," which was scheduled for the second picture of the series, has been set back, and the first release will be followed in January by "Wings of Victory," which tells the story of how, after seemingly insurmountable difficulties, the production of war 'planes in the United States reached notable proportions. Every phase of the making of the Government airplanes is shown.

What They Say About the J. A. Quinn Letter

(Continued from page 3349)

the flags and I'll cook up somethin' that'll get by. "Good-bye, Bill, you are the stuff, don't know how I could get along without you."

They go to it, cut out a lot of scenes from the news weeklies, cook up something and put out a lot of red-hot advertising matter, call it a special, get three times what Nazimova in "Revelation" cost the theatre and think they have put something by.

My town is a small one, less than 5,000 people, and there are two theatres here. Of course, we do not feel the scarcity of good films as they must in the larger places as we have more to choose from. But it is bad and needs changing.

(Signed) E. N. COLLINS,
Liberty Theatre, Electra, Texas.

Editor Motion Picture News:

UNDOUBTEDLY almost every subscriber of the M. P. News has read Mr. Quinn's letter in the issue of November 16, commenting on Mr. Kleine's suggestions.

In your editorial you dare us—one and all—to start something by writing a brief letter to you regarding Mr. Quinn's views. I, for one, hope that you will receive at least 5,000 replies. Here's mine:

There is no doubt in my mind that all exhibitors agree with Mr. Quinn's statements. (I am speaking from an exhibitor's standpoint only.) We have too many bad and mediocre pictures. We must stop the production of such pictures. It was said that we ought to do this and we ought to do that and no one says HOW to do it. If there are enough exhibitors in this country with the "let's do it NOW" spirit, there will be no more rotten pictures on anybody's screen, not one-tenth of the wasted money will be spent and we all, as Mr. Quinn says, would have a whole lot less headaches. You have started this and it remains to be seen if we, exhibitors, will do the rest.

What benefit would every exhibitor derive if bad pictures would be eliminated? If the many press departments would be human like the rest of us, and write ads that would be a help to us; if they would stop sending us tons of literature which we don't look at? Let it be repeated that we are paying for all of it and we would save that money which would be used to better advantage. Can anyone figure it out, or will the producers themselves supply the figures? It costs a lot of money to supply 15,000 theatres and thousands of newspapers with waste basket material. How much longer will we pay the bill?

So far no one has offered any practical suggestions and to start things I suggest the following:

Let us make the M. P. News headquarters. Some one like Mr. Quinn who is willing to help accomplish this end should organize a committee and conceive a way of getting the exhibitors together after being assured that we are all together willing. Let us show that we *are* willing by writing to headquarters TODAY.

What practical suggestions can you make to stop—1. Bad Pictures; 2. Needless advertising. (Anything else?)

My suggestions:

1—BAD PICTURES.

Let us all decide not to use another bad picture and very few if any mediocre offerings. If we all pledge ourselves to do it it can be done. If every exhibitor will insist to add another clause to a contract which will give the exhibitor the privilege of canceling a picture, which in his estimation is not a good picture, a privilege which we have wth some distributing organizatons, the "punk" pictures will be very scarce. Some exhibitors may not be able to do this on account of competition but there does not seem to be any reason why competing exhibitors could not get together on this point. If bad pictures are not shown anywhere they are a total loss to the producer and the results are plain. Is this suggestion practical? Does any other exhibitor know of a better way? LET HIM SPEAK NOW.

2—WASTE BASKET MATERIAL.

We all get it in large quantities. Most of the stuff is not worth glancing over. I suggest to carefully save it for a month, classify it, and return it to the senders with a letter stating just what we think of it and how useless it is. If several thousand exhibitors would do this during the next month there will be a radical change. Remember that it pays us to do it as WE pay for all this stuff in the long run. Your newspapers, go and see the editor, tell him to save all the dope he gets, ask him what he thinks of it and what he would like to have, mail it all back yourselves and tell them what he said. I am going to do it. What do you think of the idea?

There are many other things to be changed which should be included in our program, but it is best to see what response your "starter" will bring.

Are we ready? We'll see within a week.

FRANK VESELY, Manager,
Brown Opera House, Salinas, Cal.

Movie of a Man Going to the S. M. P. E. Convention

RECIEVES CONVENTION NOTICE
S.M.P.E. CONVENTION OCT. 21-22
READS NEWSPAPERS
FLU BANS CONVENTIONS OFF
A LITTLE ENCOURAGEMENT
BULLETIN S.M.P.E. CONVENTION ON
ALL SET
Yeh! I want a ticket to Cleveland - and reserve a room at a good Hotel
RECIEVES POSTPONEMENT NOTICE
GR-R-R-R
S.M.P.E. CONVENTION POSTPONED ON ACCOUNT OF FLU
RECIEVES ENCOURAGING NEWS
EVERYTHING SET FOR NOV. 18-19
FLU BAN LIFTED
GETS AWAY AT LAST
TO CLEVELAND

QUINN ENDORSED

West Coast Directors Approve His Plan

THE West Coast directing fraternity has come forward in support of J. A. Quinn and his ideas for curing some of the ailments of the industry. Forty directors in a bunch have wired MOTION PICTURE NEWS to that effect, as follows:

"Special meeting November 25 with about 40 directors present unanimously endorsed J. A. Quinn's plans for putting the industry on a more sane and equitable basis. Utmost confidence is felt by all that with Mr. Quinn's spirit of fairness and co-operation and thorough knowledge his tour of the country will reap great results." (Signed) G. P. Hamilton, acting secretary.

Lois Weber wired MOTION PICTURE NEWS as follows: "Three cheers for J. A. Quinn and MOTION PICTURE NEWS. We have started what we have long been waiting for, and with Mr. Quinn's energy and forcefulness and truthfulness of his contention I look for big results from his trip through the country with the ultimate object of better pictures and putting the industry on a more equitable basis."

Harry Poppe Exploiting Houdini Serial

Harry H. Poppe has been appointed director of advertising and publicity for Octagon Films, Inc., which is handling B. A. Rolfe's super serial, "The Master Mystery," starring Houdini, the handcuff king.

He succeeds John W. Grey, who will hereafter devote all his time to writing serials in collaboration with Arthur B. Reeve. Poppe has had wide experience in advertising and publicity capacities with both motion picture and theatrical companies.

His last connection was with the Yorke-Metro company, which produced features starring the late Harold Lockwood.

Here's to the Convention!

(Cartoon and incidental poetry were respectively drawn and written by two of the "among those present" fraternity, and we admit they're both good.)

We cannot tell who this may be,
Unless perchance it's old *Campe.*
One thing we know and that full well,
That who'er it is he cannot spell.

The "Flu" was gone the date was set,
Cleveland was then the one best bet,
We got together more than forty strong
And held a meeting to be remembered long.

Headquarters were held in room three-two-two
To which many came and in which many blew,
There were Burrows, Moulton, Smith and more,
But why recall things which were done of yore?

Next comes the City of Brotherly Love,
Founded and fostered by the Saints above,
But now to the Society of M. P. Engineers,
Their life's been a success, here's to future years.

Big Meeting December 10 of National Association

A special meeting of the National Association of the Motion Picture Industry has been called for Tuesday, December 10, for the purpose of considering the question of amending the by-laws so that the newly created exhibitors' branch may have a fifty per cent representation on the Board of Directors and all committees of the Association.

The meeting will be held at the Association rooms in the Times Building at eleven o'clock in the morning. This meeting has been called pursuant to the action taken at the last quarterly meeting of the board of directors as by-laws can only be amended by the members of the organization.

Leads New York Theatres in War Work Fund

A. L. Shakman, president and managing director of the Eighty-first Street theatre in New York, has every reason to feel very proud of the fact that his theatre is reported to have eclipsed all others in the metropolis in the recent War Work Drive.

Although the Eighty-first Street did not start its campaign until Monday after the drive had been already under way for two days, the managers, employes and patrons contributed the grand total of $16,070 for the fund.

Exhibitor Service Bureau

Getting the Woman Appeal

Cuts of Attractive Stars Are the Best Things to Make All Your Possible Patrons Read Your Displays

AFTER all advertising is human nature. People like to look at things attractive and a beautiful face or figure will catch the eye quicker than anything else. And for that reason the use of striking pictures, especially of women stars, is one of the most essential things in good advertising.

There is a wide difference of opinion as to the use of the picture of a single star or a scene picture in advertising each production. Our opinion is that where there is a single dominating star in the production that it is always better to use a picture of the star alone in the role in which she appears in the particular film or a scene in which she dominates.

Naturally, to do this a theatre will have to make its own cuts because attractive half tones of this character are too seldom supplied by the producers. This costs money, but there isn't the slightest doubt in the world that where you have the facilities at hand it pays good dividends in the long run. *You can always be very sure that the more attractive you make your display the more people you are going to get into your theatre.*

This article is confined to consideration of women stars, because, in the first place, they are generally in the majority and because in the second place you usually can get better results with a real action picture in case of the male actors. Although there is undoubtedly something of the matinee idol worshipping class left among motion picture audiences we do not believe that the actual appearance of the actor (in the illustration) carries so much weight as does the suggestion of the sort of a role that he is to play.

With a woman star the appearance does count a great deal. Show a picture of an ugly woman—excepting of course cuts of girls that the public knows to be pretty in slavey, or similar roles—and you wont have much trouble taking care of your patronage. Use the attractive picture of a woman and you will certainly get the attention of all the men for the mere purpose of admiring beauty if nothing more. And we believe that you will get the attention of the women for the same reason. But a very successful woman designer of motion picture advertising gave us a different reason why it paid to use cuts of women stars. She said:

"Did you ever walk down the street with a woman and note the way that she looks at the costumes of other women, or did you ever stop to think how she will comment on the appearance of others? Women are always anxious to see how others look. A man may be attracted for a moment by a pretty face or form, but the woman will stop to study what the woman had on. That is the reason why I jump at every opportunity I have to use a striking cut of a woman in a stunning gown. In the days when Louise Glaum was appearing in Triangle productions in vampire roles I found that I could pack the women into the theatre by using pictures of her, the more daring the better."

We give that opinion for what it is worth, but it does sound reasonable. During the writer's experience as a motion picture editor and through the scores of requests that came for pictures of the players from fans, it was found that three times as many girls asked for photographs of women stars as there did for the men. *It is a natural curiosity for women to be interested in members of their own sex and there is no place better to gratify it than in the newspaper advertising space.*

This comment is not based purely on the individual advertisement for one of the chief things that you have to consider is the surroundings that your display will have. With the exception of a few cities where advertising has reached a mighty high quality you will find that the majority of the newspaper displays do not carry illustrations and if they do use any at all they are willing to content themselves with more or less meaningless scene pictures just as the cuts come from the producers. It is obvious that a display that gets the attention first and holds it is worth many times as much as that which fails to do this. And right here the expense of cuts is more than justified.

And aside from getting the attention "class" has a lot to do with motion picture advertising. Everyone in your city may be perfectly familiar with the physical appearance of every theatre in town and may be intimately acquainted with the quality of your offerings, but still where everything is anywhere near equal the appearance of the newspaper advertising will get the business.

On the opposite page we have reproduced a number of displays illustrated by cuts, all of them women with one exception, and then a display without a cut in order that you may get the contrast of the non-cut advertisement with the more attractive one. These displays have been arranged so that in their original form the whole group occupied an entire newspaper page. Now we haven't ever yet seen a full page of advertising that contained so many attractive displays as there are here, but we have done this purposely in order to show now only *how you can get an appeal far greater than the mere type affair by the use of cuts, but how a group of theatres all using cuts can each one get over its individual appeal.*

Glance at this page and see if your eye doesn't travel from one to the other and that then you go back and read all of the type matter—with the exception of that of the Isis theatre, Indianapolis.

Two of these displays, that of the Majestic, Detroit, which occupies eight inches, three columns and that of the Metropolitan, Cleveland, O., have a physical appeal. If we could reproduce all of the advertisements that appeared in that issue of the Detroit papers you would have evidence of how this display stands out above all of the others. In the first place the Majestic has broken away from the Detroit habit of using a black block with the name of the theatre in white as name plates and is doing something in the way of designing advertising. Here the figure of the woman is made to stand out and it certainly gets more than a passing glance. The men will stop to look at it, and as our woman ad writer says, "the women will want to see what she has on."

Evelyn Thaw's picture attracts attention for the same reason, but the objection that we have to this display is that there is absolutely no selling argument with the picture. In our humble opinion the use of handsome pictures in advertising is to get the attention of the reader, and then to cause him to read the reasons why you are appealing for his patronage. When you merely get the patronage and then let the reader go on you have failed to make the most out of your space. And by selling argument we do not mean that you have to tell "all about" a production. The Majestic hasn't done that either, but it has told you the character of the production and has used the name of Lois Weber prominently, as well as naming some of the members of the cast. And we believe that a catch line would have improved this display, though the Majestic is largely selling the theatre itself.

Two of the theatres, the Alhambra, Indianapolis, and the America, Denver, have used splendid half tones of the stars that would apply in the case of any productions in which they appear. We printed an article last week telling you the way that Charles G. Branham, of the Strand theatre, Minneapolis, utilized the cuts that he had one employed in the newspaper news layouts for his advertising later. And we told you that he then filed these half tones and used them with later productions.

Don't use the same cut over and over again within a short time, but don't ever throw one of them away unless the player has died. Even if you have to devote a considerable space in your theatre

(Continued on page 3360)

Pictures of Pretty Women Put the Punch in Your Advertising

Here is a group of attractive advertising gathered from a number of cities. The article on the opposite page comments on the use made of pictures of women stars in these displays

MAJESTIC
"WHERE THEY DO THINGS BIGGER"
WEEK STARTING SUNDAY MAT. NOV. 24
LOIS WEBER'S
EVEN AS YOU AND I
A Dramatic Sensation with an All-Star Cast
BEN WILSON, MIGNON ANDERSON and PRISCILLA DEAN
OLD NEW ENGLAND BOSTON
"Happy Hooligan"
Majestic Symphony Orchestra
Majestic Topical Review
DAILY MATINEES 10c-15c
ALL SEATS 25c
"Always the Best Show in Detroit"

STRAND
STARTING MONDAY
Imprisoned by a Rajah held helpless captives right in New York in a mysterious mansion
Learn the rest of this romance of the screen
See the famous
DOLLY SISTERS
Idols of two continents in
The MILLION DOLLAR DOLLIES
A SCREEN CLASSICS production
TONIGHT!

ISIS
ALWAYS MORE THAN JUST A PICTURE
Now Showing Today Tomorrow
CONSTANCE TALMADGE
"Mrs. Leffingwell's Boots"
Also Lyons-Moran Comedy, Official War News-Views and the Regent Concert Orchestra

CLINTON SQUARE
HOME OF FIRST-RUN DE LUXE PICTURES
THANKSGIVING WEEK---THE BIG FEATURE
KONDAY-TUESDAY WEDNESDAY-THURSDAY
NORMA TALMADGE
AND
EUGENE O'BRIEN
IN
"Her Only Way"
Poverty or Riches? Love or Duty? Norma Talmadge as Lucille makes the decision.
THE STORY OF A WORLD-OLD PROBLEM WITH A NEW TWIST
Another great triumph for this star of many hits—Norma Talmadge, who has captured and holds the hearts of all movies picture fans.
Norma Talmadge and Eugene O'Brien have given the screen six huge successes, and they are better than ever in this latest picture in which they play small town lovers.

PICK O' THE PICTURES
COLONIAL
ALWAYS WORTH WHILE
Today, Mon., Tues.
Harold Lloyd
In a Rattling Comedy That Will Cheer,
"Nothing but Trouble."
LIBERTY QUINTET
AMERICAN HARMONISTS
He Dared To Love The Daughter Of The Richest Man In Town.
TOM MOORE
in Thirty A Week
In the Great Game of Love, He Came, He Wooed, He Conquered

METROPOLITAN
ONE WEEK-STARTING TODAY
EVELYN NESBIT
IN
"THE WOMAN WHO GAVE"
PROGRAM
A—Happy Hooligan Cartoon.
B—Harold Lloyd Comedy, "Nothing But Trouble"
C—Allied Official War Review.
D—Metropolitan Orchestra Selection — "Traviata." Miss Mary Ainis, Soprano.
E—Evelyn Nesbit in "The Woman Who Gave." First of a series of new pictures by Miss Nesbit.

ISIS
All Seats ALWAYS 10c
GRAND TERMINAL STATION
FIRST HALF THIS WEEK
MARGARITA FISCHER
—IN—
THE MANTLE OF CHARITY
Seventy-five minutes of mixed laughter, satire and mischief, with a steady undercurrent of a woman's caprice—a clever story of the reforming of a reformer—showing that charity does not always begin at home.
CHRISTY COMEDY
"SOME CAVE MAN"

Getting the Woman Appeal Into Your Advertising Is an Easy Thing

(*Continued from page 3358*)

to filing these pictures it will pay you mighty well in the long run.

Very often the position in which you place the cut in a succeeding advertisement has a great deal to do with providing variety. For instance suppose you switch the styles of the Alhambra and the American displays and you see that you would have two entirely distinctive cuts to use.

And this reminds us: Don't use the illustrations in the same spot constantly. The very arrangement of your display has a lot to do with it. Advertisers expert with the employment of borders can get wonderfully different effects from time to time and they leave the impression that you are doing things "different." We believe that while theatres often do well to adopt a style in advertising that this style ought to be constantly changed, to a degree, in everything except the name plate of the theatre.

Now the Isis, Houston, Texas; the Strand, Bridgeport, Conn., and the Colonial, Indianapolis, have all used cuts that have been provided by the producers. In the case of the Dolly Sisters the entire advertisement except the name of the theatre, the date and the matter at the bottom is a plate supplied by Metro. Here we vary a little from the halftone and this makes a good attention attracting ad because the first thing that suggests itself to every reader is: "How much do they look alike?" and the drawing gives an even better chance to play upon that point than would photos.

Isis theatre uses only four inches across three columns, but it has the best display in any of the Houston papers and it cost little because one of the stock cuts supplied by Select formed the main portion of it. Put it beside the Isis of Indianapolis and ask yourself which one you would read first.

Colonial theatre, Indianapolis, has used a cut supplied by Goldwyn. Now this is a picture with a male star and we have purposely reproduced it because there is a woman in the picture, too. There's an essential reason for her being there. The clever selling line is "He dared to love the daughter of the richest man in town." And after you have read that your first desire is to know what that richest girl in town looks like and when you have the opportunity to see her picture the interest in the production is carried much further.

Clinton Square, Albany, N. Y., has lost much of the pulling power of the Norma Talmadge cut by the way that it is made and by the position in which it is placed. With mighty few exceptions these half tones should be stripped, that is, the background should be taken out unless it is some essential part of the picture. The black background here only serves to keep the picture from becoming prominent. If it had been outlined there would have been much better results.

But there is another lesson from this display. Don't use a half tone and then "hedge it in" with type. When you do that you make the illustration secondary when it should be the attention-drawing element. The cut really has no chance here. It should have been used at the top of the display and it should have been kept further away from the type.

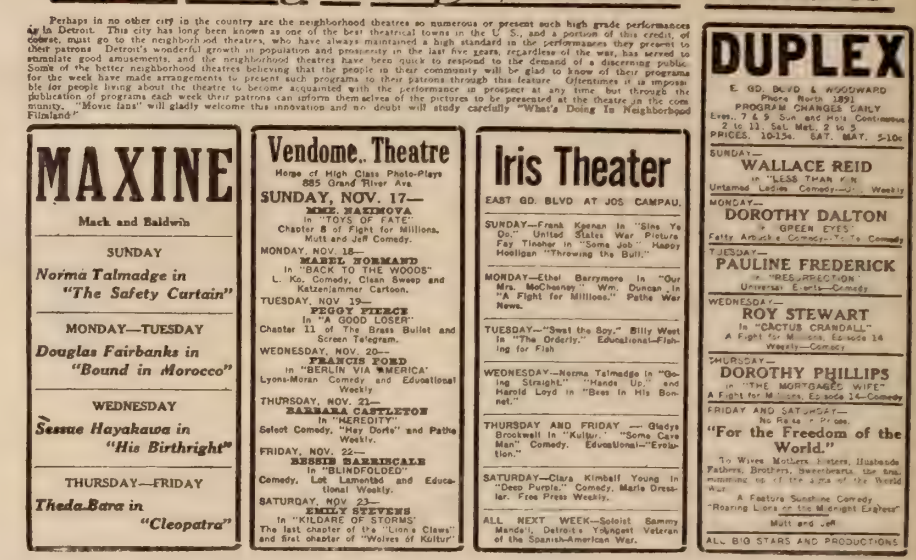
Plenty of white space is absolutely essential to get results with cuts. Just because it requires ample space to bring out one of these half tones, don't then make the error of thinking that because you have a lot of space you have room for a bunch of reading matter. You immediately refute the reason for employing more room.

Our opinion is that there are mighty few cases where a motion picture advertisement without cut will attract as much attention as one with them. Above everything else use the pictures of attractive women whenever you get a chance. Another glance at the displays reproduced is answered without any further argument.

It will pay you to have these cuts made, and after you get them save them for future use. If you cannot have them made use the stock cuts furnished by the exchanges as best you can and then keep on urging them to give you better product. But remember that "economy" in advertising is just as much bad policy as cheapness in making the production itself.

Keep the personal element strong in your woman stars, and cuts provide the way to do this.

"What's Doing in Neighborhood Filmland"


Perhaps in no other city in the country are the neighborhood theatres so numerous or present such high grade performances as in Detroit. This city has long been known as one of the best theatrical towns in the U. S., and a portion of this credit, of course, must go to the neighborhood theatres, who have always maintained a high standard in the performances they present to their patrons. Detroit's wonderful growth in population and prosperity in the last five years, regardless of the war, has served to stimulate good amusements, and the neighborhood theatres have been quick to respond to the demand of a discerning public. Some of the better neighborhood theatres believing that the people in their community will be glad to know of their programs for the week have made arrangements to present such programs to their patrons through this feature. Oftentimes it is impossible for people living about the theatre to become acquainted with the performance in prospect at any time but through the publication of programs each week their patrons can inform themselves of the pictures to be presented at the theatre in the community. "Movie fans" will gladly welcome this innovation and no doubt will study carefully "What's Doing In Neighborhood Filmland?"
MAXINE
Mack and Baldwin
SUNDAY
Norma Talmadge in "The Safety Curtain"
MONDAY—TUESDAY
Douglas Fairbanks in "Bound in Morocco"
WEDNESDAY
Sessue Hayakawa in "His Birthright"
THURSDAY—FRIDAY
Theda Bara in "Cleopatra"
Vendome Theatre
Home of High Class Photo-Plays
885 Grand River Ave.
SUNDAY, NOV. 17—
MME. NAZIMOVA
In "TOYS OF FATE"
Chapter 8 of Fight for Millions. Mutt and Jeff Comedy.
MONDAY, NOV. 18—
MABEL NORMAND
In "BACK TO THE WOODS"
L. Ko. Comedy, Clean Sweep and Katzenjammer Cartoon.
TUESDAY, NOV. 19—
PEGGY PIERCE
In "A GOOD LOSER"
Chapter 11 of The Brass Bullet and Screen Telegram.
WEDNESDAY, NOV. 20—
FRANCIS FORD
In "BERLIN VIA AMERICA"
Lyons-Moran Comedy and Educational Weekly.
THURSDAY, NOV. 21—
BARBARA CASTLETON
In "MEREDITY"
Select Comedy, "Hey Doris" and Pathe Weekly.
FRIDAY, NOV. 22—
BESSIE BARRISCALE
In "BLINDFOLDED"
Comedy, Lee Lamented and Educational Weekly.
SATURDAY, NOV. 23—
EMILY STEVENS
In "KILDARE OF STORMS"
The last chapter of the "Lion's Claws" and first chapter of "Wolves of Kultur"
Iris Theater
EAST GD. BLVD. AT JOS. CAMPAU
SUNDAY—Frank Keenan in "Sins Ye Do." United States War Picture. Fay Tincher in "Some Job." Happy Hooligan "Throwing the Bull."
MONDAY—Ethel Barrymore in "Our Mrs. McChesney." Wm. Duncan in "A Fight for Millions." Pathe War News.
TUESDAY—"Sweet the Boy." Billy West in "The Orderly." Educational-Fishing for Fish
WEDNESDAY—Norma Talmadge in "Going Straight." "Hands Up." and Harold Loyd in "Bees in His Bonnet."
THURSDAY AND FRIDAY — Gladys Brockwell in "Kultur." "Some Cave Man" Comedy. Educational—"Evolution."
SATURDAY—Clara Kimball Young in "Deep Purple." Comedy, Marie Dressler. Fox Press Weekly.
ALL NEXT WEEK—Soloist Sammy Mandell, Detroit's Youngest Veteran of the Spanish-American War.
DUPLEX
E. GD. BLVD. & WOODWARD
Phone North 1891
PROGRAM CHANGES DAILY
Eves., 7 & 9. Sun. and Holi. Continuous 2 to 11. Sat. Mat., 2 to 5
PRICES, 10-15c. SAT. MAT. 5-10c
SUNDAY—
WALLACE REID
in "LESS THAN ZERO"
Untamed Ladies Comedy—Current Weekly
MONDAY—
DOROTHY DALTON
in "GREEN EYES"
Fatty Arbuckle Comedy—"A Reckless Romeo"
TUESDAY—
PAULINE FREDERICK
in "RESURRECTION"
Universal Events—Comedy
WEDNESDAY—
ROY STEWART
In "CACTUS CRANDALL"
A Fight for Millions, Episode 14
Weekly—Comedy
THURSDAY—
DOROTHY PHILLIPS
in "THE MORTGAGED WIFE"
A Fight for Millions, Episode 14—Comedy
FRIDAY AND SATURDAY—
No Raise in Prices.
"For the Freedom of the World."
To Wives, Mothers, Sisters, Husbands, Fathers, Brothers, Sweethearts, the threatening Ills of the Aftermath of the World War.
A Feature Sunshine Comedy
"Roaring Lions on the Midnight Express"
Mutt and Jeff
ALL BIG STARS AND PRODUCTIONS

Detroit Free Press is showing a desire to develop the advertising of the neighborhood theatres and has started to grouping them together, the advertisements giving the program for the week. In the introduction it refers to the fact that the people often miss the attractions at the first run houses and that this sort of advertising will bring business. It will, and we hope the movement will progress

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

How War Routed Foes of the Pictures

By Edward L. Hyman

Director, Film Division, War Department Commission on Training Camp Activities

THE film men are not looking for any floral wreaths for anything they may have done to help the Allies wind up the watch on the Rhine.

I know that!

Whenever I approached the real head of a real motion picture distributing organization and said:

"The War Department Commission on Camp Activities wants to show your stuff to the fellows in the camps," the chief did not hem and haw, but generally replied:

"You can have all of our stuff, and it won't be the old junk, either."

As film director for the Commission I know that the film companies even sacrificed big-money bookings that a camp might have a certain big production at a certain time.

The film men deserve monumental credit, but I'm not going to gush over it, for real patriots aren't looking for "credit" with a bushel basket.

Where Companies Gained

Yet, when a film organization consented to furnish pictures for the Liberty theatres at a very low price, they were gaining an advantage that couldn't be counted in dollars.

And in continuing to supply film to the Liberty theatres during the long days before actual demobilization and depopulation of camps they are still going to add to the drawing-power of their stars.

Exhibition of films in Liberty theatres has served manifold purposes. It has kept soldiers out of the "blue" valley of discontent, it has builded morale—but above those things, and getting down to a selfish motive, it has advertised the movies and stars and producing companies to men who in civilian life cared nothing for the cinema and did not know W. S. Hart from Douglas Fairbanks.

The soldier had to have recreation within the camp. Eventually he had to seek out the movies, whether or not he was a fan. Let us say desperation drove him to pick out a seat before the screen in a Liberty theatre. He found that movies weren't so bad after all. Perhaps before he entered the army he never had had time for films. Anyway, he had the movies introduced to him in a new light.

Movies' Foes Routed

Therefore, in lawyer language, Mr. Anti-Movie Fan became converted to the shadow form of amusement. He found it a pleasant evening's diversion. Movies hadn't meant anything in his life before.

And now that the really hard days of training in camp are past, the hours from now until he steps aboard a train bound for home, are going to pass the more slowly, and he is going to turn to the movies in the Liberty theatre more and more.

He will have more time to study the stars, the productions, the beneficial effects of an evening with a high-class screen play. The names and faces of the stars are going to impress themselves more indelibly upon his brain, and when he returns to civilian life he is bound to have a warmer spot for the movies than he had before.

Fondness for music is increased by the orchestras at the Liberty theatres. Here are the boys playing at Camp Devens, Mass., Liberty theatre

The best stars have been provided him in the Liberty theatre and he is going to seek them out when he gets back to his regular job, and he is due to steer his family or his sweetheart to the house where they hold forth.

The Liberty theatre has thus helped the motion picture by bringing the good ones to men who either did not become initiated to the amusement before they entered the army, or who were content to see the cheap stuff. The distributing organizations who co-operated won't lose anything by the trouble they go to in furnishing the Liberty theatres with film. They are going to have more fans than ever after the war and bookings are going to be longer and more profitable.

Not only have movies been helped by the war but the movies have aided toward a quick and successful culmination.

Raised the Morale

Film was used in camp Liberty theatres to combat sexual blemishes bound to appear in every camp. Morale officers used the Liberty screen to reveal the ill-effects of sexual dissipation. The men had to attend these exhibitions of scientific film. And you can bet your boots that many of these showings aided in strengthening this much-used element of the military, called MORALE.

The Liberty theatre screen was also utilized to reveal the manual of arms and many a doughboy learned the correct positions necessary to making a good soldier from the Liberty screen. Physical exercises were also exploited to them by the same means. Of course these showings were held in the morning or at such time as they would not interfere with the regular amusement performances.

The Liberty theatre also brought the movies to a class never before reached. For the first time these men learned the possibility of the movies as an educator.

With Conscientious Objectors

Many a conscientious objector changed his tune after he had viewed photoplays shown in a Liberty theatre which had been designed to expel the fallacious ideas harbored by this misled class. After one showing of a certain film at the Camp Pike, Atlanta, Liberty theatre, to several hundred conscientous objectors, twenty-five of them admitted their mistake and became patriots and good soldiers.

These are only a few of the ways in which films aided in welding a vast and potent army. I could quote a dozen examples of how film showings infused patriotism into men in which it had been ebbing. But backgrounding all these possibilities was the effect it had of keeping the men within camp and away from those things outside which are not good for the soldier away from home.

Cooperation Given

The real men in the film industry cooperated with the Liberty theatre—First—because they wanted to help, and Second—because they foresaw the value of showing pictures at a loss to men who in after years would be the dominant factor in the citizenry of the nation. Their generosity will be a boomerang of blessing not only to the soldier but to themselves.

The men in the camps now need films more than ever. They are restless, eager to get home, but demobilization takes time. That is why the film industry must for a time at least continue its splendid, all-American co-operation.

Your Idea and Ours

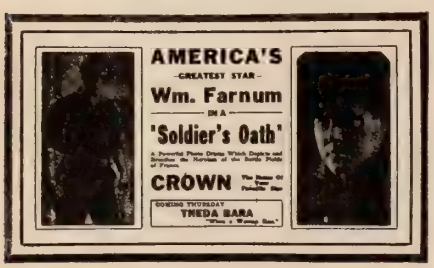
YOU who have been following these columns carefully during the past year or more will probably remember that quite a few displays of the Academy of Music, Selma, Ala., appeared here, and that it was generally good advertising, considering the facilities that were offered by the newspapers of that city. This manager has

now gone to Birmingham, where he is manager of the Strand.

This is a splendidly written display, the selling arguments are good, the balance is right—but the composition is not good. It is a nice looking advertisement, but there is nothing about it to catch the eye. As a matter of fact, the most prominent thing about the whole thing is the trade marks. Unfortunately they are so arranged as to make them stand out stronger than the names of the production. The producer never meant that the trade mark be the whole one thing. He recommends the use of them as a guarantee of the production and as a linking up with the national campaign. And we do not understand that so long as the theatre uses the trade marks of the manufacturer he does not use his own—a distinctive name plate for his theatre. The Strand uses seven and one-half inches across three columns.

Do the patrons of your theatre come out "for air," or with atmosphere?

CERTAINLY the only reason for using two cuts in an advertisement is that each one of them has a meaning—that each is used for its pulling power. Now there isn't the slightest excuse in the world for having employed two cuts in this five-inch, four-column display of the Crown theatre,



Houston, Tex., except that the designer wanted to get that "beautifully balanced" effect that we have condemned so often. The cuts are largely the same except that one is a full length figure and Farnum has his hat off in it.

The result of this display has been that the theatre has not taken advantage of the space that it bought. The selling argument of the picture is subordinated to a couple of pictures and a space consuming border. With the same amount of space used, except ten inches, double-column, one of the pictures could have been used in the upper left hand corner with the Ben Day border running into it, and then the theatre could have put over a smashing effect.

Get your steam up and be sure that the valve of advertising is open.

FROM an artistic standpoint this quarter page display of the Standard theatre, Cleveland, O., is one of the best that we have ever seen. Mrs. Grossman, who designs this advertising, is in a class by herself, and we seldom differ with her displays, but here we have to, because the appeal is made too distinctly to the followers of Miss Marsh.

Now the illustration, bringing in the star

STANDARD
PROSPECT & EAST 9
MAE MARSH
in
HIDDEN FIRES
Mae Marsh's circle of admirers will delight in her latest GOLDWYN offering in which for the first time in her career the brilliant artist portrays a dual role

in her two roles, gives the suggestion of the double role, but that is the whole thing that the ad mentions. It appeals directly to "Miss Marsh's circle of admirers." Now no matter how popular a star may be, we do not believe that the best results are obtained in appealing only to those who want to see her anyway. There ought to be something in the display that will make all of the people, whether they are particular admirers of the Goldwyn star or not, want to come. Yes, it's all right to get the Mae Marsh following, but at the same time make the appeal to the whole world.

Trouble with the kaiser was that he was living long after the age of despots; how far is your theatre existing behind the time?

LAST week we had something to say about the way that M. Kashin was exploiting Mr. and Mrs. Charles Chaplin at the Broadway theatre. That referred particularly to the lobby display, but he followed the same idea in all of his newspaper advertising.

In this one, which occupied twelve inches across three columns, it will be noted that he grouped pictures of the comedian and Mildred Harris in true matrimonial style. It will also be noted that he did not mention the name of either picture in the main portion of the advertising, but one had to look for the program to find this.

Many of the larger theatres are adopting the idea of publishing their full programs in the newspapers. We think that it is a mighty good idea. Of course the program that is handed a patron when he enters the theatre is not the thing that has brought him there, so why not let him know the whole thing in advance and make the entire program help get business for you?

A slip of the pen makes UNITED UNTIED.

ONE of the things that makes the editing of this department so pleasant is the way in which suggestions that are made here are accepted. It is all the more pleasing for before "Your Idea and Ours" came into existence publications seemed to think they had to praise everything the exhibitor did whether it was good or not. They did not seem to realize that the exhibitor needed real, helpful advice. So we have not hesitated to step on toes and we have always found that our criticisms are accepted in the vein they are offered—for the betterment of the exhibitor.

We recently published here an article on

What Live Wires are Doing

advertising the double bill and trying to advertise them equally. The Strand theatre, Providence, R. I., was one of those included, and so we are mighty glad to publish this display as an example of what we consider just about the perfect way to display a double feature bill. It occupies three columns, ten inches.

Some theatre managers "make a show" out of themselves.

ASIDE from entering into a discussion whether strictly war pictures are going to continue to go or not, let us make the observation that they will not go unless the exhibitors themselves are up on their toes and making the effort to put them over. Now no matter how good may be the original exploitation of these pictures already released, you must remember that this matter was prepared by the producers even before the release and that when the advertising was written the end of the war was most uncertain. No matter how good the matter may have originally been there is no reason why it should be run blind.

Now by the use of just one line the Star theatre, Portland, Ore., has unquestionably brought "Crashing Through to Berlin" up to the very minute. There is no faking about it, for the picture really does show "Why the Allies Won." Otherwise, with the exception of lettering in the name of the theatre, the four-column eight-inch display is the unchanged ad.

Advertising makes the box-office grow stronger.

THIS display of the Alhambra theatre, Indianapolis, is one of the best evidences of using portraits of the star that we have seen. In nine inches across three columns the designer has created a display that one cannot avoid. The name of the star and the larger picture of her simply jump right out at you. We like the way the smaller pictures are arranged. While the main attention is focused on the larger picture, these smaller ones seem to have the effect of getting added attention from each eye.

The selling argument is well placed under the title of the picture, all within the circle.

We are also mighty glad to see that the

Ethel Clayton
IN
"WOMAN'S WEAPONS"
The Downfall of a Vampire
SHE COULD fascinate another woman's husband in the evening, but once she was asked to stay all night and get breakfast in the morning. What a night!
And wife won out. Some love-stunt!
FIRST HALF THIS WEEK
MUTT AND JEFF CARTOON
ANIMATED NEWS WEEKLY
ALHAMBRA

Alhambra sells the attraction that it has now and does not even mention the attraction for the latter half of the week. That's the NOW way of doing business.

There's a whole lot in where you put the emphasis on "good-night."

UNQUESTIONABLY it does pay a distributor to design good advertising. And this proves it, and if you follow us you will see the reason why. Now, aside from any arguments for or against syndicate control, it is nevertheless true that where syndicate control does prevail advertising suffers as a consequence. And in this respect Philadelphia is one of the poorest advertising cities in the country, though the fault must also be shared by

VICTORIA
MARKET ST. ABOVE 9 th
Extraordinary Engagement
Limited to 2 Weeks
Commencing Monday
The Most Wildly Exciting Love Story of the Screen
First National Attraction
Initial Presentation
The ROMANCE of TARZAN
A tremendous pictorial sequel to the strange, weird adventures of the greatest fictional character of story and screen. When Tarzan plunges forth from his jungle lair to scour the world for his mate things begin to happen. His wild savage fires unleashed in the heart of peaceful, artificial surroundings, will give you thrills and sensations beyond the most sensational scenes in the first Tarzan photoplay.
An entire menagerie of wild animals.
A horde of jungle savages.
Thrills, sensations, bewildering original situations unequalled for novelty

the newspapers, most of whom utterly fail in cooperation.

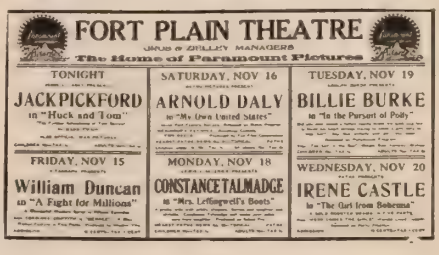
We are writing without pretending to know the facts, but it appears to us that when this advertisement came to the Victoria from the First National it was heralded as such a good one that it was decided to use this unusually large space—for Philadelphia. So 8½ inches across three columns was employed to good advantage. Other Stanley theatres were arranged in small space below this display, which dominated the entire amusement page.

If exhibitors are going to be expected to do bigger advertising, they must be encouraged by the producers and distributors through the preparation of intelligent copy.

Parsimony leaves the ease part out of money.

FORT PLAIN, N. Y., a town of less than 3,000, has only a weekly newspaper to use, and it does use this liberally, carrying six inches across five columns. Ordinarily we would say that the proper way to use the local weekly is to devote the same space to each attraction as the Fort Plain theatre has done here.

While the conditions may not be the same there as in other towns with which we are familiar, we would think that Saturday was the biggest day, when the people came in from the surrounding territory. Certainly this seems evidenced by the fact that the theatre has booked the biggest attraction, "My Own United States," for Saturday. In that case we would have played this picture up stronger than the others. If this is a day when you think that you can pull the people in, why not put the pull a little stronger?



Seeing Rialto and Rivoli with Rothapfel

AT the Rivoli this week Mr. Rothapfel is giving us another one of his perfect presentations. We do not often go as far as this in describing one of the bills at the Rialto or Rivoli in this way, but there has everything entered into this one, and we can recommend it to every exhibitor showing the first of the Caruso pictures as the proper way to put it on, provided he is able to get the artist material necessary, for the selections that are sung are not easy in any way and require real artists for their proper interpretation.

And we do want to insist that this presentation does represent the sentence that is used in describing the Rivoli, "the triumph of the motion picture." There has never been anything better done in legitimate theatre or in the opera, and is there any wonder that Caruso himself and his bride sat in a loge next to us applauding each of the numbers with all his might. And to one that watched him there came no suspicion that his applause was inspired by anything except the genuine merit of the entire bill.

Now let us look just a moment at the story of "My Cousin." In this the noted singer plays a double role, appearing as a poor artist and also as Caroli, the great tenor (himself). There is an integral part of the picture where the poor cousin goes to hear Caroli sing at the Metropolitan Opera House, and here the opera being rendered is "I Pagliacci," one of Caruso's favorite roles. *So what could be more fit than that the music throughout the presentation should be either from that opera or of a purely Italian quality?* See how it has been worked out.

"The Fantasie" from "I Pagliacci" is the overture, and with the mention of this we have to pause a moment to look at the new proscenium hangings at the Rialto, the very best of the work of John Wenger, the noted art director of the two theatres. The Garden of Jewels has disappeared and in its place has come something far more beautiful, a combination of lighting and color that defies both the camera and the written word. When the curtain rose for the first time and revealed the setting, the audience broke into tremendous applause.

These hangings cover the sides and the dome of the proscenium. The arrangement consists of a heavy background on which there are fantastic swirls of color, and over this there are a series of veiling, the first containing a blue, the second a neutral tint to cause "the vibration of color," and finally outer veiling of gold. These give a possibility to an endless variety of lighting and blending, and some of the possibilities are shown at the Rivoli this week. The main curtains give something of the nouveau art suggestion of a forest crowded with green trees. At the sides the setting is so arranged that by altering the lighting windows appear through which one may look out on green fields and stately trees.

For the overture the lighting of the dome is in blue, the proscenium arch in red and the orchestra bathed in blue, while the new settings carry out the gold and green idea of the morning sky in the dome with a pinkish effect on the central curtain.

Immediately after the overture comes the Animated, this week there being a slight change in the arrangements. It consists purely of the Official War Review, which has the general caption of "Far Flung Battle Line of the Allies." To the music of "Robespierre," which is counterpointed with the "Marseillaise," are shown pictures of the French Spahis chasing the Huns, then we are taken through some of the ruined cities, given glimpses of the death trap left by the Boche, and then views of the rescue of the French refugees.

With the title "Along the Eternal Alps" we have first bugles, then a counterpoint on the French horns, and finally "Capricio Italien," with some striking pictures shown. When there come pictures of Pershing's boys sweeping over the St. Mihiel salient the audiences go wild and almost drown out the music of "Triumph Overture." With pictures of the British gunboats on the Tigris bombarding the Turks near the Garden of Eden the music becomes "Queen of Sheba" and continues through views of the British entering the Holy City and pictures of General Allenby, their commander.

With the rendition of the "Bird Song" from "I Pagliacci" by Miss Annie Rossner the lights become blue and the inner curtains part, revealing a moon low in the sky with the blue behind her and the girl standing near a garden seat.

Robert C. Bruce has one of the cleverest of his scenic creations in "A Wee Bit Odd," released by Educational. It is something of a "chaptered" picture, with a thrill and a laugh alternated. The titles show Bruce at his best. First we have pictures of one of the world's greatest waterfalls—Shoshone—and in the heart of a desert. During these pictures "Caucasian Sketches" is used, and then with the second chapter we have pictures of "washing gold out of a cow farm," and here "Natoma" is the music. The third chapter brings us "diving bipeds," real humans, and then birds that perform the same trick, and here "My Dream" is the orchestration. There is an especially clever title here, for after the humans are shown in bathing suits the title tells us: "Now these divers don't wear any bathing suits at all," and when it is revealed to us that they are birds there is a good laugh. The fourth chapter shows us the salmon jumping the rapids, and here we have "Spinning Wheel" employed. And then there is another title summing up why we have seen things "a wee bit odd"—waterfalls in a desert, a gold mine on a cow farm, birds that dive and fish that fly. It gets a big hand.

Then, with the lights all blue except the new setting effects now giving the gold and silver effects, Vincenete Ballester in "I Pagliacci" costume sticks his head from between the curtain and begins to sing the prologue from the opera, coming on the full stage a moment later. With the last bars of this the picture is immediately started.

The theme for the picture is the aria from the opera, and the music is practically all Italian, embracing such selections as "From Italy," a number of selections from the opera "Day in Venice," "Italian Suite" and others. "My Cousin Caruso" is introduced once during the showing. In short, the musical setting is perfect, and so well is it arranged that one is scarcely conscious when the organ stops and the organ takes up the playing and then when the orchestra resumes again.

With the lights all red, the orchestra then plays a selection of Italian folk songs, and just at the end of this the lights are dimmed and the music is blended into the comedy "Whose Little Wife Are You?" a Mack Sennett creation, and one of the funniest things that we have seen in ages. The Keystone cat and dog have a considerable part of the fun-making. Here are the musical selections, which add a great deal to the enjoyment: "Pretty Baby," "More Candy," "Meow," "Porcupine Patrol," "Before the Mast," for the scenes where the kittens are floating around the flooded flat, "Our Jackies" and "Oui, Oui, Marie."

We would describe the show at the Rivoli

"ATMOSPHERE"

Certainly New Orleans Wouldn't Know Itself Here

WHILE criticism of pictures is not intended in these pages, certainly the exhibitor has the right to know whether the features carry out what they pretend to be. Mr. Rothapfel knows New Orleans well, but he would never recognize it from seeing "A Daughter of the Old South" at his Rialto theatre this week.

Everyone knows that New Orleans is as level as a floor, but every exterior shows nice slopes of ground.

Everyone knows that there is not a rock in miles of the city, but the water scenes show beautiful miniature palisades with boulders in plenty.

Everyone knows that a hole dug two feet in the side of New Orleans would show salt water, yet we are shown a rustic well not only once, but a score of times.

New Orleans Cathedral is one of the famous old churches of the country, yet we see it in this picture a terrible looking thing in fresh plaster effect.

Aside from a few other things it might be possible to convince someone that the picture was made in New Orleans. Theoretically, directors are expected to know something about the localities that they picture before they start the cameras to grinding.

And only a few weeks ago we had another New Orleans picture in which the word Creole, the purest mixture of French and Spanish stock, was used for an octoroon character.

this week as a laughing bill, set in an atmosphere of supreme artistry with the most beautiful of music accompanying it. And that is just about the ideal end to achieve.

Rialto has a brilliant overture this week in "First Rhapsodie Roumaine," which is founded on the Roumanian national airs and there has never been anything more wonderfully played by the splendid orchestra under Dr. Riesenfeld's direction. Then comes one of the Post-Pathe travel pictures, "Scenes in Dutch Java." These open with the usual map giving the location of the islands and then we have a number of interesting scenes, the music opening with "Among the Arabs" and then taking up a numbered selection until the title "The City is Built," and here the orchestra changes to "The Nile," following through with "African Dances" until the Javanese hand laundry is shown, and here we get "Intermezzo Pittoresque" played until we are shown that here are only male mourners at the funerals and here "Orientale" is used to the end.

With the center dome in red and blue flooding the orchestra Sascha Fidelman, concert master of the Rialto then plays "Andante" from "Symphony Espagnole," as a violin solo.

There is a sure enough punch Animated at the Rialto this week, opening with a small boy in khaki saluting. Then come Gaumont pictures of dedicating a Y. M. C. A. hut at Galveston, followed by Hearst-Pathe scenes of the shipbuilding at Hog Island. For both of these "King Cotton" is used, the trio being played three times. Then comes Hearst-Pathe pictures under the title of "We must feed the world," showing pictures of the Kansas City stockyards.

Now we have talked about psychology a whole lot in these articles, and we want to take advantage of a little incident right here to prove that we are right. You who read these articles carefully will remember that in the issue of November 9 we commented on similar pictures and recorded the murmurs of women in the audience of "Oh, isn't it a shame," referring to the sight of cattle, in their pens, waiting to be killed. No one wanted the idea of slaughter brought out and we declared at that time that even the idea of killing cattle, to feed human beings, while the battlefields of Europe are red with human blood is repulsive to a lot of people. But these similar pictures, especially of the hogs got laughs this week. Why? Of course, the answer is that the war is over. If you don't believe in psychology in picture presentation you should have seen the effect of these similar pictures on two different weeks' audiences at the Rialto.

"Western Allegro" is used with these pictures and then we have Hearst-Pathe pictures of flowers for the war heroes and there could be nothing more appropriate here than "Language of the Flowers" which is used. From the same source come pictures of the Greek heroes who have been fighting with the allies in Macedonia and the music turns to the stirring "Men of Sparta." The close-ups of the decorated and bullet riddled battle flags get a big hand.

There might otherwise have been a sad touch with President Wilson at the funeral of the Haytian minister, but the audience was too full of enthusiasm over victory for that, even though "March Funbire" was played, for they burst into applause at every sight of the American commander-in-chief. Gaumont gives us pictures of trying out American-built Handley-Page airships, and for this we have "Honor to Our Nation." Then we are taken across to the war countries and we see new dirigibles being tried out in Paris with the same selection continued. Then come the Hearst-Pathe pictures, "With Our Boys Over There," under the caption "On the Peace Paths," with the armies of all nations driving the beaten Huns before them. "Hail America" is used here, and we have not only views of the soldiers of various countries, but French villagers released after four years of suffering, a huge batch of German prisoners and finally pictures of Generals Leggett and Edwards. But the final big punch comes at the end with Hearst-Pathe views of Colonel Whittesley, commander of the "Lost Battalion," at Pittsfield, Mass., and to the tune of "Red, White and Blue" the audience goes wild in its enthusiasm.

"Through the Hindenberg Line," victory stage setting at Shea's Hippodrome, Buffalo

Our old favorite, the Rialto quartet, is back this week and there is a double selection rendered, "Ring Out, Sweet Bells of Peace," and "Juanita," and it is hard to tell which gets the bigger hand.

Then comes the feature, Pauline Frederick in "A Daughter of the South." Music of the Latin countries is largely used here, opening with "Goyesca," then going into "Habanera," "The Valley of Poppies," "Jewel of Madonna" and "Lolita." Some of the other selections used are "Kentucky Dreams," "Vineyard Idyl," DeGussy's "At Evening," "Open Thy Blue Eyes" and Spanish Serenade, "Lolita" is the theme.

"Old Timers' Waltz" is the title of the second orchestral selection and this includes such favorites as "The Bowery," "Sidewalks of New York," "Sweet Rosie O'Grady," "Daisy Bell," "She May Have Seen Better Days," "The Band Played On," and lastly but not least, as the preacher used to say, "After the Ball." You

We have urged on you from time to time the revival of these old favorites. It pays. The audiences like them and don't you think that the people as a whole do not remember them. Why, sitting near us at the Rialto Sunday were a couple of people who remembered every word of the various numbers. Their applause at the end of the selection might be called frantic. Give the people some of the old things once in a while, the old time popular favorites, the Stephen Foster songs and the like and *they will forget many mediocre things in your bill, if you are unfortunate enough to have them there.*

"Mongrels," a Fox Sunshine comedy, winds up the bill with a scream. There hasn't ever been a funnier thing made and you will make no mistake with this, especially if you have a dreary feature and want to "send your audience home with a smile." It opens with a skit on the war, a French poodle with a bone, while the orchestra plays "Oh, Frenchy," and then the German dachshund coming to take it away and the poodle going to look for John Bulldog and then the American terrier coming into action with "You're a Grand Old Flag." Then the real story of the comedy starts and it is truly a laugh ever moment. One man told us that he had sat through the whole show a second time just to see this comedy again. And it's worth doing. The other music included "My Belgian Rose," "Frivolity," "Hezekiah," "Ghost Dance," "Wyoming" and "Yankee Doodle Boy" in the order mentioned.

And though the Rialto feature is dreary as compared with the amusing heart interest story at the Rivoli they leave the Rialto, too, smiling.

How one of the music stores in Patterson, N. Y., boosted "Mickey" before showing

New Mark Set for St. Louis Theatres By Presentations at Fox Liberty Now

ST. LOUIS is getting a new insight into photoplay presentation at the Liberty theatre, which was recently acquired by William Fox and entirely redecorated and refurnished. The presentations are now on a scale with the leading houses of the country and the theatre is also setting a new mark in advertising so far as the Missouri city is concerned.

For instance, during the past week the symphony orchestra rendered as the overture "The Girl of the Golden West," under the direction of Gene Rodemich. For this a simple but artistic stage setting was used, representing the exterior of a cabin of the type that prevailed in the old days of the West. Around the sides of the walls hung skins, rifles, saddles and various old trappings, while in the center was a battered old lamp dating back to 1848. Through the window on one side could be seen a huge tree. The lights were at first dimmed and toward the end came up signifying the dawn.

Next followed the Liberty theatre animated weekly with a novelty in the way of a trailer, and follows scenes of the British army's return to the residence of King George, led by the pipers playing the music as they did in action. Here the orchestra worked up a bag pipe effect, using "Tipperary," then the scene of the wild celebration in Washington, showing the President reviewing the parades, for which was used "Conquering Heroes," a brilliant march. Then the showing of the New York drive for the War Camp Fund, which was suitably played with "Keep the Home Fires Burning." Here the "Topical Digest" was used. Then followed scenes from on "The Battle Front," with which the music played a very stirring agitato showing scenes of the Yankee shells bursting into Genrman trenches just before peace was declared. The effect used with electric drums were sensational and thrilling. Then followed scenes of doughboys mixing dough for the Salvation Army lassies for their doughnuts—which was very funny—and then followed the finest arrangement of a Mutt and Jeff comedy, "Dough Boys."

Next was presented Miss Eva Nicolson Tremayne, a soprano of note and ability, who rendered a beautiful Western love waltz. The lights were left partly blue and then quickly appeared the William Fox presentation of "Mr. Logan, U. S. A.," featuring Tom Mix.

After the last scene of the feature picture faded from view, a concert violinist of note, Albin Steindel, entered from the first entrance and with the lights all dark, and a blue spot light from the front, and red spot from the side of stage, rendered "I Hear You Calling Me." As he reached the climax of the solo a brilliant ray of light as though thrown from heaven burst forth over him.

The performance was closed with "Mongrels," a William Fox Sunshine comedy. The opening scene shows a French poodle dog licking a bone, for which was played "Frenchy, Oh, Oh, Frenchy," and a German dachshund started picking on the French poodle, and the French poodle is seen running for help; he runs up to the English bull dog—for which "Rule Britannia" was used for music, and finally the two dogs are attacked by the German dog, and the French poodle runs to the Yankee dog, the fox terrier, wherein the orchestra played "He's a Yankee Doodle Dandy." A royal battle ensues here between all dogs, and the German dog is seen limping away on three legs to the music of "He Will Be Gone for a Long, Long Time."

It will be noted that the Liberty is following very closely the arrangement of the program used by Mr. Rothapfel at the Rialto and Rivoli theatres and the Liberty is seeking to reach just as high a mark. And the management has convinced St. Louis people that it has done so.

Wonderful Music Aids for Putting Over "Mickey" Pack N. J. Theatre

REGENT THEATRE, Paterson, N. J., broke all box office records in the history of the house with a week's run of Mabel Normand in "Mickey," the feature being sold on a State's rights basis by the Western Import Co. It was largely the result of the exploitation and remarkable line of music aids prepared by H. J. Shepherd of W. H. Productions.

Every means has been used in putting the song "Mickey" before the public, and it is probably one of the best known of recent musical productions by this time. The Columbia Graphophone Company produced both single and double records, the single being devoted to a dance record by the Earle Fuller Jazz band, while the double record bears on one side the song by the Sterling Trio and on the other a medley taken from the score for the picture.

The Okeh and the Vocalion companies have also records of the song while the Aeolian company has made a piano record for all standard pianos. The various companies are advertising these as they do their feature productions, and are preparing special advertising for use in connection with the showing of the picture. All the branch agencies have promised cooperation with the theatre, and this was exemplified during the Paterson run.

In addition to this Daniels and Wilson Co., publishers of the song "Mickey," have arranged with all the five-and-ten-cent store syndicates to give "Mickey" a full window display when the picture is about to be shown in their city. In addition to the sale of the pictures the exhibitors are supplied at a very low price with copies which they may give away before the opening of the engagement, and which they may sell in the lobby during the run of the picture, thus recovering the expense of the free songs.

Exhibitors are advised to begin playing the music before the opening of the engagement and there is also a song slide provided through the use of which the audience can be invited to sing it, either by itself or under the leadership of some prominent musician. As the campaign has been arranged by Mr. Shepherd the exhibitor can have every one in his community playing, whistling, singing, or hearing the song on the phonograph or dancing to it if he takes advantage of all of these opportunities.

Mr. Shepherd has also prepared a 24-page plan book which is one of the handsomest things that has been issued, and which gives the exhibitor a complete selling campaign and reproduces all of the aids that are provided.

All of the large amount of elaborate paper is shown and in addition there are eight double-column and twelve single-column ads, all cleverly written and attractively illustrated with different pictures of Miss Normand as she appears in this production.

Finding Soul of the Picture

At Zero Hour with McCormick

By S. Barret McCormick
Managing Director, Circle Theatre, Indianapolis

This is the third of Mr. McCormick's articles under the general heading of "At the Zero Hour," the time that elapses after all is ready for the attack and the soldier is waiting to go "over the top." The same thing applies to the exhibitor, when he has everything prepared for his opening smash, and he is sitting back thinking it over.

"EVEN though the war is over that is no reason why conservation methods should be discontinued, especially if such schemes are intended for labor saving and one was born naturally lazy, having been marked in the pre-natal state by a huge hookworm," said the advertising man of the *Mastodon* as he dug through his waste basket and finally succeeded in resurrecting an "Exhibitor's Press Book of Advertising Aids, Publicity Matter, Suggestions for Lobby Display, Advice to the Operator, Conductor and Manager, together with suggestions for numerous Circular Letters," intended for the exploitation of a coming attraction.

"Now here is a producer," he continued, "who says 'there really is no need for an exhibitor to write his own advertisements at all.'"

The advertising man thumbed the pages of the press book. "I have always felt that the producer should maintain a paternal interest in the exhibitor's business, but do it in a constructive and intelligent manner. In fact, the responsibility of the producer should never cease until the film has been put in the can and shipped back to the exchange, but the co-operation and much vaunted service that is now being put out is only a case of the *blind leading the blind and the leader suffering from shell shock in addition.*"

Mrs. Wife!
—Make "Hubby"
Bring You Along!
"Sick Friends" and "Lodge Meetings" don't count this week—You've just got to see this play!
Mildred Harris
[Mrs. Charles Chaplin]
in Lois Weber's
"Piece de Resistance"
"For Husbands Only"
Lois Weber author and Director of this play, is one of the screen's most brilliant women. Her plays are a world unto themselves. Each one is a complete story in itself. A woman's life and woman's problem and Miss Weber tells the tale where they will count most.
Circle Cinema News and Allied War Review
THE JUNGLE MELTING POT
GERALD GARDNER
SIGNOR ERNESTO NATIELLO
Conducting The Circle Orchestra
"Raymond" Overture and Latest Gems from Victor Herbert's "Dear Old Pal of Mine"
All Next Week, Starting Tomorrow
Today (Saturday) Only
"Laughing Bill Hyde"
and Charlie Chaplin
in "Shoulder Arms"
Circle
SHRINE OF THE SILENT ART

Here the punch comes in the chatty talk and the clever use of the figure of Mildred Harris in the lower right hand corner

Here the "soul" of "Laughing Bill Hyde" is brought up with the use of the picture of him and a human quotation about himself

What It Is Worth

It is a strange thing why, with all the practical newspaper men who are supposed to be in the business, that they don't look at their mimeograph sheets from a copy-desk standpoint. Most of the press matter that is littering up newspaper offices, and *worth fifty cents a hundred when properly baled,* is enough to give even the most philanthropic editor hardening of the arteries.

Most publicity stories are killed in the first paragraph, and if they escape editorial assassination there, the roster of the executive staff of the producing and distributing company that inevitably follows usually dispatches them to a necropolis of forlorn hopes.

Often very bright ideas, on which it is possible to hinge a sales theme behind a real news value, are buried in these stories, but the average editor is *unwilling to unwind the swathings of asininity to find it.*

Viewpoint of the Editor

The editor realizes just as well as the press agent that publicity stories are run for but one purpose, to help sell a star or a production, *but he has to be subtle with his readers and he expects you to be subtle with him.* Down in his heart he hates to believe that a good press agent story is really an advertisement masquerading as news, which accounts for the old days when publicity was camouflaged friendship, hemstitched with cocktails and embroidered with introductions to chorus girls.

To-day, publicity is simply a business proposition to both editor and advertiser. With mutual assistance it will cease to feed on insincere friendship and reside on the shifting sands of deceit.

Now, take the display advertising specimens that are furnished and which exhibitors are urged to use exclusively. How often do they contain a single seelling argument? anything to make people leave the fireside, dress and take a car-ride to the theatre?

It is possible that 90 per cent of exhibitors lack creative imagination, likewise 90 per cent of merchants in all classes lack the ability to write convincing selling talk. *Every picture will draw more money if we find the appealing point,* or let us say the *"psychological touch,"* but why can't producers find this vital selling argument? Is the "soul" of their product so elusive that it escapes the grasp of those who should be

The Whole Wide World Was His Grapefruit!
"DOUG" FAIRBANKS
In His Own Stage Success
"He Comes Up Smiling"
He was only a bird in a gilded cage, a bank cashier and nurse maid to the pet canary of the President. All day long he sat on his perch behind the bars, sympathized with "Agamemnon," the bird and counted so much cash that he began to think McAfee had a soft snap. Then birdie flew the coop and the valet pursued over house tops telephone wires and the tall timber. Then all of a sudden he found what he had always wanted, freedom—a couple hard-boiled eggs, commonly called bobos, offered comradeship and a new life began for him.
Put the Non-Skids on Your Laughing Machine When You Come Down
Jimmy Flagg Says:
"ROMANCE AND BRASS TACKS"
CIRCLE CINEMA NEWS
And Allied War Review
THE MISSES SWARTHOUT
SIGNOR ERNESTO NATIELLO
Conductor the Circle Orchestra
ALL NEXT WEEK—STARTING TOMORROW
The Circle
SHRINE OF THE SILENT ART
TODAY (SATURDAY) LAST TIME
Charles Chaplin
in "SHOULDER ARMS"
Madge Kennedy and Tom Moore in "The Kingdom of Youth"

Here we are lead to the great outside, just as truly as if McCormick had taken us by the hand

At the left Mr. McCormick is shown "finding the soul" of the picture he is going to show. Before the advertising campaign is started the picture is projected on a small screen in his office and he dictates notes to his secretary as he goes along. These are really a scenario of the "high spots" of the advertising. He gets the strong scenes, unusual things of interest; in short, the selling power of the picture right here. At the right is the "morgue" of the Circle with Miss Anna Frand, Miss McCormick's secretary. It contains photos and stories about all the players, no matter if they are not yet prominent. Two copies of the MOTION PICTURE NEWS are clipped for this file each week

its high priests? or is it because the advertising machine is hooked to the same motor that turns the sausage mill of the cinema?

Left with Dry Bones

The clothing manufacturer tells his dealer the selling points and his paternal interest stirs the interest, stimulates the imagination of the retailer which eventually reaches the consumer, but in picture advertising the retailer is left to gnaw at the dry bones of human appeal.

As a result, 90 per cent of the exhibitors must use this stuff while the other ten per cent grope in the dark struggling for that "Psychological Touch."

The great trouble with amusement advertising is that *we are still trying to put a diager on a young fellow that is yelling for long pants.*

Needless to say that Press Book is now buried under numerous others where it was originally exhumed, and the advertising man has come to the conclusion that *were he to follow its advise he could soon hang the crepe on the door and let the sheriff do his duty.*

Finding the "Soul" of the Picture

Personality is the first thing we seek in a man or a woman. It is the indefinable thing that makes us like or dislike them. It is the being within the being.

Merchandise as well as men possess the quality of personality. Often, as in men it is a hidden quantity that must be searched out. In pictures, as in all sensitive things that depend upon tne finer emotions for appreciation personality is very frequently an elusive spirit. But it is the gold within the quartz that lures, the fire within the ruby that enchants, the drama within its painted shell that thrills us.

We must find the soul of the picture. In every picture there is some one quality that gives it life, makes it universally popular or gives to it a mediocre appeal depending upon the mood of the times.

The theatregoer may be able to distinguish the reason for his like or dislike for a play. Because he does not go to the theatre in the role of critic he is moved by impulse and not analysis; but it is the business of advertising to anticipate his mood and entice him with the written or pictorial promise of that thing which the picture contains and which he craves.

Appeal of the Star

Star advertising is strong or weak in proportion to the player's appeal to the public. The name of the featured actor is the public's sample of what it is to see and enjoy. But it is ready made salesmanship only so far as the number of theatre patrons are acquainted with the reason for the appeal.

Star advertising is the simplest of all amusement publicity only because it travels a beaten track, but its appeal is limited because it alone cannot create new business by the mere emblazoning on a name which to the unacquainted is only so much cold type. Therefore the necessity of merchandising pictures has arisen and the theatre manager has found the importance of searching out and discovering the thing or things that make his entertainment sell.

The Yukon is a land of enchantment, but not its peaks and canyons that make it so, but the men and women, their primitive emotions, the legendary romance that surrounds mortal life that gives to north of 63 its golden aurora.

War is dramatic, but the cannon itself is lifeless, spiritless, without the heroism, the sacrifice that attends its grim curtain calls.

Contemporaneous life is interesting only so far as it strikes a responsive chord within ourselves and plays upon the reed or tympany of our senses.

Analysis, sympathy, dramatic instinct, intuition, that ability to feel emotions, are requisite to successful selling in all its branches whether by printed or spoken word. All are attainable, one has only to feel life to live it, to place himself in the mental position of his auditors to be able to speak to them in the tongue that their hearts understand.

Rothapfel to Make Long Trip Across the Country

Samuel L. Rothapfel, managing director of the Rialto and Rivoli theatres, is to take a much needed vacation, beginning next Monday, when he starts across the country for a visit to the Pacific Coast. He will be accompanied in at least part of his tour by Samuel Goldfish, head of the Goldwyn organization. Although Mr. Rothapfel may make a few speeches to exhibitors at various stops, the visit is to be one purely for pleasure, since he has not had a rest since the opening of the Rivoli, and the strain of the direction of the two houses has been great.

Lobby and stage view of the Rialto theatre, Medford, Oregon

Theatre in City of 12,000 Proves How Well It Pays to Make Your House a Real Institution

OUT in Medford, Ore., there is a theatre that is just as much the institution of that community as the Rivoli in New York, the California in San Francisco or the Circle in Indianapolis. Medford has a census population of only 12,490, but if you would ask the first man that you met on the street to tell you what was the biggest thing in Medford, the answer would be "the Rialto theatre."

Several weeks ago you read an announcement that H. L. Percy has been appointed a member of the Advisory Board. He has been in active management of the theatre during the absence of his partner, A. J. Moran, who has been serving Uncle Sam but who has just been released from the army since the Hun threw up their hands. He will look around New York and other Eastern theatres before returning to his home in Medford.

The Rialto seats 700 people, and it sets a new high mark for a theatre in the city of its size by charging ten, twenty and thirty cents admission afternoon and evening. There is a novel plan used with the changes in program, of which there are four a week. The special emphasis is put on the attraction that is run for three days, Saturday, Sunday and Monday, and generally there is a special lobby display.

"We believe in making people talk about our theatre, and we put a lot of faith in the advertising that we get now and then," explained Mr. Moran. "You must remember that we have only a small city and things we do can get the whole town to talking. Recently we showed a Sessue Hayakawa picture and for this occasion we dressed our girl ushers in Geisha costumes and used various Japanese decorations in the lobby and through the entire block. We did not get back as much money as we spent, but we felt that it was well worth while because of the amount of advertising that we got from it. We find that it pays to keep our house before the public."

Which is very true. And that is the reason why a theatre like the Rialto can prove a success in a town of 13,000. This house has a complete lighting system by which the various color effects can be employed and it has also frequently used the scheme of perfuming the house. Careful attention is given to all of the details of the management, especially the projection. Both of the owners are experienced operators and in normal times they alternate in the supervision of the projection room.

Two views of the theatre printed above give an idea of the simple beauty. A large Photoplayer with the pipes on either side of the stage furnish the music. Flowers and palms are banked on either side of the screen. The house is built on an "L" and so one enters the attractive lobby and passes through the foyer to the left into the orchestra seats. On either side of the fireplace there are columns capped by huge bowls and these are generally used for the lighting effects, although they have been employed as incense burners during special showings. With the exception of loges in the balcony on either side of the operating room all of the seats are on the lower floor.

These are just a few fragmentary facts about the Rialto, Medford, Ore. But they show that it does pay to run a model house in a small city.

Messrs. Moran and Percy have promised us that readers of the MOTION PICTURE NEWS are going to hear a lot about the way things are done at the Rialto. These young men do not set themselves up as teachers, but they have the earnestness of purpose, the clearness of conception and the willingness to work that is so essential to the proper conduct of any motion picture theatre. We hope that what they will tell the readers of this department will be an inspiration to other small city exhibitors.

H. L. Percy

General view of Rialto, looking from the stage

Live News from the Producers

Fox to Take Back All Fighters

All Fox Employees Who Went to War Will Find Their Places Waiting When Mustered Out

WITH the return of American soldiers and sailors a matter of the near future, the Fox Film Corporation announced this week that all of the 400 of its employees who had entered the service of their country will find their jobs open for them when they return to civil life.

Some of the William Fox employees now with the colors are the following: Gerald B. Spiero, Exhibitors' Service Bureau, is with Company M, 52d Pioneer Infantry; Aaron B. Bernd, Exhibitors' Service Bureau, is with the Quartermasters' Corps in France; Leon J. Bamberger, head of the contract department, is at Camp Greene, N. C.; George Dembow, formerly manager of the Philadelphia branch office, is a lieutenant.

Sam Dembow, Jr., manager of the Atlanta branch office, expects soon to be mustered out of service; Lieut. Bert G. Phillips, formerly a photographer attached to the Exhibitors' Service Bureau, is stationed at Columbia University; J. J. Mooney, Cleveland branch office; Theodore Jaediker, formerly of the art department, is with the Camouflage Division.

David McMinn, of the Cincinnati office, is a sergeant in Company F, 38th Infantry; Theron Bradshaw, of the West Coast studios, is a sergeant in the Quartermaster Corps; Edmund Buras, New Orleans office, is with Battery E, 141st Field Artillery; Max Felder, cashier's department, is in the Photographic Division of the Signal Corps; Arthur C. Sanders, of the distributing department, is with Company K, 307th Infantry; Ralph Warren, art department, is a musician on U. S. S. Missouri.

Russell Wooden, photographic department, is in the 363rd Infantry; Frank M. Hughes, Atlantic office, is in the 327th Battalion, Tank Corps; Harry Keller, Minneapolis office, is in the navy; Thomas R. McGrath, auditing department, is in Company C, 107th Infantry; Gus Heintzman, West Coast studios, in Motor Division, Quartermaster Corps; Chauncey Madsen, Salt Lake City office, is in Troop H, First Cavalry; Abraham H. Levy, contract department, is with Medical Corps; Henry B. Wentworth, shipping department, is in the 16th Cavalry.

Colin Chase, actor, is in the Infantry; Robert Houghton, still department, is in Battery A, 306th Field Artillery; Frank Brown, Denver office, is in Battery B 148th Field Artillery; Jules Sapiro, scenario department, is in the Aero Squadron; John Thompson, photographic department, is in Photographic Division, Signal Corps; Phil Weinstein, San Francisco office, is in the Infantry; Ray R. Riddle, Los Angeles office, is a sergeant in the Coast Artillery; Irving Shipman, poster department, is in the 305th Infantry.

James Sowders, Indianapolis, is in Company F, 51st Infantry; Max L. Pincus, secretary to William Fox, is in Naval Reserve; Clyde B. Hillman, Pittsburgh office, is a sergeant in Company B, 20th Engineers; Bernard Malloy, Cincinnati office, is in the army; Charles Manfre, manager of Omaha office, is in France; Robert Twiford, property department, is a sharpshooter in the army.

Joseph J. Felder, New York exchange, is in Naval Reserve; W. J. Madison, Philadelphia office, is in the Cavalry; Leon Shore, Philadelphia office, is in France; John Reese, photographic department, is in Naval Reserve; Thomas F. Jeenings, Boston office, is in the navy; A. P. McIntyre, head of the requisition department, is overseas with Red Cross.

Big Texas Sale Reported on "Kaiser's Finish"

With contracts aggregating $6,000 closed by telegraph and telephone the Dallas exchange operated by E. H. Hulsey claims to have established a new record with its bookings for "The Kaiser's Finish."

Among the exhibitors in the Lone Star state who will play "The Kaiser's Finish" for first or second run in their respective localities are: The Hippodrome, Dallas; the Zoe theatre, Houston; the Hippodrome, Waco; the Queen, Galveston; the Empire, San Antonio; the Majestic, Kerenes; the Majestic, Wichita Falls; the Crystal, Greenville; the Lyric, Longwood; the Liberty, Beaumont, the Pearce, Port Arthur; the Liberty, Orange; the Huaber, Pine Bluff, Arkansas, and the Jewel, Helena, Arkansas.

First Red Cross Martyr in Red Cross Film

In "First Aid on the Piave" the American Red Cross foreign relief film distributed by General, is pictured the first of the American Red Cross leaders in war work to have paid the supreme sacrifice—Lieut. Edward M. McKey. He was killed on the Piave while in command of Red Cross Rolling Canteen No. 1.

He was serving Italian soldiers as they came out of the trenches at San Bernardi, when a shell of large calibre exploded near him and ended his labors of mercy. Lieut. McKey was a young American studying in Paris.

New Booking Company Gets Under Way

Confining all of its activities to the acti booking of productions and operating as separate and distinct unit from all pr ducing companies and exchange organiz tions, a new company has been form under the name of Independent Sal Corporation.

As the name indicates, the problem sales will occupy the whole attention the new concern. From its headquarte in New York City it will direct the acti ties of film salesmen in every territory the United States and Canada, and a producing company or group of produce may arrange with the Independent Sal Corporation to book their pictures with t knowledge that the Sales Company's r sponsibility for the number of bookin obtained is limited only by the worth the product.

It is the idea of the incorporators th by specializing on sales they can overcon many of the handicaps now met by sale men affiliated with regulation exchanges

The name of Harry F. Mollenhauer a pears as one of the directors; G. Trov bridge Hollister of Hollister and Barne bankers and brokers, is another; whi Frank G. Hall and William M. Seabur both prominent for many years in motic picture activities, are officers of t company.

Arrangements have already been con pleted by Independent Sales Corporatic whereby it will maintain headquarters f its salesmen in every section of the cou try with its main offices at 130 West 46 street, New York City. It has taken a vantage of the establishment of the ne system of exchanges called Film Clearir Houses, concerned only in the physical di tribution of productions, to begin oper tions immediately and agreements hav been made with Film Clearing House, Inc whereby Independent Sales Corporatic representatives will be located in each un of that organization.

Sholem Aleichem Stories t Be Filmed

The writings of the late Sholem Aleicher often called the Jewish Mark Twain, wi be adapted to the screen by the Zion Film Inc., 1400 Broadway. Work on the fir picture of the series has already begu After a showing at a Broadway motio picture house the picture will be release throughout the country.

The company also has in preparation five-reel feature by David Pinsky, the Jew ish dramatist. The play is called "Th Rebirth of a People," and will depict th realization of a 2,000 year dream by th Jews.

ack Levy Joins United; Formerly with Fox

Through appointment made by J. A. erst, Jack Levy, former Fox manager, ill be identified with the United Picture heatres Corporation. During the past velve years he has made friends in Washgton, Philadelphia and New York territries, both while representing the Greater ew York Film Corporation and the Fox ilm Corporation.

"Co-operation between exhibitor and exange, and exchange and producer has en in rather a chaotic condition," says r. Levy. "With the plan that the United olds it is reasonable to believe that the chibitor, exchange and producer all being part and at the same time a benefit to ch other, can solve the problem, which now foremost in the minds of all conected with the industry."

With headquarters at Philadelphia and e supervision of the Pittsburgh and ashington branches, he says he will be in position to meet his various friends and deal with them in the same friendly irit as heretofore.

ig Business Reported on "Deadly Sin" Series

According to numerous letters said to ave been received at both the offices of e General Film Company and McClure ictures, Inc., many exhibitors of this untry are presenting the condensed verons of "The Deadly Sins" as the main ature event of their programs.

The films have been entirely retitled and t to their present length, with the idea preserving the most exciting incidents the former seven reels of each producon, together with emphasizing the personity of Shirley Mason, star of "The eadly Sins."

Arrangements have been completed hereby the exchanges of the General Film ompany will release the latest version of e McClure Series of melodramas. In adtion to Shirley Mason, at present appearg in special productions on the Artcraftaramount program, each of the two-part ries of "Deadly Sins" contains such tists in leading roles as Holbrook Blinn, nn Murdock, Nance O'Neil, H. B. Warer, Charlotte Walker and George Le uere.

laire Whitney Chosen for Metro Picture

Claire Whitney, who will play the role Molly Preston in Metro's forthcoming cturization of the patriotic drama, "The an Who Stayed at Home," was chosen Director Herbert Blache for the part ter he had considered carefully the qualis of every leading actress available.

"For a time," says the director, "I feared should not be able to secure the ideal olly Preston, as the combination of abil- and beauty required by the part is an usually severe test. Finally, however, axwell Karger, director general, told me would be possible to obtain the services Miss Whitney—so I knew our troubles that score were ended."

Famous Players-Lasky Buys "Little Women"

THE Famous Players-Lasky Corporation has purchased the William A. Brady production, "Little Women," which played the Strand theatre, New York City, during the week of November 10, and it will be released through the Famous Players-Lasky exchange as a Paramount-Artcraft Special, probably in January.

This announcement was made by Walter E. Greene, managing director of the Famous Players-Lasky Corporation, shortly after the negotiations were closed by Mr. Greene and Mr. Brady.

"The acquiring of 'Little Women' for distribution as a Paramount Artcraft Special is in line with our predetermined policy of offering to our exhibitors through this series the very finest productions that money and the advanced art of motion pictures afford," said Mr. Greene. "'The Hun Within' and 'Private Peat' have set the pace and to follow them we have already produced the melodrama 'The Silver King,' with William Faversham as the star, and Thomas H. Ince has made for us 'The False Faces,' starring Henry B. Walthall.

"'Sporting Life,' Maurice Tourneur's picturization of the Drury Lane spectacle of that name, was purchased by us immediately after it scored its success at the Rivoli theatre and was released December 1, while John Emerson has just started the filming of the John Emerson-Anita Loos Production, 'When the Boys Come Home,' for the same series.

"When we announced recently that we were going to increase the number of Paramount-Artcraft Specials from nine to twelve, we had in mind the possibility of acquiring Mr. Brady's 'Little Women,' for not only did we know Mr. Brady's reputation for doing big things in a big way, but we discerned the great possibilities which lay in a picturization of Louisa M. Alcott's delightful story if placed in capable hands."

R. A. Walsh Completes "Every Mother's Son"

WILLIAM FOX announces that the special production upon which R. A. Walsh has been working for the last five months is "Every Mother's Son." It is said to be a big powerful story of human hearts and reconstruction and will be released December 8th.

It is understood that it was William Fox's intention to show "Every Mother's Son" as a special road attraction. The influenza epidemic, however, interfered with this plan, so that now Mr. Fox has decided to release the production as one of his series of big, timely pictures, putting the subject on an independent booking basis and making it available to all exhibitors immediately.

The title of "18 to 45," by which the picture heretofore has been known, was only temporary, and was adopted and advertised merely as a protection to the producer, it is stated. This was done because the opening scenes of the picture deal with the great draft, its justice and its effect on every American home.

"Every Mother's Son," however, is not a war play, it is announced, but deals chiefly with the tremendous sacrifice of American mothers and with the great economic and social problems which will arise during the period of reconstruction.

Headed by Charlotte Walker, the star of "The Trail of the Lonesome Pine," the cast of "Every Mother's Son" is described as being one of unusual strength, and also includes Gareth Hughes.

Exceptional publicity and advertising campaigns have been prepared by the Fox Film Corporation, it is announced, with the result that "Every Mother's Son" is expected to get much publicity.

"A Lady's Name" is New Talmadge Film

ANOTHER announcement emanated from the publicity department of Select Pictures Corporation this week when it was stated that Constance Talmadge's next Select Picture, in which she is presented by Lewis J. Selznick, will be "A Lady's Name."

This is declared to be an effervescent concoction of wit, humor and gaiety taken from the stage play of the same name by Cyril Harcourt, who has given the public such creations as "A Pair of Silk Stockings," another stage play in which Constance Talmadge starred in the screen version; "A Pair of Petticoats," and "A Place in the Sun," and many others.

In "A Lady's Name," Miss Talmadge will play a young woman novelist who is looking for local color. She isn't the short-haired, be-spectacled type of writer, but a buoyant, whimsical young lady whose search for literary material leads her to advertise for a husband.

Applicants come thick and fast, and according to reports the comedy angle develops at a rapid rate, but at last one of the suitors is accepted for further examination. Finally, after she has gleaned all of the information necessary for her book, she discovers that she is really in love with the supposed candidate for her hand and the man who has been her fiancé ungraciously withdraws.

Miss Talmadge again has the direction of Walter Edwards for this attraction, while Harrison Ford, who has appeared in several of her recent pictures, is her leading man.

Writing to Katterjohn

The announcement of the formation of Katterjohn Films to produce a number of special productions during the coming year has met with telegrams and letters from men in all branches of the industry, offering congratulations on the decision of Monte M. Katterjohn, according to report.

Clara Joel To Star In Pictures

Broadway Stage Star Secured for Ralph Ince's First Production for Arthur Sawyer and Herbert Lubin

WHAT may be considered one of the biggest coups for some time, comes this week in the statement from S-L Productions, announcing the special engagement of the Broadway legitimate star, Clara Joel, to appear in the inaugural Ralph Ince film attraction, now being produced under the personal direction of Ralph Ince himself.

In accordance with their previously avowed intention of providing E. K. Lincoln, star of the production, with an unequaled support in the matter of prestige and ability, Arthur H. Sawyer and Herbert Lubin, the S and L respectively of the new organization, consider that they have captured the most sought-after star of the current Broadway season.

Miss Joel will appear in support of E. K. Lincoln in the first Ralph Ince film attraction, portraying one of the leading feminine roles of the play, a part said to be especially created by the authors of the story to fit her personality and rare ability.

Repeatedly has Miss Joel turned down tempting offers from the leading producers of the film world to star in her own personal company, it is declared, and the signature which she placed this week to the contract offered her by Messrs. Sawyer and Lubin is considered a veritable triumph by these gentlemen.

"For the past three seasons Clara Joel has steadily climbed the ladder of theatrical fame, her work each year adding to her large following thousands of admirers from coast to coast," declared Mr. Sawyer, "scoring a distinct personal triumph in a stellar role of 'Common Clay' with John Mason, which enjoyed an unprecedented run at the Republic theatre in New York, she appeared as the star of the now famous Broadway production, 'Kick In.'

"Her claim to stardom was clinched during the current season by reason of her remarkable performance of 'The Vamp' in the success of successes, 'Business Before Pleasure.'

"Her record of three sensational Broadway starring appearances in as many seasons establishes a record unequaled by any performer of similar roles, and was the cause of frantic bidding on the part of theatrical producers and movie makers alike to secure her services on stage and screen."

Speaking recently of her forthcoming screen debut in the first Ralph Ince film attraction starring E. K. Lincoln and a notable cast, Miss Joel commented as follows:

"My reasons for choosing S-L productions as a medium for the first work of my career in the silent drama are three-fold.

"Having given serious consideration to several flattering offers to appear on the screen, eventually turning them all down, I have become convinced that the organization under whose banner I will be seen offer me the opportunity to make a suitable debut in films. I have a deep admiration for the work and artistry of Ralph Ince and feel that my talents will be given a proper outlet under his direction.

"I am also pleased with the idea of appearing in company with E. K. Lincoln, whom I feel to be one of the few real stars of the picture world, and an actor whose legitimacy is unquestioned. Thirdly, I will be identified with a particular role giving me the opportunity to display a versatility in the matter of acting, and the chance to duplicate the type of character which has made my Broadway success possible.

"You know, I believe in coincidence. As you probably recall, 'Business Before Pleasure' is a delightful satire on 'the movies,' so-called. One entire scene is devoted to the workings of a picture studio and the various details which enter into the making of a film production. As I played that scene each night, the thought often came to me, I wonder how it would feel to be doing this in a real studio. And now the unexpected has happened—I am to have the real thing. Coincidence is a funny thing, truly."

Miss Joel is described as a striking beauty of the brunette type, with beautifully expressive eyes and piquant mouth, possessing all the desired qualities which go to make for loveliness on the screen and delight the heart of the director, according to report.

Of her performance in "Business Before Pleasure" during its long run in Chicago, a prominent critic of a Chicago daily aptly wrote: "In witnessing the work of Clara Joel in 'Business Before Pleasure,' it becomes necessary for one to reverse the play's title, in order to properly express himself. It is 'Pleasure Before Business' to see Miss Joel go through her role throughout the entire length of the play."

Director Ince and Messrs. Sawyer and Lubin are particularly elated over the acquisition of Miss Joel to the cast of the production starring E. K. Lincoln and feel that movie goers have a treat in store for them when the picture is presented.

First Billie Rhodes Feature on December 15

THE first Billie Rhodes de luxe feature, "The Girl of My Dreams," will be released on December 15 by the Affiliated Distributors' Corporation through the Exhibitors' Mutual Distributing Corporation.

According to the long-term contract signed between the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation, by which Robertson-Cole will furnish all pictures for the Exhibitors' Mutual exchanges, the first dramatic production to be distributed will be "The Girl of My Dreams."

Not only is the Billie Rhodes picture the inaugural dramatic release of the new arrangement, but added interest is given through the fact that the photoplay marks the first appearance of Miss Rhodes as a feature star.

"The Girl of My Dreams" is said to have scored a sensational success at a preview showing by T. L. Tally in Los Angeles, when it was acclaimed in enthusiastic terms by every daily newspaper critic in the city.

Added to this is the honor just given the Rhodes picture by the selection committee of the Affiliated Distributors' Corporation, comprising Milton Gosdorfer, David Picker, Leo Brecher and John Manheimer, chairman.

This committee carefully reviewed "The Girl of My Dreams" and by a unanimous vote accepted it as "an Affiliated release." They not only determined to attach their stamp of approval to the first Billie Rhodes feature, but will release with the Affiliated trade-mark the entire series of eight productions, in which the little actress will have the stellar role.

William L. Sherry Make Another Flying Trip

William L. Sherry, president of the Wi L. Sherry Service, returned to New Yo after a flying trip to several of the larg eastern cities. The direct object of M Sherry's trip was to get some first-hand i formation on conditions in the outlying te ritories.

That there have been sweeping chang brought about by the epidemic there c be no doubt, and rather than trust to mi cellaneous and unconfirmed reports M Sherry felt that the situation warranted special trip. This for the purpose of a curacy in his knowledge of condition Upon his return he made a statement, a follows:

"My trip was a touch-and-go affair. B that I mean that I did not linger long i any one city, but while I was there I g all the information that was to be had, an I did not leave town until I had it. M trip took me to Philadelphia, Boston, A bany, Syracuse, Buffalo, Cleveland, Cin cinnati and Pittsburgh.

"There were many friendly calls should have made while in those cities, an no doubt many of my friends will be peeve when they learn that I was in town an did not call on them. Won't you pleas mention this in a line or two and say tha it wasn't that kind of a trip?

"The journey I have just finished wa one of my celebrated 'gum-shoe' expedi tions, like I used to make before I starte the Wm. L. Sherry Service and got to busy to travel.

"Now that I have transferred the actua traffic and handling of our films to th branches of the General Film Company, am footloose and hereafter will make man trips a year. Some of them will be 'gum shoe' expeditions and some of them wil be of the 'brass-band' variety, with 'ad vance work' and all that sort of thing sometimes known as an 'official' trip."

"The Common Cause" Trade Showing Dec. 3

Invitations were sent out to exhibitors of New York State and contiguous territory for a private showing of J. Stuart Blackton's super-production, "The Common Cause," held in the Rialto theatre, New York City, at 10 o'clock of the morning of Tuesday, December 3.

All branch exchanges of the Vitagraph distributing organization, through which the production is being released, arranged for similar exhibitions, with the result that there will be trade showings all over the United States and Canada about the same time.

These showings will serve as the official introduction of "The Common Cause" to the exhibitors of the land and will mark the formal opening of bookings on what is described as one of the greatest screen productions Commodore Blackton has yet turned out.

The story, written by J. Hartley Manners, author of "Peg O' My Heart," and Major Ian Hay Beith, is a blend of historical fact and the lighter phases of war, with the happier moments of the soldiers' life in the trenches woven into it.

"The Spreading Evil" Not a War Picture

Although "The Spreading Evil" is said to have received the endorsement of many Government officials, among them being Josephus Daniels, James M. Baker, Secretary of the Senate; Senator Chamberlain, Charles Curtis and Julius Kahn, father of the draft bill, it is not a war picture nor does it treat of any subject having to do with the late conflict of nations, according to report.

"The Spreading Evil" was shown in the spacious drawing room of the Washington mansion of Senator Phelan recently. The length of the great room permitted a seventy-five foot throw and two large Simplex machines were installed, which, with the elaborate musical setting, gave the affair all the realism of a Strand or Rialto theatre.

At the conclusion, it is said, Mr. Keane, the producer, received warm congratulations from all those present. Later on many of these people sent James Keane letters of endorsement, commenting on the dramatic interest of the photoplay as well as the great moral uplift value contained.

"Belgium" Feature Film Is Historic

"Belgium, the Kingdom of Grief," is said to have been obtained by a historic survey, and that many of the scenes were ably depicted from the archives of the Belgium Government by the City of Brussels.

It is said to cover the settlement of Europe which following the fall of Napoleon in 1815, left Belgium united to Holland.

After negotiations covering many years the status of Belgium was fixed by the treaty of 1830, which the powerful nations guaranteed the neutrality of Belgium. This is the treaty which Prussia, to her eternal discredit, tore up and declared to be but a "scrap of paper."

Every important event in the progress and development of Belgium from the Revolution of 1830 to the opening years of the reign of King Albert; the period of invasion, destruction and suffering; and the final triumph over the invading Huns teaches a lesson of "Love of Country."

Edwards Directed Thirty Pictures for Fox

Thirty productions—and all made for the same producer! That is the record established by J. Gordon Edwards, director of Theda Bara, who has just finished cutting his thirtieth picture for William Fox.

The story of J. Gordon Edwards' work as a director of big film productions shows that for four and a half years he was director of the William Fox stock company at the Academy of Music in New York City, during which time he produced about 250 stage plays.

One day Mr. Fox entered the theatre and startled Mr. Edwards by declaring that he planned to produce motion pictures and that Mr. Edwards was to be his first director.

Fox Releases Ten in December

This Month is Busiest of Season with William Fox—Big Schedule of Productions Announced

DECEMBER promises to be one of the busiest months of the season in the William Fox offices, so far as releasing of new pictures is concerned—ten pictures being scheduled.

Divided according to their brands, there will be one William Fox Big Timely Picture: three Standard Pictures, two Victory Pictures, three Excel Pictures, and one of the "Great Nine" past productions, which are being reissued by Mr. Fox.

The Big Timely Picture on the December schedule is R. A. Walsh's "Every Mother's Son," starring Charlotte Walker.

In the Standard Pictures group the first picture to be released is "The She-Devil," written by Neje Hopkins and staged by J. Gordon Edwards, telling the story of a beautiful Spanish coquette, who plays hob with the hearts of a Spanish brigand and a Parisian artist.

"I Want to Forget," second in the series of pictures which Evelyn Nesbit is producing for William Fox, is another Standard release set for December. This picture was directed by James Kirkwood and tells the story of a woman who is regenerated through the fires of war.

Another of William Farnum's de luxe productions is set for December. This is "The Man Hunter," which depicts the pursuit of an American swindler by the man whom he ruined. The picture was staged by Frank Lloyd.

One of the Victory Pictures to be issued next month is "The Strange Woman," starring Gladys Brockwell. This picture, which has been heralded as one of Miss Brockwell's best, is a picturization of the Broadway stage success of the same name, which was written by W. J. Hurlbut. The picture was directed by Edward J. LeSaint.

"I'll Say So!" is George Walsh's release for December. This also is a Victory Picture, and in it George performs some most amazing athletic stunts, it is said.

One of the best-known novels written by the late Justus Miles Forman, the American author who lost his life when the Huns torpedoed the Lusitania, furnishes the story of "Buchanan's Wife," the Excel Picture in which Virginia Pearson will be featured, and the story is of a beautiful woman who was brought under control of an unscrupulous hypnotist. The climax of this production is said to be one of the most powerful ever put on the screen. Charles J. Brabin directed the play.

Peggy Hyland will be seen this month in "Caught in the Act," a farce-comedy adapted from a magazine story, written by Fred Jackson, the short story writer and playwright. Miss Hyland portrays the role of a young society girl. It was directed by Harry Millarde.

The first Excel Picture starring Madlaine Traverse will be released this month. This is "The Danger Zone," the story of which was written by Marshall Bruce Bennington and the scenario by Dennison Clift. The picture was directed by Frank Beal.

December also marks the beginning of releases on the "Great Nine," a series of past productions which William Fox is reissuing in a re-edited form.

The first of these pictures will be "Fighting Blood," the de luxe production in which William Farnum is said to have achieved one of his greatest triumphs.

N. Y. Critics See Nazimova's "Eye for Eye"

RICHARD A. ROWLAND and Maxwell Karger, who present the Nazimova production, "Eye for Eye," engaged the projection and concert room at Wurlitzer Hall November 18, pursuing the principle recently followed by a New York manager of dramatic productions, in giving pre-views of new offerings prior to their formal presentation to the general public.

The New York daily newspapers and the motion picture publications were represented, some by their publishers and managing editors as well as by the reporters regularly assigned to review the picture.

Interest was widespread in regard to "Eye for Eye" for several reasons. Mme. Nazimova, an artist of whom great things are always expected, is now conceded to have surpassed herself in her screen work. Moreover, the unusual dignity and importance of the story itself is considered a challenge to art-lovers.

"Eye for Eye" is a motion picture version by June Mathis and Albert Capellani of the three-act play, "L'Occident," by the Belgian dramatist, Henry Kistemaeckers. Kistemaeckers is heralded one of the giants of the modern drama. He has not heretofore been known in America, although his work is said to be well known abroad, especially among the studios of France.

Sarah Bernhardt produced his four-act drama, "Et Marthe," and a five-act drama of note is "Le Fresson du Passe." He was born in Belgium, the son of a Brussels editor.

At previous showings of Metro and Screen Classics, Inc., special productions, it is said that the spectators have burst into spontaneous applause at the close of the picture, testifying to their appreciation of the dramatic fare offered. But the invited audience which attended the pre-view of "Eye for Eye" did more than that, according to report.

"Reviewer after reviewer thanked the members of the management personally for producing a screen romance of such dignity and genuine worth," declared a Metro official, and one managing editor said he would mention the production editorially.

"Comments on 'Eye for Eye' were most enthusiastic from the most difficult critics in the world, these men whose 'job' it is to 'sell' the picture—to book it at the various theatres. These men had seen the feature when it was passed upon the National Board of Review, and had no actual reason for seeing it again, outside of the fact that they enjoyed it.

Fifteen December Productions

Famous Players-Lasky Announce Nine Paramounts, Five Artcrafts and One Paramount—Artcraft Special This Month

THE Famous Players-Lasky Corporation has compiled its list of new feature releases for December. Walter E. Greene, managing director in charge of distribution, announced that there would be nine Paramount releases next month, five Artcrafts and one big Paramount-Artcraft Special, aside from the short subjects and the re-issue of the Success Series.

Four of the films to be offered in December were produced under the supervision of Thomas H. Ince, who has contributed many Paramounts and Artcrafts during the past year.

"December is expected to be a busy month in the theatrical and motion picture centers throughout the country and we feel that with the productions to be offered our exhibitors during that time they will be in a position to command the greater percentage of the business," said Mr. Greene in outlining the month's schedule.

"The first of the month witnessed the release of 'Sporting Life,' the picturization by Maurice Tourneur of the Drury Lane melodarma, which has been selected as the third Paramount-Artcraft Special. The same day we released 'Under the Greenwood Tree,' an Artcraft picture with Elsie Ferguson as star, and on this date also was released 'Fuss and Feathers,' a Paramount picture from the Thomas H. Ince studios, starring Enid Bennett.

"Two noteworthy productions will be released under the Artcraft trademark on December 8th. They are the D. W. Griffith production, 'The Greatest Thing in Life,' and Douglas Fairbanks' screen version of 'Arizona.'

"The Paramount release for that date is 'Too Many Millions,' an adaptation by Gardner Hunting of Porter Emerson Browne's story, 'Someone and Somebody,' in which Wallace Reid is cast in the stellar role.

"Fully as imposing is the trio of productions scheduled for December 15th. William S. Hart will be presented in his new Artcraft picture, 'Branding Broadway,' and on the same day we will release Cecil B. DeMille's new version of Edwin Milton Royle's play, 'The Squaw Man.'

Catherine Calvert, to Appear in a Salvation Army Picture for Famous Players-Lasky

"The third picture for December 15 release is the John Emerson-Anita Loos production for Paramount, 'Good-Bye, Bill,' starring Shirley Mason and Ernest Truex.

"Charles Ray, the Thomas Ince star, returns to the Paramount schedule December 22 after an absence of two months, in 'String Beans,' by Julien Josephson. Another Ince-supervised production is released the same day on the Paramount schedule, namely, 'Quicksand,' starring Dorothy Dalton, and also 'The Mystery Girl,' with Ethel Clayton starring.

"Marguerite Clark is starred in 'Little Miss Hoover,' released on the Paramount schedule December 29th. Dorothy Gish appears in her second Paramount Picture, and 'The Hope Chest,' released on the same date. The third release, 'The Way of a Man with a Maid,' is Bryant Washburn's second Paramount starring vehicle.

Ralph Ince Announces E. K. Lincoln Cast

IN announcing the selection of artists who will support E. K. Lincoln in the initial "Ralph Ince Film Attraction" Arthur H. Sawyer and Herbert Lubin declare that the feminine contingent of the S. L. production on which Director Ralph Ince is now engaged will be headed by two celebrities recruited from the silent drama and the legitimate stage, namely, Grace Darling and Clara Joel.

In the inaugural Ralph Ince Film Attraction Grace Darling will portray one of the leading female roles, and one exactly suited to her peculiar talents and physical beauty, it is said.

Clara Joel, especially chosen by Messrs. Sawyer and Lubin to enact a most important part in their first special feature offering, was the bright particular star of "Common Clay," "Kick In" and, more recently, "Business Before Pleasure," all of which have proven Broadway box office successes during the past few seasons.

W. B. Mack, familiar through his appearances in support of Wilton Lackaye, John Drew, Sarah Bernhardt and Julia Marlowe, has been accorded a leading part in the male division of the cast.

Another well known name will be recognized in the person of Irving Brooks, who will be remembered for his appearances with Mme. Majeska, William Faversham and others. Following on the heels of his success in the recently released Blackton feature, "Safe for Democracy," John P. Wade will have a congenial role in the forthcoming E. K. Lincoln picture.

Others selected by Sawyer and Lubin include Leo Delaney, old Vitagraph favorite and a screen player whose work is well known.

"Made in America" for Hodkinson Release

The story of an American mother's two boys who were drafted, trained and taught to fight to safeguard their civilization and all they held dear tied together with a thread of a romantic love story is a brief resume of "Made in America," an eight-reel series that will be released shortly by the W. W. Hodkinson Corporation through the Pathe Exchange, Inc. This photoplay was produced with the co-operation of the Government, through the Division of Films of the Committee on Public Information.

"Made in America" starts from the bottom of military training, taking those who view it, step by step, from the period of isolation to the day when the Medal of Honor is pinned upon the hero's breast in a base hospital "somewhere in France." It tells how "your boy and my boy" were treated at camp and how they were developed into resourceful warriors within the brief period of one year.

"The Common Cause" to Be Released Shortly

J. Stuart Blackton's "The Common Cause" is completed and the release date will be announced shortly. It is not as a war picture that this production makes its appeal, it is said, but rather as the spirit that moves the world now that peace is restored.

The authors of the play are J. Hartley Manners, author of "Peg O' My Heart" and other stage successes, and Major Ian Hay Beith, author and playwright. Anthony Paul Kelly, who has achieved success in the last few years, both on the screen and on the speaking stage, has written the scenario.

"Safe for Democracy" Is Officially Endorsed

J. Stuart Blackton has just been advised that the Committee on Public Information, through Charles S. Hart, Director of the Division of Films, has decided to officially endorse "Safe for Democracy," the producer's new "work-or-fight" picture written by Anthony P. Kelly.

This action followed a review of the picture which is said to have impressed itself on the Government officials as a medium for conveying to the masses in the most comprehensive and effective way the true spirit of democracy.

Grace Darling Engaged by Ralph Ince

A very well known screen artist has been engaged for a leading role of the first Ralph Ince Film Attraction in the person of Grace Darling. Miss Darling, whose work during the past few years has established her as a favorite with many movie audiences in this country, has been chosen by Arthur H. Sawyer and Herbert Lubin as one of the chief supports for E. K. Lincoln, who will be seen in the star role of the S-L production now in work under the direction of Ralph Ince.

Mary Maclaren
in
"VANITY POOL"

UNIVERSAL SPECIAL ATTRACTION.

MARY

"VANITY

Augmented Cast of A

"Let me teach you what the word "Love" can mean

UNIVE
A

MAC LAREN

POOL"

STAR Players.....

mic stricken she
got the street
wing far below."

"Doll up, Girlie - and
catch a rich man for your old mom's sake!"...

PECIAL
TION

TWO SUPERB BOX OFFICE ATTRACTIONS

PRISCILLA DEAN in "Kiss or Kill"

The Love Story of a Lonely Burglar.....

UNIVERSAL SPECIAL ATTRACTIONS

DOROTHY PHILLIPS in "The Talk of the Town"

A Smashing Hit.

Additional Live News from the Producers

(Continued from page 3374)

Mack Sennett Brings Out Five Reeler

Ever since "Tilly's Punctured Romance," motion picture exhibitors have been asking Mack Sennett to make another five-reel comedy. He has at last complied with that request, and the result is "The Kaiser's Last Squeal." Many critics who have seen the preview of "The Kaiser's Last Squeal" have pronounced this to be his funniest play.

It is on a theme entirely away from any of the Kaiser plays that were given during the war days.

The comedy is a gay satire on the Hohenzollern propensity for falling in love with dashing young ladies. In this case—as often happened in real life—the Crown Prince and the All-Highest were rivals for the lady's affections.

Intermingled with the comedy, Mr. Sennett has introduced some dramatic thrills that will make the spectator wonder what would happen should the "comedy king" ever take it into his head to make dramatic pictures.

Bothwell Browne, the well-known female impersonator, is featured as Lieut. Bob White, the American aviator, who disguised himself as a girl and vamped the Kaiser to get his war plans.

Winsome little Marie Prevost appears as a Belgian girl who is a prisoner on German soil. Ford Sterling presents a marvelously accurate and funny representation of the Kaiser.

Every actor in the cast is a well-known Sennett comedian.

The method of release wil lbe announced later.

Vitagraph Soon Releases "The Common Cause"

The release date of J. Stuart Blackton's "The Common Cause," which is to be released through Vitagraph, will be announced in the coming week.

Everything in connection with the production itself, together with the advertising and promotion aids, is said to be in readiness. Those who have seen the Blackton production are authority for the statement that the success of "The Common Cause" is assured in even greater measure with the coming of Peace.

It is not as a war picture, it is said, that "The Common Cause" makes its great appeal, but rather as a picture of the spirit that will move the world now that Peace is restored.

Unsell, Busy Author

Eve Unsell, author of scenarios for many successful Paramount and Artcraft pictures, is responsible for the scripts of two new films on which activities were started last week at the Famous Players-Lasky 56th Street studio.

Lady Tsen Mei is Star of the Betzwood Film, "For the Freedom of the East," which Goldwyn is Distributing

Goldwyn Week for Howell

Another "Goldwyn Week"—and this time it will be held in Howell, Mich. Vernon Locey, proprietor of the Temple theatre there, has arranged to play seven Goldwyn first-year releases and seven Capitol Comedies, starring "Smiling Bill" Parsons, beginning December 25, and ending January 1.

Mr. Locey is determined to make his holiday business an event long to be remembered, with seven big Goldwyn successes, starring three of their most popular stars.

Soldiers Are Entertained by Duncan Company

Saturday (November 9th) was William Duncan day at Camp Kearny, San Diego, and the entire troop of the Vitagraph serial star journey to the southern California training grounds of Uncle Sam and entertained the boys with a vaudeville show.

Eight automobiles were required to transport the troop, and from their store of former dramatic material they constructed an entire bill of varied entertainment.

Perry Back to Coast

Paul P. Perry, who was sent to New York from the Famous Players-Lasky studio at Hollywood, Cal., to photograph a coming Billie Burke picture, is on his way back to the coast. The picture in question is "Good Gracious, Annabelle," an adaptation for the screen of the Claire Kummer play.

"Greatest Gift" Goes Free to Exhibitors

The single-reel production called "The Greatest Gift," has been announced for free distribution by the American Red Cross Bureau of Pictures.

This film is to be used in the same manner that the Liberty Loan films provided by the motion picture industry were used in the fourth loan drive. It is offered to all theatres in the United States free of charge for showing in behalf of the forthcoming Red Cross campaign which will be known as the "Christmas Roll Call."

Intensive co-operation by motion picture interests has made it possible for this special Red Cross release to be available to the exhibitors and country. "The Greatest Gift" was produced for the American Red Cross Bureau of Pictures by courtesy of the Famous Players-Lasky Corporation, which employed the facilities of its Eastern studios to carry out the ideas presented to it by the Red Cross people. Some of its most important players and directors aided in making the production attractive and nothing was spared in the way of scenery and costumes. "The Greatest Gift," in fact, is a spectacular achievement, although its length is within the footage of one reel.

A liberal number of prints of "The Greatest Gift" have been provided by courtesy of the Spoor-Thompson laboratories and these will be immediately available. Exhibition of the picture is expected to begin December 9 and continue through the week of December 16-23.

"Good-Bye, Bill," Next for Shirlev Mason

The second John Emerson-Anita Loos Production for Paramount, "Good-Bye, Bill," starring Shirley Mason and Ernest Truex, is set for release December 15 in the revised schedule of the Famous Players-Lasky Corporation.

Exhibitors who played "Come On In," the first of the Emerson-Loos series, will receive this announcement with added interest through the fact that practically the same cast will be seen in the new production.

Evelyn Nesbit on Third Fox Picture

The day following the release of her first William Fox picture, "The Woman Who Gave," Evelyn Nesbit began work at the Victor studio in Forty-third street on "Woman! Woman!" the third production of the series of five she is making for Mr. Fox.

Miss Nesbit's latest picture, which is an adaptation of Norma Lorimer's book, "On Desert Altars," is being made under the direction of Kenean Buel, who also wrote the scenario.

This Is Not an Exterior Set, But Actual Shots Secured in Belgium and Featured in "Belgium, the Kingdom of Grief"

Bessie Love Stars In New Vitagraph Release

BESSIE LOVE makes her bow as a Vitagraph star in the Blue Ribbon Feature, "The Dawn of Understanding," scheduled for release the week of December 2d, and it is stated that she never has appeared to better advantage than in this prairie romance.

"The Dawn of Understanding" was produced on the stage by Frohman some years ago under the name of "Sue" and starred Annie Russell. It was adapted from Bret Harte's "The Judgment of Bolinas Plains."

The picture was filmed in Southern California and out on the Mohave desert. David Smith directed it, and is said to have obtained many striking scenes. The cast includes J. Frank Glendon, G A. Williams, Jack Gilbert, George Kunkle, and Jack Abrams.

The story is described as a quaint romance, colorful of the West in the gold days, of pathos and near tragedy and relieved by touches of comedy so typical of Bret Harte stories. There is action at all times that commands and holds the interest.

The story describes Sue (Miss Love) as a pathetic little picture, the saddest on Bolinas Plains, left there by her father, a prospector, when her mother died as the family was treking West in a prairie schooner and she refused to leave the grave. Her home is the ranch of Ira Beasley, a young fellow untouched by romance who lives a lonely life with his help, an assortment of white men and Chinese woman, with nearest neighbors away below the horizon line.

Ira is all kindness to Sue, and she secretly loves him, but neither looks or speaks the thoughts within. Then comes the one and only romance in Sue's lonely life. A circus comes to the Plains, and Ira takes Sue, and she sees and is infatuated with Jim Wynd, dashing and unprincipled, an acrobat.

Completes Sweet Film and Starts Pickford

SPECIAL arrangements have been made with Harry Garson, who directs the destinies of Clara Kimball Young and Blanche Sweet, to have Marshall Neilan direct Mary Pickford in "Daddy Long Legs," Miss Pickford's first production undre her new contract with the First National.

Mr. Neilan has just completed "The Unpardonable Sin," from the story of that name by Major Rupert Hughes, in which Miss Sweet is being starred, and which picture, by the way, serves to bring this actress back to the screen after more than a year's absence.

It is stated that Mr. Neilan will direct Miss Pickford in this one picture only, as he and Mr. Garson are said to have some big irons in the fire for the coming winter, which will result in at least one or two important productions, which will be announced later.

Arrangements have also been made with Mr. Garson whereby Miss Pickford will occupy Garson's part of the Sunset Sutdio, and the use of the entire Garson organization intact, including all employees from office help to stage hands.

Mr. Garson found this arrangement dovetailed very well with his plans of coming East to place "The Unpardonable Sin" in one of the Broadway theatres for a run, which project he wishes to see safely launched before starting his next big production, by which time Mr. Neilan will have completed the Mary Pickford pictures, and he and Garson will then proceed with the plans they have formulated for the coming season which promise to be very elaborate.

Clara Kimball Young, who has just finished what is said to be one of her best pictures, "Cheating Cheaters," is also expected in New York within a few days on a flying business trip, and may remain over the holidays.

Fairbanks May Go Abroad for Locations

Famous Players-Lasky Corporation announced this week that Douglas Fairbanks, Artcraft star, has started negotiations by which he aims to take his company of players to southern France for the purpose of filming a series of pictures.

Speculation as to the success of the negotiations is rife. In view of the fact that more than 100,000 persons who have tried to secure passports for Europe since the armistice was signed have been turned down flatly, it is contended by some that Fairbanks will be unable to secure the necessary permission to make such a trip.

In the event that the journey is made, the subjects filmed will not deal with the war, Famous Players-Lasky explains, but will be typical Fairbanks stories laid abroad.

To make the story sent out by Famous Players-Lasky complete, the press agent added the following: "A professor of foreign languages will start an immediate class at the Fairbanks studio to equip everyone with a fundamental knowledge of foreign languages. Douglas is exempt from the French and Italian classes. He speaks both of these languages exceedingly well."

Proctor on Pacific Coast for Pathe

Ralph O. Proctor, who has "grown up with Pathe," gaining promotion respectively from salesman to branch manager at Chicago and from branch manager to district manager of the Central Western Division, was recently transferred by Sales Manager Quimby to the Pacific Coast Division.

District Manager Proctor now has supervison of Pathe's Branch exchanges in Denver, Salt Lake, Los Angeles, San Francisco, Spokane and Seattle. His genial manner and good business methods are said to be quickly earning him friends among all classes of exhibitors throughout that vast territory.

Joe Ryan, the Bad Man of Vitagraph Serials, Is Holding Down the Port Side of the Flivver. His Pilot Is Also the Pilot of His Home, Mrs. Ryan

At the Left Is a Moment in "When a Girl Loves," Featuring Mrs. Charles Chaplin (Mildred Harris), and in the Center Is the Newlywed Herself As She Appeared in "There's No Place Like Home." To the Right Is Carmel Myers and Two Members of Her Bluebird Company in "Who Will Marry Me?"

Lois Weber to Get $3,500 Weekly from Mayer

The advance information that Lois Weber had been engaged by Louis B. Mayer to direct Anita Stewart was published in Motion Picture News two weeks ago, and the announcement reaches us this week from First National Exhibitors' Circuit that the salary is to be $3,500 a week. This is declared to be the highest price ever paid in this department of production with the possible exception of D. W. Griffith.

Negotiations with Miss Weber were started in a telegram from Mr. Mayer in which he offered her this sum to assume the directorial responsibility for his second First National release. This brought a reply from the women director for detailed information about several matters pertinent to the production of "In Old Kentucky." A series of telegrams resulted, in which questions were asked and answered by both parties. Then came the following and final wire from Miss Weber:

"I am gratified with the prospects in our business association. Have engaged a staff. Am anticipating most pleasant relations. Will exert every effort to pick best productions and will try in every way to justify your confidence."

Strong Cast Promised for Vivian Martin's Latest

The selection of the cast for "You Never Saw Such a Girl," Vivian Martin's newest Paramount picture, was accomplished with rare judgment, it is said, for this production, which was adapted by Marion Fairfax from a novel by George Weston.

Harrison Ford is leading man. He has appeared opposite Miss Martin in numerous films: Maym Kelso has a role as an old maid with romantic tendencies; Willis Marks, Edna Mae Cooper, John Burton, Edythe Chapman, Herbert Standing, Gerard Alexander, Claire Anderson, Jas. Farley and Morris Foster are others in the cast.

Jewel's "Borrowed Clothes" Booked Rapidly

EIGHTEEN New York film playhouses made quick contracts last week for bookings of "Borrowed Clothes," the Jewel production featuring Mrs. Charlie Chaplin.

This is the announcement issued by Jewel in connection with a general statement of the enormous demand wrought all over the country for films featuring Mrs. Chaplin, since the announcement a short time ago of her wedding.

When she was just Miss Mildred Harris, the young woman possessed great appeal on her own account, it is said, but her marriage to the greatest film comedian in the world, the man about whom tales of fabulous salary and infinite popularity have been published continuously for several years, made the bride a drawing card of the first magnitude, according to Universal.

In New York particularly, the exhibitors were said to be quick to see the advantage in booking a picture of the bride. Jewel Productions meantime conformed to the demand by officially changing the young star's name for all advertising purposes to that of Mrs. Charlie Chaplin.

The Broadway theatres which booked "Borrowed Clothes" were the following: The Broadway theatre, the Academy of Music, the Eighty-first Street theatre, Jap Roof Garden, Nemo theatre, Hamilton, Audubon, Heights, Classic, Palace, Arcade, S. & A., Claremont, Costello, Dykeman, Keystone, Schuyler, and the Photoplay.

Gaby Deslys Heads Strong Pathe Program

THE Pathe program for the week of December 1st is announced as especially strong, being headed by the six-reel special feature, "Infatuation," starring Gaby Deslys, with Harry Pilcer. It is a rendition of Marcel L'Herbier's romance, directed by Louis Mercanton and produced by the Eclipse Film Company of France.

It is said to be both romance and big spectacle, and great masses of brilliant costumes are handled to splendid advantage in the scenes taken in Casino de Paris.

"Milady o' the Beanstalk," starring Baby Marie Osborne, is a Pathe program feature which shows the little star at her best, the story being a commingling of fairy tale of youth and of hard realities of maturity. It is said to be equally strong in its appeal to both kiddies and grown-ups.

Harold Lloyd, Rolin comedy star, disports himself in a series of acrobatics in "Hear 'Em Rave." And the spectator, in witnesseing the attitude of some of the characters, realizes just what a blessing the silent drama is on such an occasion.

The eighth episode of "Wolves of Kultur," with Leah Baird and Sheldon Lewis, is called "In the Hands of the Hun." It has high tension and many thrills.

The Post Travel Series No. 21 affords an insight into life in Java and Malay Archipelago; while the Official War Review No. 23 gives a comprehensive view of the incidents and action along the far flung battle line of the triumphant Allies.

"The Hand of Vengeance" Receives Impetus

The prolonged epidemic of influenza broke into the showing of the unique photo-serial, "The Hand of Vengeance," which the Gaumont Company is now releasing all over the United States and Canada through states rights exchanges.

The showing of this serial in and around New York City was delayed until the influenza was conquered. Exhibitors in Greater New York, Westchester County, Long Island and Northern New Jersey are now booking the ten episodes.

War Productions Very Much Alive

William Fox, Carl Laemmle and Other Leading Producers Demonstrate Conclusively That War Subjects Are Live Issues

EVIDENCES that the signing of the armistice has had no effect on patriotic films as were constructed on the firm foundations of drama and heart interest are rapidly dissipating whatever doubts trade observers may have had as to the future box-office value of these plays.

Many of the patriotic productions evoked by America's participation in the war subordinated the patriotic appeal to stories having a universal attraction which would not be affected by war developments. That these pictures will continue to prove big box-office successes is believed certain.

An example of how a patriotic photoplay is made into an even greater success by the armistice is seen in reports of "The Prussian Cur," the William Fox photodrama made by R. A. Walsh.

H. J. Thacher, manager of the leading motion picture house in Salina, Kan., played "The Prussian Cur" on the day the armistice was announced and on the two days following. Mr. Thacher sent the following telegram to the Fox Film Corporation's branch office at Kansas City, Mo.:

"Played 'Prussian Cur' to largest crowd ever attending motion pictures in this city. Last day biggest of all. First time in Salina that a motion picture theatre has ever displayed S. R. O. sign at matinees. Picture least advertised of any of big pictures we ever played yet holds attendance records. Will go bigger on return than before. Cannot say enough about this picture."

Carl Laemmle, president of the Universal, also threw a hope bomb into the blanket of despair which a section of producers had thrown over the subject of war pictures. While reports were circulating around Broadway that several companies had pulled their war films off the market to place them on the shelf, Mr. Laemmle took steps to distribute Jewel productions of that character more energetically than ever.

"The demand has grown instead of having diminished," said Mr. Laemmle. "Frankly, I am surprised as much as anyone else at the development. But I am convinced by proofs that cannot be ignored."

Mr. Laemmle produced reports showing that the bookings for "Crashing Through to Berlin" had reached a higher volume during the days immediately following the declaration of the armistice than ever before.

Influenced by this sudden demonstration of favor, Mr. Laemmle caused Jack Cohn, director of the big film, to prepare a special climax to it, presenting scenes of events that marked the close of the war. The scenes were qiuckly collected and added to the picture, and the effect was to transform the subject into one that might well be called, "How the Allies Crashed Through to Berlin."

"There is a good sound reason for the interest that has developed for certain war films," said Mr. Laemmle. The answer is that the public just now is consumed with curiosity to see the Kaiser, the supreme author of the world's misery now happily brought to its end. A film vision of this character goes far toward satisfying the public yearnings.

"While the war lasted, the attention of the public was more or less scattered, and its senses wer esomewhat overwhelmed by the deluge and rapidity of war events. The interest could not be focused directly upon any one particular character, not even the Kaiser."

Claire Whitney, Member of the Cast in Metro's "The Man Who Stayed at Home," from the Stage Play

Karger Shows Novelty in Screen Introductions

A novelty in screen introductions has been evolved for Emmy Wehlen's forthcoming Metro feature photodrama, "Sylvia on a Spree," by Maxwell Karger, director general of Metro and Screen Classics, Inc., productions. Mr. Karger has long been dissatisfied with the slowness with which many stories of the screen get under way.

He believes that the introduction of the characters by lengthy descriptive subtitles tends to weary the spectator and lessen his interest in the picture from the very start. In "Sylvia on a Spree" he has hit upon a plan which he hopes will eliminate this drawback.

In this next Wehlen feature, Mr. Karger will present his characters not by talk, but by action. A "flash" may tell the name of the person, but the explanation will be supplied more by deeds than by words.

United Theatres Appoints Ben Levine

Recent appointments to United Picture Theatres of America, Inc., sales and field forces include that of Ben Levine, who assumes charge of Brooklyn and district for United, commencing this week.

Mr. Levine is well known among Brooklyn exhibitors through his connection with the First National Circuit since the inception of that body.

Frederick's Latest Film Intensely Dramatic

As a fitting successor to "La Tosca," "Resurrection" and "Her Final Reckoning," Pauline Frederick's Paramount picture, "A Daughter of the Old South," released November 24, is said to reveal a story of intense dramatic interest.

The story is by Alicia Ramsey and Rudolph de Cordova.

War Work Activities in "Too Fat to Fight"

GOLDWYN, under whose direction has been produced Rex Beach's greatest picture, "Too Fat to Fight," announces an unprecedented campaign on behalf of the exhibitors of the country by the seven organizations of the United War Work campaign, comprising 20,000,000 members and touching every community, large and small, in the entire country.

"To Fat to Fight" is released everywhere on December 15, but starts its career December 1 with a pre-release at S. L. Rothapfel's Rivoli theatre, New York, and simultaneous showings in a score of other cities, and features Frank McIntyre.

It is not, as its title might indicate, a comedy, though it is said to be human and filled with good nature. It is heralded as a powerful drama of human emotions and just what one expects from Rex Beach.

"To Fat to Fight," besides telling a big story in a big way, also gives a complete picture of the work in America and Europe of seven great organizations of mercy and humanity—the Y. M. C. A., the Jewish Welfare Board, the Salvation Army, the National Catholic War Council, the Community Welfare Bureau, the Y. W. C. A. and the American Library Association.

Exhibitors have favored the plan of permitting members of the Y. M. C. A., etc., to sell tickets for the engagement of "To Fat to Fight," turning over a percentage of their sales to war relief work.

"This plan is sure to result in many hundreds of extra admissions that would never be sold any other way," said a Goldwyn official.

Baby Marie Osborne Some Climber of "Beanstalk"

Baby Marie Osborne, when it comes to climbing and second story work, is declared to be an infantine Douglas Fairbanks. She is said to give a remarkable exhibition of her adventurous agility in "Milady o' the Beanstalk," released as a Pathe Program Feature on December 10, according to schedule.

It is to be expected in such a story that she would climb the beanstalk, which reaches up into the land of the Fe-fi-fo-fum Giant.

Frank Keenan Is to Produce a Series of Eight Features for Pathe Dis tribution. Here We See Him in "The Bells" and "Loaded Dice," Which Were Completed Before the New Contra ct was Signed. In the Center Is the Star Himself

Metro Announces Cast of Viola Dana's Next

What Metro announces as "a cast of favorites" will surround the "big little star," Viola Dana, in her forthcoming production, "Oh, Annice!" picturized from Alexine Heyland's two-part novel which appeared originally in the *Woman's Home Companion*.

There are practically two leading men in "Oh, Annice!" the interest being about equally divided between young Vance Dunton, played by John McGowan, and the "uncle" who is only a few months older than himself, Michael Darcy, played by William B. Davidson.

Howard Hall plays Annice's father; Elsie MacLeod, Fred Jones, Franklyn Hanna, Ed Mock, Julia Hurley and George Dowling have prominent parts in the cast, and it was directed by the late John H. Collins.

Rosemary Theby, Principal Player in Triangle's Picture, "Love's Pay Day"

Pathe Gets New Keenan Film

Star to Make Eight Productions Annually at Head of Own Organization—Work at Brunton Coast Plant

FOLLOWING the publication of the exclusive story in MOTION PICTURE NEWS of November 30, which told of the organization by Frank Keenan of his own company, to produce a series of pictures for Pathe distribution, it was officially announced this week that the star and Pathe had entered such an agreement. The announcement came from Pathe.

Paul Brunet, vice-president and general manager of Pathe, in officially announcing the signing of the agreement with Keenan for the distribution of a series of eight pictures, which will be made at the Robert Brunton studios on the West Coast, characterized it as one of the really big enterprises of the motion picture year.

"We consider ourselves fortunate, indeed," said Mr. Brunet, "in being associated with Mr. Keenan in this undertaking to which he will bring his ripe stage experience as both actor and producer, his concededly high personal gifts as an actor and his high ideals regarding the making and the quality of pictures.

"He will do big things in a big way, so far as artistry is concerned. His place as a screen star is secure and I am absolutely sure he will brilliantly achieve in shaping these pictures, made without restrictions and into which he can put the quality and convincing elements he considers essential to his ideals," continued Mr. Brunet. "It was he who made the impressive stage production of 'The Christian' and later staged the Liebler production of 'The Musketeers.'

"His delineations with Belasco are a part of stage history. His screen version of 'The Bells' is now being shown to the highest appreciation and as an actor and director Mr. Keenan promises to give all of the best he possesses in sincerely endeavoring to make pictures that will mark a big step forward in the advancement of the art of the cinema."

Mr. Keenan, in outlining his plans, announced that individual and independent production must bring a new and healthful era to the making, the distribution and the popular appreciation of the photoplay.

"I want to simply announce my object in making pictures independently," he said. "I have been for three years in the motion picture game and a rather close observer. Now I want to be an independent producer.

"I want to be able to produce motion pictures without dictation from any syndicate, from any personal manager, from any man, or men who can say to me: 'I want a picture made in two weeks,' not knowing I cannot make a good picture on that subject in less than four or five weeks.

"In other words, I am going into independent motion picture productions, the Frank Keenan Productions, Inc., to produce as good pictures as I can; to make as much money as is possible to make under the circumstances, and to make them without the handicap that is part and parcel of wholesale production of pictures as an industry."

Kemper Exploitation for "The Better 'Ole"

J. L. Kempner, well known for his exploitation of big special productions like "The Manxman" and "Lest We Forget," is attending to the preliminary details of the domestic operations of "The Better 'Ole," adapted from the stage comedy now playing at the Cort theatre, New York.

"On December 1 'The Manxman' will play in Rudd, Iowa, at the Electric theatre," he announced. "This is a town of 296 population and the engagement is only for one day. But the town is not in opposition to any of the larger cities thereabouts that we have not played, and we find no reason against accepting the booking gladly."

Vitagraph Elated At New Plan

Vitagraph Declares That Its New Star Series Releasing Plan Recently Adopted Has Proved Elastic and Popular

THERE is much satisfaction among the executives of the Vitagraph Distributing Organization over the fact that their new Star Series releasing plan, which went into effect on September 30, has proved to them its elasticity so well in the wake of the receding epidemic.

When it was announced at the beginning of the seasons that Vitagraph would release, during the course of the year, six series of rotating star features, totaling fifty-two five-reel productions, a serial episode for each week in the year and likewise a two-reel Big "V" Special Comedy each week, it was claimed that from the standpoint of elasticity and accommodation to the individual exhibitor's requirements, the Vitagraph plan had introduced a new era in film merchandising.

Vitagraph states that in the so-called reconstruction period of the industry, following the epidemic shutdown, its releasing plan and policy is proving a tremendous aid to exhibitors in the rebuilding of their business, and that despite the shifts and readjustments made necessary throughout almost every branch of the business, with the consequent uncertainty on the part of exhibitors with regard to their booking arrangements, the Vitagraph releasing plans are enabling exhibitors to know exactly what will be available on the Vitagraph program for each week during the entire year.

Vitagraph's weekly program for the year includes three separate and distinct units of service, which nevertheless offer in their entirety or in a variation of combinations, a service that the company claims will fit every need of every theatre.

Each week, Vitagraph releases a five-part Blue Ribbon Feature in Star Series. These rotating Star features may be booked in their entirety or on the basis of individual Star Series.

Gladys Leslie Is the Vitagraph Star in "The Beloved Impostor," a Blue Ribbon Feature

Vitagraph's serial service provides a serial-episode for every week in the year, giving exhibitors an unbroken chain of chapter-plays of known and proved quality and box-office power.

There is, in addition, a two-reel comedy service. Each week Vitagraph releases a big "V" Special Comedy and it is claimed for them that they have grown into country-wide popularity with amazing rapidity.

With these three units of service, therefore, and with the entire year's program definitely laid out and the dates of releases given so that exhibitors may know exactly what will be available for the period of the entire twelve months, it is said that the reconstruction of the exhibitor's booking arrangements far in advance becomes a simple matter, so far as the Vitagraph program is concerned.

Pathe Has Ruth Roland for Another Serial

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announced that a new contract has just been signed with Ruth Roland for her appearance in a fifteen-episode serial which will be ready for the screen immediately at the conclusion of Pearl White's new serial, "The Lightning Raider."

The new serial has been tentatively entitled "The Long Arm," and was written by Arthur Reeves, of "Craig Kennedy" fame, and Charles Logue. The scenario is by Gilson Willets, who wrote "Hands Up," Miss Roland's most recent Pathe serial.

The story is declared by the Pathe scenario department to be the strongest they have ever accepted and that it will offer thirty reels of sustained interest and intense climax. It deals with the theft of a tiger idol from a band of natives in Sumatra by three adventurers, and the many attempts of the band to recover the idol furnish the action and conflict themes of the serial.

Miss Roland's last serial "Hands Up," is declared to be one of the most successful ever distributed by Pathe. As it drew to a close exhibitors from all parts of the world began asking for another Ruth Roland serial, according to Pathe, and it was this demand which brought about the signing of the new agreement between the star and Pathe Exchange, Inc.

"The Long Arm" will be the sixth Pathe serial in which Ruth Roland has been starred, those previous being "Who Pays?" "The Red Circle," "The Neglected Wife," "The Price of Folly" and "Hands Up." "The Long Arm" will be produced by Astra Film Corporation.

Fair Binney in New Role

Fair Binney has been engaged to play opposite John Barrymore in the new Paramount production, "Here Comes the Bride," under the direction of John Robertson.

Lloyd Willis Assists Berst in United

PRECEDING the release of its first production, United Picture Theatres of America, Inc., this week announced that Lloyd D. Willis has been appointed to the post of assistant to J. A. Berst, president of the organization.

The appointment is in the way of a promotion for Mr. Willis, who recently made a tour of inspection in United's Eastern territory. He has been with United about three months.

Mr. Willis, who was formerly with the Fox Film Corporation, brings to his new appointment a wide executive and organizing experience acquired not only in this country but in his motion picture activities abroad, including a recent organizing tour of Australia and New Zealand. As a newspaper man the United executive representative was on the staff of several papers, including a period of five years with one of the New York dailies. There his work attracted the attention of former Fire Commissioner Joseph Johnson, who appointed Mr. Willis his secretary. Later he held a similar post with Charles S. Whitman, then district attorney. Ability in organizing and grasp of detail attracted an offer from the motion picture field, and these qualities added to a ripened experience brought Mr. Willis an offer from Mr. Berst and have been important factors in the promotion just announced.

Mr. Willis will enter upon his new duties immediately.

Cassinelli at Washington

Dolores Cassinelli, the Italian Film artist, appeared personally on the stage of the Knickerbocker theatre, Washington, D. C., on the occasion of the first showing of Leonce Perret's film entitled "Lafayette, We Come."

It is reported that she had a wonderful reception from the packed audience.

Ruth Roland, Serial Star, Has Renewed Her Contract with Pathe. Her Next Will Be "The Long Arm"

Dorothy Phillips Brings Film East

Dorothy Phillips, star of Universal Special Attractions, with Allen Holubar, her director, and Frank J. Lawrence, were expected to arrive in New York this week bringing a complete print of Miss Phillips' latest picture. It is declared to be one of the most stupendous productions ever made. The filming required seven months.

The Universal arranged to have the picture exhibited at a special showing before officials of the company and others concerned. Later it is planned to put the subject on for premier at the Broadway theatre the week after next.

The title has not yet been selected, but in the general discussion concerning it the subject is described as a romantic production, with an interweavery of war as the background. The love theme is said to predominate throughout.

The print brought from the coast measures twelve reels. This will be cut down to ten reels or slightly less.

Jewel officials have begun to arrange for the distribution. They expect to make the production their chief offering for several months and to conduct one of the greatest campaigns of exploitation ever attempted for a single film.

In connection with the announcement of the Phillips picture, Universal has issued notice that it will confine its production operations hereafter to the making of Special Attractions. Several stars previously featured in Bluebird pictures have been transferred from that list to Special Attractions.

The complete list of stars in this group is now as follows: Priscilla Dean, Mary MacLaren, Monroe Salisbury, Harry Carey, Edith Roberts, Dorothy Phillips and Carmel Myers.

Dustin Farnum Works on Second United

It has been announced from Los Angeles that Dustin Farnum and his company have returned from location in the filming of "A Man in the Open," the second production which Farnum will contribute to the United program, and that work has been started on the interiors.

In the Farnum company, which is using the Robert Brunton studios, are Irene Rich, Claire du Brae, Hershell Mayall, Lamar Johnstone and Robert Dowling.

The first of the Dustin Farnum-United productions is "The Light of the Western Stars."

Official War Review 23 Shows Wide Scope

A deeply impressive conception of the scope and immensity of the great war, with its Herculean tasks, is said to be given by No. 23 of the Official War Review, released by Pathe December 2 and called "The Far Flung Battle Line of the Allies." It shows how, from the Persian Gulf to the English Channel, on desert sands and amid Alpine snows, the armies of democracy waged the good fight for humanity.

Harmony of Allies Is Illustrated

Metro Says "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns" Shows Harmony of Allies

One of the Moments in Metro's "The Great Victory" or "Wilson or the Kaiser"

METRO announces that an inspiring patriotic spectacle furnishes the climax to the seven-act Screen Classics, Inc., super-feature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," soon to be released throughout the country.

The representatives of all the Allied nations are shown standing at salute to their flags. These tokens of the united sentiment of all liberty-loving lands then merge and are transformed into one great heart, to typify the heart of all humanity.

The harmony between Europe and America is also shown in a more special way, through the love of the youthful hero, a native of Alsace-Lorraine who escapes from the German lines and returns to fight with the "Yanks," and the heroine, an American girl who remains abroad to nurse the wounded.

The historic words, "Unconditional Surrender," are given their broader significance, in regard to the demands of the Allies against the outlaw nation Germany, and also the more intimate, human meaning, when Amy, at the finish of the picture, comes into Conrad's outstretched arms.

This production, produced under the personal supervision of its author, Maxwell Karger, who is director general of all Metro and Screen Classics, Inc. features, has been completed. Charles Miller has directed it, from the scenario version of June Mathis and A. S. Le Vino, and it has been photographed by George K. Hollister, the man who also photographed "To Hell With the Kaiser."

In addition to being an appealing human story, "The Great Victory" is declared to be an accurate account in pictorial form of this, perhaps the greatest period in the world's history, and the events leading up to it both in America and in Europe. Great demands have necessarily been made on the skill of players and producers of "The Great Victory," on account of the lapse in time in this.

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns" is announced as a historical document which unfolds itself as it is read upon the screen. Creighton Hale as the young hero, Conrad; Helen Ferguson as his American sweetheart, Florence Billings as his sister Vilma, E. J. Connelly as their Alsatian grandfather, Paul Le Brett, and Frank Currier as a "dollar-a-year man," the father of Amy, carry on the story which is enacted against the background of present-day history.

"The Kaiser's Finish" Big at San Antonio

BOOKED to begin its first run at San Antonio, Tex., within twenty-four hours after it had been approved in screen examination, "The Kaiser's Finish," A. Warner's special eight-part state rights production on Monday began a week's engagement at the Empire theatre without a word of preliminary advertising or publicity of any character, and on the strength of its prophetic action and timeliness alone drew capacity audiences after the first day's performance.

"It is a clean up," declared Mr. Lytle, manager of the Empire, in a telegram to E. H. Hulsey of Dallas, who owns and is booking the production for Texas. In this telegram, filed on Thursday afternoon, Mr. Lytle also acknowledged receipt on Wednesday of the posters and lobby display matter, which usually is the basis for a pre-opening campaign of at least a week on a production like "The Kaiser's Finish." This was said to be after the feature had played for three days to capacity audiences at each performance.

According to Mr. Hulsey this is the first time in the history of motion pictures in Texas that a special production has opened to a week's run without any advance preparation.

Mr. Lytle was declared to be responsible for the unprecedented action. A print of the production was screened for him as the only condition upon which he would consider booking it. Immediately after reviewing it he canceled another attraction advertised to open at the Empire on Monday and booked in its stead "The Kaiser's Finish."

"Why I Would Not Marry" Released by Fox

Heralded by a nation-wide publicity and advertising which has created great interest among exhibitors and film fans, "Why I Would Not Marry," described as "the colossal 1919 morality drama," was released by William Fox. This play treats of the life problems of a girl who is pictured as "the most beautiful woman in the world."

"The Heart of Wetona" Is Finished by Select

Norma Talmadge's forthcoming Select Picture, "The Heart of Wetona," a screen version of the David Belasco success, is finished, and Miss Talmadge, who is now an Indian Princess, has returned to New York with her company, including Director Sidney A. Franklin, Thomas Meighan, her leading man, Gladden James and others.

But there were times during the star's work at Idyllwild when it looked as though the snow would come and go before the picture was finished, according to report. Princess Norma is glad to get back home, while Director Franklin and the members of her company are entertaining their friends with blood chilling stories of their experience in the west.

This latest honor gives Miss Talmadge the distinction of owning another high-sounding title, as last summer she was appointed deputy sheriff of Queens County by Sheriff Mitchell. And now Norma is an Indian princess.

Barriscale Subjects to Robertson-Cole

Negotiations have been completed for the release of B. B. Features starring Bessie Barriscale with the Robertson-Cole Company of New York City, who have contracted for eight subjects. This company will control the American, as well as the foreign rights on the films made with this star. The first film has been completed and is given a final title of "All of a Sudden Norma," and Director Howard Hickman is now at work on the second which is at present known as "The Trick of Fate." The latter is from a story by M. B. Havey, and the continuity was prepared by Fred Myton, who has a number of screen successes to his credit.

This definitely settles the frequently rumored report that the subjects in which Miss Barriscale appears were to be released by Hodkinson or continue under the Paralta trade mark. Howard Hickman will direct Miss Barriscale through the series.

Salvation Army Picture Directed by Jose

Edward Jose, during the past year and a half director of many Paramount and Artcraft successes, at his own request will direct the production of the Salvation Army picture for the Famous Players-Lasky Corporation. He left New York for the Lasky studios at Hollywood, California, where the film will be started.

The photoplay will be produced as a timely offering and in its production the Salvation Army will co-operate in every way, Commander Evangeline Booth herself appearing in a number of scenes showing her in the discharge of her daily duties in connection with the wonderful work this organization accomplishes.

Although it is understood that Mr. Jose's contract with the Famous Players-Lasky Corporation is expiring, arrangements for this picture were made between Jesse L. Lasky, in charge of producing, and the director.

Catherine Calvert Joins Famous Players-Lasky

Catherine Calvert, the well known screen star and actress of the legitimate stage, has been engaged by the Famous Players-Lasky Corporation to play a leading part in the Salvation Army picture which this company is about to produce in conjunction with the big charity organization.

Miss Calvert, shortly after signing her contract, left New York City for the Lasky studio in Hollywood, Cal., where the film will be started in the near future under the direction of Edward Jose, the French producer.

Miss Calvert, after a successful stage career, has been widely exploited as a screen star. In the silent drama she has been starred in Keeney productions with much individual success. Among the pictures in which her personal achievements were most favorably received are "The Romance of the Underworld," "Out of the Night," "Marriage," "Her Family's Honor" and "Uphill Paths."

Miss Calvert began her stage career several years ago as star in "Brown of Harvard." Later she played in "The Deep Purple," "The Romance of the Underworld," "The Escape," and in vaudeville, a sketch, "To Save One Girl."

While on the road she met Paul Armstrong the well known writer, and married him. Sonce he passed away she has been doing motion picture work.

Gaby Deslys Cables Pathe About Picture

Gaby Deslys, the actress who is soon to appear on the screens of this country in "Infatuation," the Paris and London film which will be distributed by Pathe Exchange, Inc., has cabled Paul Brunet, vice-president and general manager of Pathe, expressing her pleasure that Pathe will handle her picture in America. Her cable received at the Pathe home office, 25 West 45th Street, New York, is as follows:

"Delighted hear Pathe to handle 'Infatuation' in America. We are all so happy over here that the terrible war is over. May I express through you the wonderful gratitude we all feel to the American people for their wonderful and timely aid which enabled us to win the victory?

"Gaby Deslys."

"Infatuation" will be released by Pathe on December 1st and is a six-reel special feature.

Wintroub of Omaha Buys Film in New York

Max Wintroub of the Fontenelle Feature Film Co. of Omaha, Nebraska, is ready to leave for home after spending two weeks in New York.

He closed several important deals while in New York. Among others, he contracted for the output of the new Billy West Comedy produced by the Bull's Eye Films Corporation, for his territory.

Mr. Wintroub claims that the West is going to show a big booming business and he is all prepared for the oncoming rush.

William Duncan Enthuses on New Serial Story

When William Duncan started work on "The Man of Might," his new serial, which was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady, he grew so enthusiastic that he started to talk.

He said at that time that "The Man of Might" was going to make "A Fight for Millions" look like "three plugged nickels."

Therefore, Vitagraph headquarters in the East has been anxiously awaiting the receipt of the early episodes of this new Duncan fifteen-episode thriller. A number of the episodes were received last week, and from the reports coming out of the Vitagraph's offices, Duncan's prophecy must have been more than fulfilled.

It is stated by Vitagraph that never before has a serial been released that starts off with anything like the smash and speed of this new chapter photoplay.

William Duncan is the star and director of "The Man of Might," and he is supparted by a cast which includes Edith Johnson and Joe Ryan.

Advertising Aids Ready for "Panther Woman"

In accordance with the usual policy of the Petrova Picture Company and McClure Pictures, Inc., to offer exhibitors some distinctive advertising aid in connection with each production bearing either of these brand names, the fifth special vehicle of Madame Olga Petrova is declared to be marked by the introduction of two excellent showman helps.

Both of these exploitation aids have been incorporated in the regular matter issued by the Special Petrova Publicity Bureau, and as in former instances, are being offered to exhibitors entirely free of charge. They can be secured from Bert Ennis, director of publicity for the above companies.

The promotion helps in question to be used in connection with "The Panther Woman," Petrova's latest picture, are a twenty-four-sheet stand and a specially prepared electrical lobby display. The picture is being released through the exchange on the First National Exhibitors' Circuit.

"Shoulders Arms" Breaks All Circle Records

Breaking all previous records for any production and necessitating extra midnight performances to accommodate the crowds, was the result of a week's run at the Circle theatre, Indianapolis, Ind., second of the million-dollar Chaplin comedies distributed by First National Exhibitors' Circuit.

A wire from S. Barrett McCormick, manager of the Circle, to the First National offices, reads:

"Charlie Chaplin in 'Shoulder Arms' breaks all Circle theatre's attendance and receipts records. Solid week to such tremendous business that we were compelled to run extra midnight performances each day. Attendance even exceeds the run of 'My Four Years in Germany.'"

Denver Exchange Gets Six Arrow Productions

The Arrow Film Corporation closed another series of contracts under its consolidated plan of distribution with the International Film Corporation of Denver, Colo.

Contracts called for the delivery of two productions a month. The attractions taken over by the International for the territory of Colorado, Utah, Wyoming and New Mexico being:

"Her Aviator," produced by the Big Productions Film Corporation.

"The Perfect Model," being a re-issue of "Inspiration" produced by the Thanhouser Film Corporation.

"My Husband's Friend," being a re-issue of "The House of Mirrors" produced by the Rialto Film Corporation.

"The Woman's Law," produced by the Arrow Film Corporation.

"The Sunset Princess," produced by the Big Productions Film Corporation.

"The Web of Intrigue," "The Fire of Hope," "Human Shuttles" and "The Shadow of Fear."

These four latter productions starring May Allison and Harold Lockwood were produced by the American Film Company, Inc.

The International Film Corporation is under the management of C. John Predari, formerly general manager of the La France Feature Film Company of Denver.

Mr. Predari will shortly open an office at Salt Lake City, Utah, and will specialize in feature attractions.

"The Iron Test" Serial Reports Big Business

"The Iron Test" is the product of the pens of Albert E. Smith and Cyrus Townsend Brady and they have given this serial a radically different turn and twist in theme. This novelty is said to have found great favor with exhibitors and is stressed in the testimonial of Saul E. Harris, general manager of a chain of theatres in Little Rock, Arkansas, to Vitagraph:

"It has met with instant approval," writes Mr. Harris, "and from the favorable remarks heard in and about the theatre, I am sure that 'The Iron Test' will be even a better drawing card than any other Vitagraph serial—and that is saying quite a bit."

"Rainbow Trail" in War Service Bulletin

"The Rainbow Trail," William Farnum's picturization of Zane Grey's novel of the same name, is listed on the War Service Bulletin of the War and Navy Departments' Commissions on Training Camp Activities as having been selected for exhibition before Uncle Sam's soldiers and sailors. This production was chosen from the list of the National Board of Review.

Another William Fox picture on the schedule is "Bulling the Bolsheviki," a Mutt and Jeff Animated Cartoon, showing Capt. Bud Fisher's famous characters in Russia.

Goldwyn Gets Bennison Series

Louis Bennison's Star Series of Six Productions Will Be Distributed by Goldwyn Distributing Corporation

GOLDWYN announces that Louis Bennison will appear in six star productions under the Betzwood Film Company imprint and the Goldwyn exchanges will handles the distributing. Mr. Bennison registered very heavily, according to report, on the production entitled "Johnny Get Your Gun."

Already three Bennison pictures are completed and the first of these is in the hands of all the Goldwyn offices in twenty cities for trade showings for exhibitors.

"Oh, Johhny!" is the production selected for Mr. Bennison's debut. The story is by William Bayley and was directed by Ira M. Lowry.

Three seasons ago Bennison played New York in "Johnny Get Your Gun," being at that time absolutely unknown in the metropolitan theatres.

An indication of his quickly-attained popularity is afforded by these comments on the critics of that time:

New York *Times:* "If you are not completely won by Louis Bennison, you are Grand Canyon or a story by Booth Tarkington."

New York *Evening Mail:* "Mr. Bennison is a most engaging youth—a husky human fairly exuding good nature."

Providence (R. I.) *Journal:* "Louis Bennison completely submerges the play and the other players by the force of his personality."

Chicago *Tribune:* "A different, open-faced, good-natured individual who wins by force of humanness."

Cincinnati *Post:* "This new star has the build of a Jim Thorpe, the smile of a tooth powder advertisement, the grace of a jazz band."

Indianapolis *News:* "Like an invigorating breeze from the West—different—something to stir laughs where laughs are hard to grow."

Detroit *News:* "Louis Bennison has an undeniable talent for making himself liked by his audiences."

Kansas City *Journal:* "An admirable actor of genial and unaffected presence."

Bennison now comes to the screen in "Oh, Johnny!" surrounded by a cast of players including Anita Cortez, Alphonse Ethier, Edward Roseman, John Daly Murphy, Frank Goldsmith and Virginia Lee.

"Safe for Democracy" by First National

SPECULATION as to the exploitation of J. Stuart Blackton's "Safe for Democracy" is set at rest by Commodore Blackton's announcement that he has entered into an agreement with the First National Exhibitors' Circuit, Inc., whereby that organization will distribute the production.

"Safe for Democracy" was given its pre-release showing as the feature of the Rivoli theatre (New York City) program during the week of November 3d, two days after it was completed under the personal direction of Commodore Blackton. The reviewers of the trade and daily papers were said to be unanimous in their opinion that it is an effective and entertaining patriotic picture.

The story, which is based on Marshal Crowder's famous "work-or-fight" law, is from the pen of Anthony Paul Kelly, author of "Three Faces East," the current stage success, and scores of other photoplays.

Mitchell Lewis is featured in the production, and the supporting cast includes Ruby de Remer, Gus Alexander, Helen Ferguson, Ida Darling, Eugene Strong, Aubrey Beattie, John C. Wade, John H. Goldsworthy and Sidney D'Albrook.

While no date has been set for the First National's release of "Safe for Democracy," the negative will be turned over to them this week, and it is understood that they will have prints made up immediately and present this timely production throughout the country as soon as possible.

"Safe for Democracy" is the first J. Stuart Blackton production to be handled by the First National Exhibitors who, it will be remembered, also distribute the features of such stars as Anita Stewart, Charlie Chaplin and the forthcoming pictures of Mary Pickford.

War Review for Many Months to Come

The Official War Review will continue to be issued for many months to come, and some of the scenes yet to be released are said to be of tremendous historical value, and the government considers it one of the greatest of educational.

"The Official War Review is the most successful serial ever exploited," announced Mr. Paul Brunet, vice-president and general manager of Pathe, after a farewell conference with Charles S. Hart, Director of Division of Films, Committee on Public Information, who recently sailed for Europe.

Late Episode Topical in "Fighting for Freedom"

News describing the surrender of the great German battle fleet, which has been hiding for more than four years at Wilhelmshaven, to the Allies, is declared by the Universal to throw particular interest upon the current episode of the serial, "Fighting for Freedom." The episode is the seventh of the series, and is entitled "Britain's Battling Bulldogs."

The chapter gives a complete review of the British navy, with particular attention to the huge dreadnaughts that conquered the German fleet on the famous occasion of their sally off the Skaggerak.

Fox Changes Mix and Brockwell Directors

With the resumption of activities in the William Fox studios at Hollywood, changes were made in the assignment of Fox directors.

Gladys Brockwell, who has just begun work on a new production, temporarily titled "The Framers," is now working under Lynn Reynolds, who has directed several of the most recent Tom Mix pictures.

Tom Mix is about to start work on a new picture, "The Wilderness Trail," under the direction of Edward J. LeSaint, who has directed Miss Brockwell for some time. This is not the first time Mr. LeSaint has directed Tom Mix. He made "Cupid's Round-Up," which was the first five-reel picture Tom Mix made as a William Fox dramatic star.

Ruth Allen with Palmer on Coast

Ruth S. Allen, for nearly two years scenario editor for Douglas Fairbanks, has resigned from the Fairbanks organization to assume the personal management of the manuscript sales department of the Palmer Photoplay Corporation, Los Angeles.

Besides being one of the best-known editors of the film industry, Miss Allen is widely recognized for her keen knowledge of story values.

Under Miss Allen's management the Palmer Photoplay Corporation's manuscript department will handle the work of members of the Palmer institution and of successful authors.

Hobart Henley Renews His Goldwyn Contract

Samuel Goldsmith, president of Goldwyn Pictures, announces that Hobart Henley, dean of Goldwyn directors, has signed a long-term renewal of his contract to direct the productions of various Goldwyn stars.

His first assignment will be with Pauline Frederick, shortly to make her bow in her Goldwyn star series productions.

"I regard Hobart Henley as one of the most able directors in the industry," said Mr. Goldfish. "He grows more powerful every day. No problem is too great for him. With Pauline Frederick, one of the greatest dramatic actresses of the screen, his success should be tremendous."

Dodge Talks in Chicago Theatres

Henry Irving Dodge, author of the story, "The Yellow Dog," appeared last week in Chicago and delivered addresses to big crowds in three theatres which were showing the film version of his story. The Jewel production proved a big drawing card on its own merits and the added attraction of Mr. Dodge's appearance provided altogether a fine entertainment.

The theatres in question were the Twentieth Century theatre, Boulevard theatre and Marshal Square theatre. They are among the most prominent filmplay houses in Chicago.

Beth Ivins, Featured Player in a B. S. Moss Production

Beth Ivins Ingenue Lead in New Moss Film

The old adage about "an ill wind always blowing someone good" certainly applies to Miss Beth Ivins, who has stepped into a promising screen future via the latest B. S. Moss' six-reel feature, just completed and as yet untitled.

The ingenue cast for the leading role fell victim to the ill wind—that is, got the "flu"—and in order to save time Miss Ivins, engaged for a "bit," was given a chance at the part.

Director John S. Lopez declares that in Miss Ivins he has found the coming ingenue of the sympathetic type, and that his "find," in addition to good looks and youth, has intelligence and industry, as well as that indefinable something called "screen personality"—all of which in combination usually spell success.

"Little Orphant Annie" Secured by Hirsh

Nathan Hirsh, president of the Pioneer Film Corporation, has obtained "Little Orphant Annie," the six-reel picturization of the late James Whitcomb Riley's immortal poem. Probably there has been no poem of Riley's which has been so widely read as this.

The featured members of the cast, carefully selected for types, are Coleen Moore, who plays the title role, and Thomas Santschi. The late James Whitcomb Riley also appears in the film, which should lend much added interest to it.

The Pioneer Film Corporation, of 130 West Forty-sixth street, New York City, is now disposing of territory on a state rights basis.

Sheer Appears with Ward

William Sheer, the newest Bluebird film player, has been "loaned" by Universal to Fanny Ward for a picture. In it Sheer is playing another crook part, which type of role has become his specialty. He calls it a "juvenile heavy."

New Ideas in Pearl White Coming Pathe Serial

"It is not necessary to have your episo crammed full of stunts in order to make successful serial," says Bertram Millhaus author of "The Lightning Raider," t Pearl White serial which Pathe will r lease in January.

"In 'The Lghtning Raider' we have a tempted to make a logical series of ep sodes with a logical heroine. The thril will be all there, but Miss White will n do a lot of spectacular leaps or dives suc as she has done in previous serials, b cause we believe we have constructed running story with such sustained suspen and so many well-timed climaxes that will not be necessary for the star to pe form the psysical feats with which she h long regaled the picturr public."

Doris Kenyon Exhibits Her War Relics

An individual collection of war relic was recently placed on exhibition in th window of the Liggett drug store at Broad way and 34th Street, New York City. Th collection is the property of Doris Kenyo De Luxe Pictures, Inc., star, whose lates production, "Wild Honey," will shortly b shown.

Miss Kenyon's collection consists of mor than fifty separate articles. All of then were sent to her from the battlefields o France, some from personal friends amon the soldiers, others from soldier boy ad mirers whom she has never seen, and som from companies and regiments in recog nition of the work done by Miss Kenyo for the Red Cross and other welfare work

Arrow Releases New One December 15

W. E. Shallenberger, president of Arrow Film Corporation, announced this week that the six-part special attraction called "The Profiteer," in which Alma Hanlon and Jack Sherrill are co-starred, will be released December 15.

The production was directed by J. K. Holbrook at the Wharton Studios in Ithaca, N. Y., and deals with the after-war intrigues of a captain of industry to secure control of an invention. Jesse J. Goldburg, of Arrow, is now editing the picture.

It is announced "The Profiteer" will be released as a state rights production.

Standing as Major Thaw in Bert Hall Film

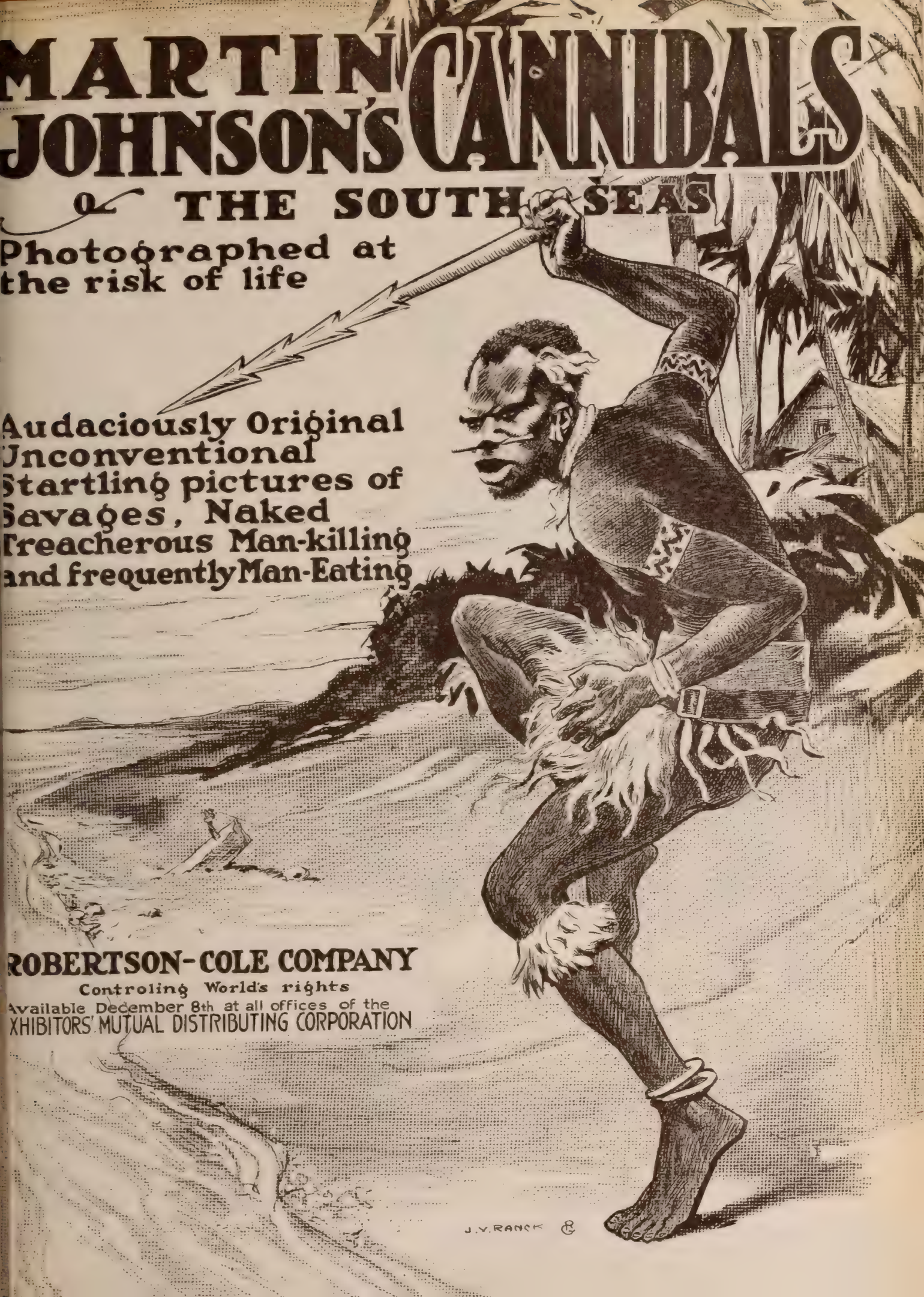
Herbert Standing, who plays the part of Major William Thaw in "A Romance of the Air," by Franklin B. Coates, was personally selected by Lieut. Bert Hall for this part because of his resemblance to the American Ace in face, figure and, curiously enough, even in mannerisms.

Major Thaw is the only other living member of the original Lafayette Escadrille besides Bert Hall, and the two aviators were said to be bosom friends in France. Mr. Standing will be remembered for his work in some of the recent Petrova Pictures.

MARTIN JOHNSON'S CANNIBALS

of THE SOUTH SEAS

Photographed at the risk of life



Audaciously Original Unconventional Startling pictures of Savages, Naked Treacherous Man-killing and frequently Man-Eating

ROBERTSON-COLE COMPANY

Controling World's rights

Available December 8th at all offices of the

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

J.V. RANCK

MARTIN JOHNSON'S CANNIBALS of THE SOUTH SEAS

Martin Johnson, who accompanied Jack London on the famous voyage of the "Snark," is a man of adventure. Accompanied by his wife, he went into the Islands of the South Seas, inhabited by tribes of cannibals, to make motion pictures of them and their habits. The product of his adventure is a series of interesting and at the same time thrilling pictures. To witness white persons in close contact wtth cannibals and other natives of the South Sea Islands is indeed an opportunity that should be availed of. No pictures of travel could be more interesting.

—New York "Evening Telegram"

Photographic values the excellence of which have *never* been *surpassed* in a motion picture.

Now playing—Canadian Premiere
Massey Hall, - - Toronto
Admission prices: 25c to $1.00

ROBERTSON-COLE COMPANY

Controlling world's rights

Available December 8th at all offices of the

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

Special Service Section on

"Cannibals of the South Seas"

MARTIN JOHNSON'S pictures of "Cannibals of the South Seas" give the exhibitor an opportunity to do something "different" with his program. Readers of "Seeing the Rialto and Rivoli with Rothapfel" will remember that when these pictures were given their pre-release showing at the Rivoli the program was commended as one of the most original that has been presented at any theatre. *The pictures themselves put a new "pep" in the program, they get out of the ruts and not only interest in themselves, but they act as a tonic for future presentations.*

Robertson-Cole Company has adopted an excellent plan for their release, in two parts. The first section includes 5,200 feet of film, and it is expected that these will be advertised by the exhibitor as he would any unusual feature. The other instalment is 4,000 feet and it is pointed out that these will largely carry themselves on the "word of mouth" advertising that the first portion of them has received. In other words, the exhibitor will have a pulling power ready made for his second week's show.

Yet there is nothing of the serial about these pictures. Each part stands out by itself and you are not handicapped with your second week's show in having an appeal only to those who have attended the week previous. The second half starts after Johnson and his wife have failed to receive the warning of the British consul against visiting the island occupied by the "Big Numbers" tribe of cannibals and includes some of the most thrilling adventures imaginable. Especially after you have shown the first portion of these pictures you can go the limit in advertising the latter part, and you will be backed up by all of those who have seen the first.

This striking one-sheet will get attention

LET us take a look at these pictures. Get the selling points of them as you go along.

In the first place, Martin Johnson was a companion of Jack London on the celebrated cruise of the "Snark," and during that voyage he became familiar with many of the tribes of the South Sea Islands. But it was on the voyage of 18,000 miles that Johnson took with his wife as his only white companion that brought out these amazing pictures. Travelling in small schooners, whale boats and native canoes they went among the Solomon and the New Hebrides Islands, sailing as far North as the Leuneuwa Lagoon, among the Line Island group. In the course of these journeys they were among people who had never seen a white face before, the most savage of savage.

Some of the things that they saw included a race of pygmies that were not known to exist; a group of islands actually manufactured by the natives themselves out of shells and stone: another island whose 782 inhabitants believes that there was nothing else to the world except their territory, and a race in the New Hebrides that buried the old men and women of their tribe alive when they had passed the period of usefulness.

In the latter part of their travels they visited the "Big Numbers" tribe after they had failed to get the warning of the British Government. Here they found the most murderous and repulsive of all the cannibal group. Johnson and his wife were permitted to land but they were quickly taken prisoners and only rescued in the nick of time through the arrival of a British warship.

THESE pictures are wonderfully illuminative, but they should not be advertised as merely "educational." The use of the word has been so abused that in some

(*Continued on page* 3394)

At left Mrs. Martin Johnson and wife of Malaita, king of the Solomon Islands. In center group of Tahiti girls and at right a young Warrior of the Owa Raha tribe "all dressed up and no place to go"

This striking twenty-four-sheet is in vivid colors. The various figures may also be used as cut-outs for lobby displays

This Picture Should be Made an Extra Special Feature

WHEN you book "Cannibals of the South Seas" start in to laying your plans in advance and on the basis that you are going to exploit it as a special feature and that you are going to do strong advertising. Certainly you do not want to attempt to run any other feature on the same bills, but rather to use comedies and other light matter with it. A two-reel comedy drama will balance the bill nicely, and such was used at the Rivoli, together with a comedy and the news weekly. You do not want anything that savors of the travel picture on the same program.

But in all of your advertising feature the cannibal picture just as strong as you would the most unusual story with your strongest star. Tell frankly, and in some detail what this picture is about, point out the elements of adventure in it and bring in the educational interest only by inference.

Teaser campaigns, stunt advertising and all of that sort of a thing is out of place with this offering. There is too much meat in it (not meant as a pun) to depend on anything of the freakish. Plain, unvarnished statement of fact, without the use of superlatives is all that you need.

MANY theatres have found it a good policy to tie up with one of the local papers in exploiting such a feature as this and here you have a splendid chance. That would give you a greater amount of advertising space than you would ordinarily purchase anl you could promise the newspaper a certain percentage of the profits above the actual expenses of the showing.

This suggestion is made for the benefit of the more timid exhibitors. In cities where this plan has been followed the general result has been for the theatre, on the next similar occasion to take the whole burden of the exploitation and therefore get the entire profits. The co-operation plan is an excellent one as a starter for the newspaper, too, for it generally convinces the exhibitor that really big advertising pays, when you have something unusual to deliver.

But whether you decide on newspaper co-operation or straight advertising go to the editor of your paper and explain the picture to him. You can give him assurance that you are going to use unusually large space, but also make the appeal that you are really doing your public a service by showing this picture. It is probable that you can get an advance story illustrated with photographs, and if you do you will arouse great interest for the film offers opportunities for an interesting real news story.

USE the title of these pictures in striking type, and play with the title the line that we have already indicated—"Photographed at the Risk of Life." That little sentence adds more of the thrill than a large amount of description would give.

After you have played up this you can afford to go into detail about the pictures. This is the sort of a production in which you can afford to give the selling talk at some length and be sure that the matter is read.

Use of pictures of these strange people of the South Seas is sure to attract immediate attention and there are an abundance of stills available for use in case you make your own cuts. In addition the Robertson-Cole Company has prepared some striking advertising in line effects bearing

(*Continued on page* 3394)

SPECIAL MUSIC

It Will Add a Great Deal to These South Sea Pictures

REALIZING the importance of music with pictures generally, and especially with the South Sea films, the Robertson-Cole Company has made arrangements with the Exhibitors' Mutual Distributing Co. to supply the exhibitors with a specially prepared musical score, prepared by George W. Benyon. This will be available at all exchanges and at very nominal rentals.

The character of the picture lends itself to atmospheric music and because of the dearth of suitable materials so far as most exhibitors are concerned, there has been special attentiol given to the element of savage music, without it becoming too Oriental to detract from the character of the picture. There is considerable incidental South Sea dance music included.

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

"But just as soon as the traveler sets foot beyond these tiny areas under the personal and immediate control of the white man, he finds himself among savages, naked, treacherous, man-killing, and frequently man-eating." MARTIN JOHNSON

One of the ready prepared single column ads.

War Pictures Have Made People Hungry for Real Adventure

(*Continued from page 3393*)

quotations from Martin Johnson in describing the pictures. These can be used either as they are at present or as a foundation for further discussion. For instance, a couple of the single column advertisements might be used for the upper left hand and the lower right hand corners of the quarter page display and other material employed that will tell still more about the picture.

WE have told you some of the things that the pictures contain, and it would make a good advertisement to make a recital of these things in brief statements:

"Martin E. Johnson, chum of Jack London on the 'Snark,' and his wife cruised 18,000 miles among the strange cannibals of the South Seas to make these pictures. Nearly all the time the couple, who were accompanied by no other whites, were in peril of their lives.

"By trading schooner, whale boats and native canoes they made their way among the Solomon and New Hebrides Islands as far north as the Leuneuwa Lagoon.

"They pictured for you people who had never before seen a white man, people ranging from the most savage in the world, the man-eaters, to the most pacific people on earth, a tribe that has never made any sort of a weapon.

"They take you to an island that the natives built for themselves out of shells and stone and to a lagoon where live 782 who believe that there is no world except their little place; they take you to a tribe where the custom of burying alive the old is followed, and before the camera these rites are actually practised.

"They show you the native customs, the flat-footed dancing that will stir the most stolid to laughter, they thrill you with the perils of this man and woman adventurers, they will register on your mind so that they never will be forgotten.

"They are the history of adventurous travel—photographed at the imminent risk of life."

Study this picture carefully, see it in advance if you possibly can and there will be a dozen elements appeal to you that will make you all the more enthusiastic in in the advertising that you are going to do.

THIS picture should be advertised as far in advance as you ever advertise any big special event. As we have suggested this should give a general idea of the content of the film. This general advertising should be followed up by single sentence matter telling one of the incidents that the picture contains, and if you can do so each one of these points should be illustrated by a special cut.

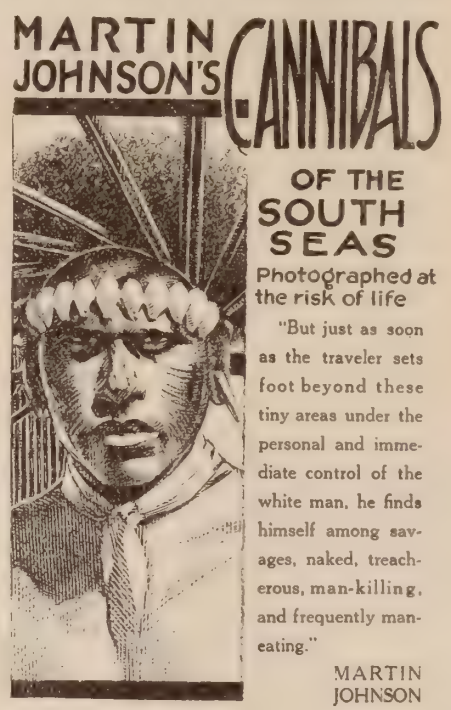
Here is another good line to use:

"You will see the strangest people on earth, the cannibals of the South Seas and you will thrill with the romance and the peril of the nook of the world made famous by Jack London and Robert Louis Stevenson.

Sketch, the title and a quotation from Martin Johnson, forms this advertisement

Or this one:

"A young white woman risked her life at her husband's side that they might picture for you the fiercest people on earth—the cannibals of the South Seas—and there are mirrored for here stranger things than fiction has told and than one would be willing to believe without the pictured proof."


MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS
Photographed at the risk of life
"But just as soon as the traveler sets foot beyond these tiny areas under the personal and immediate control of the white man, he finds himself among savages, naked, treacherous, man-killing, and frequently man-eating."
MARTIN JOHNSON

Mrs. Martin Johnson, wife of the photographer-explorer, accompanied her husband on all of his amazing adventures, and the woman interest will be made stronger by featuring her in your exploitation

"Photographed at Risk of Life" Good Slogan in Advertising

(*Continued from page 3392*)

communities there is resentment when you offer productions that attempt to "teach" the public. Most of your patrons feel that you are pulling something "high brow" on them when you start out to talk about how instructive your offering is.

There is a splendid line in the advertising that has been prepared by Robertson-Cole—"Photographed at the risk of life."

It is really a history of adventurous travel. There is a thrill every moment, there is the drama of peril, with laughs mingled with it. You get a close-up study of people that you will never see with your own eyes, and you get an education by seeing them—but the point is that you are never conscious that you are being educated, because you are held with tense interest every moment.

HERE is one point to be considered: The war has banished our provincialism. In the news weeklies and in the Official War Pictures we have looked upon strange peoples and visited lands that were strangers to us. Our desires to know more of the world have been stimulated. The shams of life at home are worn away, people want to get out and see things and know things. The leaven is still working, and it will work for you if you exploit these pictures to the extent that you should.

You have a well nigh universal appeal here if you will take advantage of your opportunities. The fact that Mrs. Johnson, a beautiful little woman, accompanied her husband on this voyage is going to add a great deal to the appeal to the woman element, and all the more so since this war has awakened the world to the things that women can and have been doing. People will not look upon her presence among those savage tribes as a mere adventure, but as an achievement.

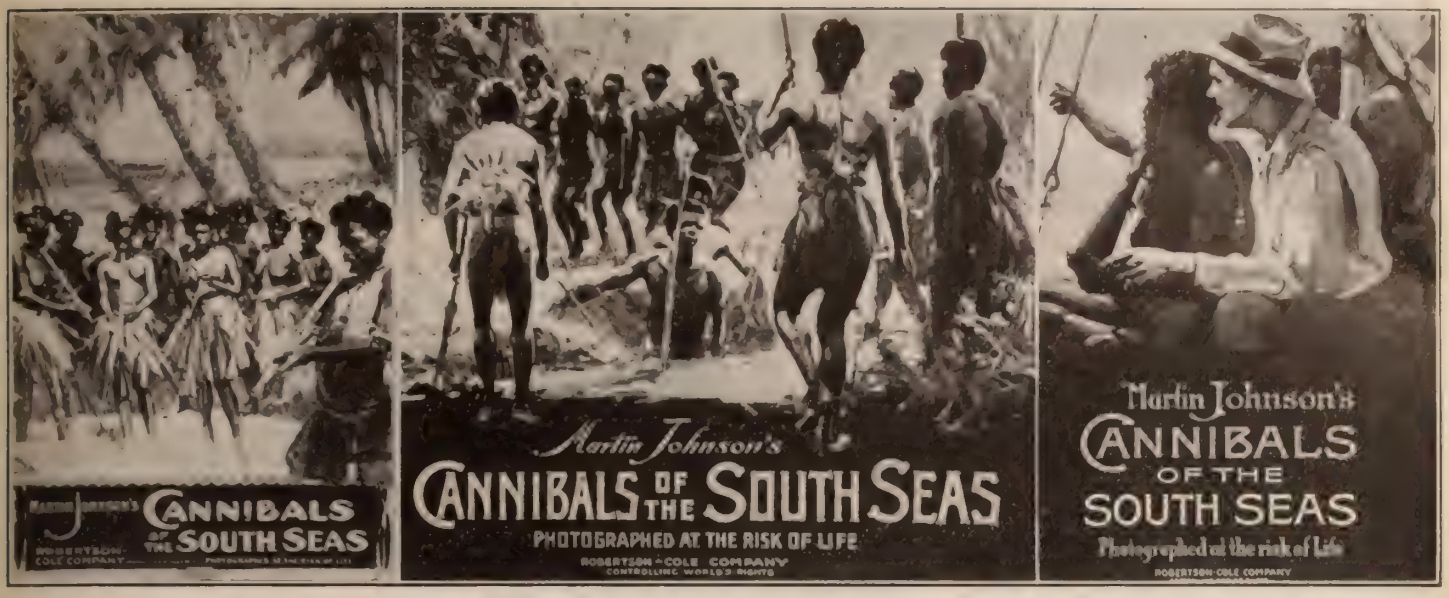
You have the appeal to the schools and colleges and you ought to be able to get the interest of the teachers in helping you put this over. And the great thing that will appeal to the box office is that the exploitation that you put on the first instalment is going to bring business in on the second.

AT THE RIVOLI

WHEN this picture was given a pre-release showing at the Rivoli Mr. Rothapfel used the entire footage, but it will be released generally as a 5,200 foot first part feature and then with 4,000 feet for the following week.

His program included "Il Trovatore" as the overture, the Rivoli Animated and Greek Evans singing "My Angel of the Flaming Cross." Then came a two reel O. Henry, "Mamon and the Archer" and finally the South Sea pictures.

When the second part of this picture is shown another feature may be used, but one with the comedy element is suggested.



Some of the striking paper for "Cannibals of the South Seas" is illustrated here. At the left is one of the one sheets, in the center a six-sheet and at the right a three-sheet. There are two additional one-sheet, a second three-sheet and a twenty-four-sheet. It would be advisable to use this paper with the circus style of advertising, especially if you have considerable outlying territory to which to make an appeal. Attractive cut-outs for the lobby can be made from these

Strong Appeals can be made to Schools and Churches

HAVE you ever used the personal guarantee plan in your advertising? If you have and have used it honestly here is another chance to repeat. If you haven't used it this is a good time to start.

Ordinarily we think the suggestion of the personal letter to the patron is poor stuff. Certainly the common type of letter that tells you that this and that is the best picture that "Mary Jones has ever done" is getting to be worse than worthless. Here is a production, though, where you need to call attention of every patron to its unusual character. Mr. Rothapfel, who rarely uses any advertising outside of his regular newspaper space, thought so much of it that he had a special folder printed to tell some of the things that the picture contains. Descriptive folders, including scene pictures are supplied by the distributors.

It would be well to prepare a special letter calling attention to the character of the picture and reciting the things that it contains. We would not confine the circulation of this to the regular mailing list (to those who ask for programs) but would send the letter, and folder included, to every possible patron. *Remember, too, that there is a second portion of this picture and that you are going to get into your theatre the next week practically every one that saw the first half of the film and therefore you can afford to make a larger investment in the exploitation than you could if you were getting each person but once.*

IF you can arrange to have a special showing of this picture for the teachers of your community, do so. They certainly will see in it wonderful educational value and it is likely that they will consent to talk to their classes about these cannibals and refer to the fact that the pictures are being shown at your theatre.

You can further co-operate with the schools by offering a prize or a series of prizes for the best essays written about these strange people. (However, in any case of contests where you use the mails, be sure to consult with the local postal authorities to get approval).

We have already mentioned the appeal to the woman element. Here is a good chance to get all of the clubwomen interested. If you feel it advisable, give a special matinee performance for them and if some one of the members wishes to make a talk let the clubs take charge of all the arrangements. Of course, this is not to be a free performance, but you should have it as early as possible in your engagement so that you can get the word of mouth advertising. If you can quote some of the more prominent women in your newspaper advertising it will add strength.

If you do this, be sure to bring out strongly that Mrs. Johnson braved these perils with her husband; in fact, that fact should never be lost sight of.

BY diplomatic dealing you ought to be able to get the women's missionary societies of your various churches to endorse the picture. Get the names of the officers of these various societies well in advance of the opening of the picture and call attention to the fact that this picture shows the kind of people that the Christian women of the world are trying to reclaim from savagery and point out that there could be no production more likely to arouse interest in the work of their societies than this. It is probable that you can go further than this in getting the endorsement of the Sabbath schools. But no matter how closely you co-operate with these bodies, do not, under any circumstances, go as far as one exhibitor in connection with another picture and allow a collection to be made in your theatre.

When you have followed these angles you have gotten about one hundred per cent exploitation and those in whom you haven't created a desire to see the picture are hopeless. The newspaper campaign will cover the men, and when you have the interest of the women and the children of your section aroused, you'll get the men anyway.

PAPER on this production is especially striking and includes three one-sheets, two three-sheets, one six-sheet and a twenty-four-sheet. All of these, except one three-sheet, which shows the heads of five of the cannibal leaders, are reproduced in these pages. The colors are very striking, the twenty-four-sheet being one that will stop the crowds in the street.

This picture should be posted like a circus. Plenty of paper ought to be used, especially if you have an outlying section to which you can appeal. You can get people to come to see this production that would not stop to read an ordinary advertisement if you will go to it with a smash.

We have advised straight exploitation through these articles, avoiding the freakish. We would follow the same idea in the lobby displays. One of the one-sheets contains a huge head of a warrior whom Johnson describes as the finest specimen of a man that he saw in the island. The twenty-four-sheet contains the head of another warrior and also Johnson and a third warrior together. All three of these can be used as cut-outs.

Don't let anyone induce you to go into the details of cannibalism in your lobby. Some "arm-chair exhibitor" suggests using a huge kettle. *Don't do it. There is nothing revolting in these pictures, and don't manufacture anything of that sort for your lobby.*

Clean, intelligent and generous exploitation is what you need here.

You are not offering anything of a "freak" character, but an unusual picture on its merit. Anything that leaves the impression that this is not a real feature is going to diminish your patronage.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

At least one motion picture company welcomed the recent rains in Southern California. The William Duncan Company of Vitagraph players received a delicious soaking in a heavy downpour making some long delayed rain scenes. While most of the companies on the Vitagraph lot had to suspend operations during the wet weather, Duncan was able to *keep going.*

One other Vitagraph Company continued work during the rain. James Young, director of Earle Williams, had his company at work in the dark stage during a portion of the rainy weather, and also used some interior scenes for the new picture, "The American Ace," under a glass enclosure.

Joseph P. Rock, of Montgomery and Rock, Vitagraph comedy company, is the subject of many side remarks around the studio owing to the fact that the comedian started to celebrate the signing of the armistice a week ahead of time. The erroneous telegrams published in some of the Los Angeles papers prematurely announcing peace so worked upon Mr. Rock's emotions that he stopped work in the middle of a scene and began a dance with pistol shot accompaniment. Since that time he has not failed to hear from his associates upon his actions.

Universal Newsettes

Universal City's production activities are almost as great beginning this week as before the close down of this big producing plant. Six producing units have resumed activities, and preparations are now being made for others which means they will be at work in a few days.

During the period the studios were closed the laboratories were completely rebuilt, remodeled and refurnished under the supervision of John Nicholous, who originally designed these laboratories, and who has been re-engaged by the Universal following eighteen months of service as superintendent of photography at the Triangle plant. The remodeled laboratories have a greater capacity and will make possible more efficient service in this department, having all the new devices which have been perfected since the laboratories were built.

The first company to resume production was that directed by Tod Browning and headed by Priscilla Dean. This company has begun the filming of "The Gutter Rose," an adaptation from a story by Evelyn Campbell, which was prepared for the screen by Harvey Gates. Wellington Playter, who recently returned west, will play the lead with Miss Dean, and Lon Chaney and Spottiswoode Aitken are named as members of this cast. This will be Aitken's first appearance in Universal made subjects following a long career in films, spent principally under the direction of D. W. Griffith.

ONE by one the producing organizations of the West coast are again assuming activities, but it is now estimated it will be at least the first of the year before all companies have resumed production, which means that many of the units will have been off from four to ten weeks.

November 19th was the date set for the resumption of activities at a number of the plants, but the week has passed and but a few companies have actually begun the work of filming new productions. Included in the number are six at Universal City, two at Christie Studio, one at the Lasky plant, one at the Morosco Studio, and one at the Goldwyn plant at Culver City. Plans have already been made for other companies to resume production, but delay has been caused in the preparation of stories, settings, etc.

The Henry Lehrman Sunshine Studio, Clara Kimball Young and Blanche Sweet Companies, as well as the several producing organizations working at the Brunton Studios, and the three companies of the Thomas H. Ince organization, have worked through the epidemic close-down without a break.

Here and There

Louis William Chaudet has been selected by the National Film Corporation to direct the first of the Henry B. Walthall pictures. Mr. Chaudet is now making a selection for the production from two stories, one of which is "Lives for Sale" and the other a popular novel.

Al E. Christie has two comedy companies at work on the Christie studio lot, Hollywood. Dorothy Du Vor, formerly starring under the Lyons and Moran banner, made her debut as a Christie comedy star. Earle Rodney is playing in support of this little comedienne.

Preparations are being made at the Lois Weber studio, 4635 Santa Monica Boulevard for beginning work on the first Anita Stewart production to be made under the direction of Miss Weber. Actual work on the picture started the last week in November, although the complete cast had not been selected. The picture will probably be ready for its initial showing about the middle of February.

Hollywood Hookum

DEC. 7, 1918 NEWS MORE NEWS

Charley Ray has a new automobile.

Oscar Apfel is here from New York.

Irving Cummings is here from New York.

Alfredo Gandolfo is here from New York.

The three above mentioned gentlemen came West to make motion pictures.

Dorothy Dalton has purchased a Boston bull terrier purp.

All the "flu" patients are reported as coming up the broad highway of Recovery.

Al Ray was corporal for two days, and then transportation for the late draft boys was canceled.

There was an important piece of news that HOOKUM overlooked six or seven weeks ago. Frank Mayo is here from New York.

Ruth Clifford went up in an airplane, and now demands of Scenario Editor Elliot Clawson a script which provides a flight.

Sunshine, rain and—sleep under blankets the year round. California is a wonderful state. A slight earthquake was felt Tuesday.

Scoop Conlon, whose regular name is Paul Hubert, is now a fixture at the William S. Hart studio, where he wore out a new typewriter in three days.

Bill Keefe is home from Frisco where he wore a "flu" mask for three days, and claims to have been the handsomest man in Frisco during his stay.

Mystery: Who is that star that Charley Taylor is bringing to the screen in "The Girl and the Horses"? Jimmie Tynan claims she's a southern society belle.

Mickey Neilan remembers when he hit Alan Dwan for his first stock job. He says he said he could ride a horse in Western, and he did by holding on to the saddle.

Kid McCoy has developed a wonderful powerful blow since he retired from the professional boxing ring. The other day he hit Donald Crisp on the shoulder and broke Crisp's ankle—one blow.

Hi. Abrams, Hen. Wobber and Myke Lewis motored to our town Saturday from Frisco to get a breath other than through a "flu" mask. An interesting game of playing poker with automobile numbers was discovered while en route. No statistics are obtainable.

Eugene B. Allen allows he will be able to meet the payroll Saturday. He has just designed a new kind of supporting roof for an enclosed studio where pictures may be made rain or shine, if they have enough lights, and expects to sell the design to San Francisco, the town that wants the film colony.

LeRoy Stone says the burden of a film editor does not depend upon what he puts into the film, but on what he keeps out. Stone has been trimming positive prints of Hart Productions since Hart first picked up the brace of screen pistols, and allows that he has saved Bill from death in no less than a hundred scenes, but cutting the scene off before the bullet took effect.

When questioned concerning the greatest problem of the screen, Alfred Ernest Christie, Esq., advised that he had once decided to figure out the cause of the wheels turning backwards on the screen.

"I figured all one afternoon," said Al Ernest (ly), "and then I discovered I had a terrific headache. The next morning I found I had lost all my hair, and ever since have been singing the praise of a herpicide. My hair is still long and curly.

"The wheels turning backwards is an hallucination (Mr. Christie is a Canadian and therefore the 'an'). That's the nastiest word I can think of."

Editor's note: HOOKUM has received numerous telegrams, special deliveries, and long distance messages from officers of Scientific Research Association thanking the publication for its efforts to solve the mystery of the screen. Mental messages have been sent by this publication to the press agents of Rothapfel and Wid, believing these two master minds should be quoted in the greatest publication on earth, inasmuch as these two break into print frequently. Later Charley Fuhn with the collaboration of his brother Harry and sister Kitty Fuhr, will give the real answer.

SOCIETY NEWSLETS

A. Hull Shirk and K. C. B. Ziedman motored to Santa Barbara Wednesday.

Many of the residents of Filmdom have been enjoying dancing parties now that a well-known country club has opened its doors after the "flu" ban.

Open Market Gets Tourneur Feature

Definite decision to release Maurice Tourneur's epic production, "Woman," to the open market has been made by Mr. Tourneur. Tom Moore, the exhibitor of Washington, has purchased the Maryland, Virginia, Delaware and District of Columbia territory and has arranged to open his theatre, the Rialto, in Washington early in the new year with "Woman."

The decision was made by Mr. Tourneur before he departed for California. Immediately upon finishing "My Lady's Garter," his third production of the year, Mr. Tourneur closed his Fort Lee studios and departed for the Coast, accompanied by his executive and studio staff. The Tourneur party numbered about sixteen. Mr. Tourneur is taking over a portion of the Triangle studios at Culver City, Cal., and there he will film his next three productions, which will be made during the coming winter.

Atlanta Exchange Opened by "Southeastern"

The Southeastern Pictures Corporation lately organized, has engaged quarters at 61 Walton Street, Atlanta, Ga., operating an Independent or State Rights exchange for the six southern states of Georgia, Alabama, Tennessee, North and South Carolina and Mississippi.

A. C. Bromberg, the vice-president and general manager of this new organization, is known among the exhibitors throughout the southern territory and exchanges generally, having built and operated the Strand theatre at Birmingham, Alabama, and then exchange manager of the original Triangle Organization, the Mutual Corporation, the General Film Corporation and the Consolidated Film Supply Company of Atlanta.

H. G. Harper, to Introduce American Films and Accessories Abroad for Inter-Pcean

The Independent Field

Harper Tours for Inter-Ocean

Paul H. Cromelin, President of Inter-Ocean Film Corporation, Appoints Horace G. Harper as Far East Field Representative

THE first important peace time move by Inter-Ocean Film Corporation developed in the appointment of Horace G. Harper as Far East field representative and his immediately leaving New York for the scene of his activities on the Twentieth Century Limited, Friday, November 22d.

A delegation from the Inter-Ocean Film Corporation, headed by President Paul H. Cromelin, escorted Mr. Harper to the train. He sails from San Francisco on December 3d for Sydney, Australia, where he will spread the gospel of American films and motion picture accessories for a number of months, covering New Zealand also, after which he will go to India, visiting Bombay, Calcutta, Madras and Colombo; thence to Saurbaya, Dutch East Indies; Shanghai and Hongkong, China; and finally he will tell his story in Japan and the Philippine Islands, perhaps returning then to New York, depending upon advices from Mr. Cromelin.

All told it will be about a 40,000 mile trek from Inter-Ocean Building. Thursday evening, November 21st, the executives and staff of the Inter-Ocean gave Mr. Harper a farewell dinner at Reisenweber's, Columbus Circle.

Mr. Harper was bidden to "feed up" against the possibility of encountering food shortage in any of the distant lands he will visit. Since it was not considered likely that his associates would see him again for at least a year, the festivities lasted till the early hours of the morning.

As many of the staff as could be on hand next day left the Inter-Ocean Building at 2:15 o'clock to see the traveler off. A few of these dauntless survivors of the "night before" were: Paul H. Cromelin, George W. Newgass, Eugene H. Kaufman, Robert A. Foster, J. L. Kempner, Bert Adler, Louis Brock, Ricardo Castro, Gus Schlesinger, Al Hartlieb, Martin G. Cohn, Allan Lownes, E. C. Wallace, and others.

The NEWS man managed to rescue Mr. Harper from the Inter-Oceanites long enough to get the particulars of his trip. "I am an Englishman who possesses faith in the American film," said Mr. Harper. "As a purchaser of films for Australia in New York, and before that in London, I had a good chance to get a line on the work of the producers of all countries. I doubt if any man has looked at more pictures of *international* manufacture than the speaker, because of this very purchasing work here and abroad. My irresistible conclusion was this: not only are American pictures supreme at present, but they are the chief films of the future. In that feeling I go out to introduce them, or to advocate an increase in their use where they have already been introduced. Therefore, my campaign is not so much a selling one as educational. If we can develop the proper attitude of mind on the part of these far-off exhibitors and buyers, the sales will come of their own accord.

"I am also out to show the foreign picture men—or rather those who persist in the habit—the utter folly of showing junk films. With all due respect to the wonderful American film industry, it has not been careful in its handling of this evil. It is understood that the foreign market is a great source of profit to the American producer—at times his greatest source of profit—and yet he permits his sale of new films to be seriously reduced by the junkman who managed to get his old prints, and then sell them to foreign buyers who ought to be using the new pictures. Aside from the sales loss, there is a loss in quality reputation that is just as harmful. The foreign picturegoer judges the quality of American films by what he sees on the screen; and then sees junk, often produced as long as five or six years ago, which does not begin to indicate the present day standard of American pictures.

"Lots of this junk was bought up in London and shipped from there to the Far East, but a check on the evil was brought about through the war, when shipping tariffs became so high on new films and junk alike that the junk dealers could not meet it, many going out of business. As I say, this was strictly a war development, and it was not in the slightest due to the efforts of American producers. Now that the war is over and shipping restrictions will speedily dissipate, *the junk dealer will come back*—but he can be met by a campaign of enlightenment right amongst the very people he hopes to supply.

"I am likely the first representative of an American film concern who will talk a double gospel of pictures and accessories. The latter are strictly of American vintage also—Speer carbons, which are made in St. Marys, Pa., and the "Fulco" line of supplies, consisting of three hundred articles all of them manufactured in Chicago. I shall further introduce the Globe steel reel—which is made in Pittsburgh, Pa. Do I fear German competition now? It is true that they make a good carbon, but the American-made carbon has been shown by tests to stand up with that from any other country. Our accessories are admittedly better than theirs, and there are more of them. German motion picture accessories, some of them quite unimproved, held sway in many of these countries before the war, but I think this was due to the tremendous price reductions which are impossible today, as labor costs have risen in the Central Empires to an unprecedented degree."

Francis Ford New Serial in Work

Francis Ford Is Working Energetically to Complete Later Episodes of His New Fifteen Episode Serial, "The Silent Mystery"

FRANCIS FORD is hard at work on a new serial which, he says, will surpass all previous efforts in swift action and in the popular element of mystery. A brief season in the production of feature dramas and a number of shorter subjects had made him eager to get back to the making of another multiple-reel picture.

He declared that he had stored up for future use some big punch ideas, and that a number of weird electrical effects gave added zest to the opportunity presented by the new fifteen episode serial, "The Silent Mystery."

Known as one of the hardest workers in the business, it is not surprising to find that he is playing a lead as well as directing the production, but that double role, according to an admirer, is what makes a "Francis Ford Serial."

"Frank has gone about the new production with characteristic energy," said one of the company, "he has surrounded himself with a huge cast, picked principals whom he knows and feels he can depend upon, and provided a script that has a thrill to every line.

"Anyone who has seen him work knows that his hurry-up methods will permit of no dragging at any stage of his productions, and as the serial is the form considered best adapted to that rushing headlong action so generally popular with the masses, it is the ideal medium.

"The first six episodes recently reviewed give the pleasing assurance that Frank knows the war is over. It brings strange settings and situations to replace the recent over-supply of mimic warfare, German spies, and pacifistic slackers. The first episodes are laid in Egypt, and the swiftest of paces is struck in the first few hundred feet. From then on there is no let up, and there is action piled on action as the mysterious elements are developed."

Mae Gaston, who has appeared with Francis Ford before, plays the heroine, a beautiful American girl, wedded by an ambitious mother to a wealthy suitor who is found mysteriously murdered within an hour after their marriage. The mother herself is suspected of the theft of a sacred jewel known as the "Eye of the World" from a pagan temple, and its recovery is entrusted to the Priestess Kah, a big part in which lovely Rosemary Theby is said to be particularly well cast. Peter Gerald, long associated with Ford in his serials, has a prominent part, and also acts as technical director.

The character creation, Phil Kelly, soldier of fortune and sometime Secret Service man, which Francis Ford has made a familiar figure, is the star's own role, and in the wide scope afforded by a 15-episode drama he has had a splendid opportunity for the greater development of this serial.

From the offices of Hiller & Wilk comes the announcement that the distribution of "The Silent Mystery" will be along entirely new lines, details of which are now being worked out. Mr. Wilk is authority for the statement that the new plan will prove most equitable and will afford the exhibitors a real opportunity for generous profits.

Marguerite Marsh, Feminine Lead in "The Master Mystery," B. A. Rolfe Serial

Good Posters Vital, Says Robertson-Cole

THE poster plays a vital part in the success or failure of a film," declares one of the officials of the Robertson-Cole Company. "A poster is good or bad, according to its advertising value. It goes without saying that a good poster attracts and that a bad one repels.

"Although screen producers are improving in this respect, they have in the main disregarded the value of artistic posters from the very start. In the very first days of the photoplay, old theatrical posters were purchased and used to advertise film plays. Whether or not they described the actual action mattered little. Of course, those days have passed.

"When we secured the world releasing rights of Martin Johnson's remarkable 'Cannibals of the South Seas' we decided to place our ideas upon posters in operation. The result is that 'Cannibals of the South Seas' has, to our way of thinking, the most colorful, artistic and atmospheric posters of the year.

"We could have secured cheaper posters at a considerable saving, but the advertising value of these is worth far more than the difference in price. They describe Mr. Johnson's remarkable series of pictures as no written or spoken words could. They will unquestionably help the success of the films. We are staking our faith in the psychological value of the good poster in that statement."

The "Cannibals of the South Seas" posters were designed and executed by the Greenwich Lithographing Company.

Gaumont Sends Cameras for Flying Stunts

The Gaumont Company sent a corps of expert cameramen under the personal direction of Pell Mitchell, editor of the semi-weekly independent news-reels, the Gaumont News and Graphic, to the aviation training fields of Oklahoma and Texas to record in motion pictures the making of an aviator from the time he enters the service, an ambitious recruit, until he is graduated as a finished flyer.

The first instalment is shown in Gaumont News No. 35, released on Tuesday, November 19. This series was taken at Camp Dick, Texas, and shows the "ground work" which starts the training of the future "ace"; the work which puts and keeps the recruits in good physical condition; the equilibrium tests; the healthful amusements provided, etc.

Educational Names Its Parke Feature

The title of the Educational Films Corporation's multiple-reel feature, which has been in the works since June last, has been finally chosen, and the picture is practically ready for a Broadway pre-release before general distribution to the country. "The Key to Power" is the title selected. It symbolizes the struggle for the possession of potential and kinetic energy which forms the theme of the play and out of which arises the conflict of wills between the lovers. The hero and heroine are Bruce Wendell, an ex-army officer and owner of a chain of mines, and Miss Anne Blair, a West Virginia girl. "The Key to Power" is not a war play, for while the era is that of international war the scenes are laid in the Allegheny Mountains, Washington and New York, and the love story is in no way dependent on the events in France.

E. W. Hammons, vice-president and general manager of the Educational, went with J. J. McCarthy, general manager of the Epoch Producing Company, to California on November 24. During Mr. Hammons' fourteen-day absence on the transcontinental trip, the arrangements for the distribution of "The Key to Power" will be in abeyance. On his return he promises important announcements not only regarding this release but also concerning the future policy of the Educational and some valuable new accessions to its short-reel material.

Compliment Pleases Dolores Cassinelli

Walter Knight, who handles the publicity for Adolphe Osso, who in turn looks after the interests of Dolores Cassinelli, the star, advised MOTION PICTURE NEWS this week that Miss Cassinelli is overjoyed at the way in which President Wilson's wife congratulated her on her appearance in the production, "Lafayette, We Come!" The occasion was the benefit performance at the Knickerbocker theatre in Washington of Leonce Perret's film. Miss Cassinelli was also congratulated by Mrs. Franklin K. Lane, Mrs. Lansing and Mrs. Herbert Hoover.

Miss Cassinelli made a short talk at the showing of the picture.

Features---Current and Coming

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
Nov. 25. All Night (Carmel Myers)..... 5
Dec. 2. Tongues of Flame (Walcamp)..... 5
Dec. 9. Set Free (Edith Roberts)..... 5
Dec. 16. The Cabaret Girl..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Nov. 17. My Cousin (Enrico Caruso).....
Nov. 17. The Make-Believe Wife (Billie Burke) .....
Nov. 17. Gypsy Trail (Bryant Washburn)...
Nov. 24. Women's Weapons (Ethel Clayton)
Nov. 24. A Daughter of the Old South (P Frederick) .....
Nov. 24. Mirandy Smiles (Vivian Martin)...

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Nov. 10. Snobs (Moore) .....
Nov. 17. The Cheat .....

First National Exhibitors' Circuit, Inc.

Ambassador Gerard's "My Four Years in Germany."
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."
Nov. 25. "The Panther Woman" (Petrova) 5

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Kellerm
Sept. 8. Why America Will Win.....
Nov. 24. Why I Would Not Marry?.....
Dec. 8. Every Mother's Son.....

FOX STANDARD PICTURES

Nov. 17. The Woman Who Gave (Evelyn Nesbit) .....
Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. For Freedom (Willam Farnum).....
Jan. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix).....
Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
Dec. 1. Virginia Pearson in "Buchanan's Wife".....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....

THE GREAT NINE

Dec. 29. William Farnum in "Fighting Blood."
Jan. 5. Theda Bara in "The Serpent."
Jan. 12. "The Regeneration."
Jan. 19. William Farnum in "The Broken Law."
Jan. 26. Theda Bara in "Under Two Flags."
Feb. 2. "Infidelity" (Dr. Rameau).
Feb. 9. Valeska Suratt in "The Soul of Broadway."
Feb. 16. Theda Bara in "The Darling of Paris."
Feb. 23. William Farnum in "Hoodman Blind."

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

COSMOFOTOFILM, INC.

I Believe .....6 D

AM. FEAT. FILM CORP.

Hearts of Love.....6 D

MAXWELL PRODUCTIONS

The Married Virgin.....7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 1. The Hell Cat (Geraldine Farrar)..
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Dec. 2. Goddess of Lost Lake (Glaum)..... —

(Arden)

Dec. 23. The Challenge Accepted (Zena Keefe) .....5 D

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.
Nov. 4. The Yellow Dog..... 6
Nov. 18. Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Oct. 7. Secret Strings (Olive Tell)..... 5
Nov. 18. His Bonded Wife (Emmy Wehlen) 5
Nov. 25. Five Thousand an Hour (Hale Hamilton) 5
Dec. 2. The Testing of Mildred Vane (May Allison) 5
Dec. 9. Hitting the High Spots (Bert Lytell) 5
Dec. 16. Sylvia on a Spree (Emmy Wehlen) 5
Dec. 23. The Poor Rich Man (Bushman and Bayne) 5
Dec. 30. Her Inspiration (May Allison)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman .....
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....
Eye for Eye (Nazimova)..... 7
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
Oct. 13. The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6
Nov. 17. The Dare Devil (Gail Kane)..... 6

Pathe Exchange, Inc.

Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....
Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Dec. 1. Infatuation (Gaby Deslys).....6 D
Dec. 1. All the World to Nothing (Russell)

Select Pictures

Sept. — The Burden of Proof (Marion Davies).
Sept. — The Better Half (Alice Brady).
Sept. — The Forbidden City (Norma Talmadge).
Oct. — The One Woman (Select Special).
Oct. — Mrs. Leffingwell's Boots (Constance Talmadge).
Nov. — Her Great Chance (Alice Brady).
Nov. — The Road Through the Dark (Clara Kimball Young).
Nov. — The Cavell Case (Select Special).
Nov. — The Midnight Patrol (Select Special).

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Nov. 18. Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Nov. 17. Reckoning Day (Bella Bennett).... 5
Nov. 24. Deuce Duncan (William Desmond). 5
Dec. 1. Love's Pay Day (Rosemary Theby). 5
Dec. 8. The Silent Rider (Roy Stewart)..... 5
Dec. 15. Irish Eyes (Pauline Starke)..... 5
Dec. 22. Crown Jewels (Claire Anderson).... 5
Dec. 29. Wife or Country (Gloria Swanson).. 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 18. Kiss or Kill (Dean and Rawlinson). 5
Dec. 2. Vanity Pool (Mary MacLaren)..... 5
Dec. 16. Danger, Go Slow (Mae Murray)... 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 18. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 18. America's Answer .....
Nov. 25. The Grouch (Montagu Love).....
Dec. 1. The Sea Waif (Louise Huff with John Bowers) .....
Dec. 9. The Man of Bronze (Lewis S. Stone)
Dec. 16. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Sporting Life."
"Woman."
"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts
April—His Golden Romance (Twede Dan) 2 parts
May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts
Nov. — Camouflage (Twede Dan).....2 parts
Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent Releases on page 3402)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) ..... Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) ..... Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry) ..... Half reel
Aug. 26. A Mexican Venice (Wright) ..... 1 reel
Aug. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Haroid Horton) ..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg) ..... 2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 17. Why Movies Move.
Nov. 24. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 17. Fiji Does Its Bit.
Nov. 24. Fire Walkers at Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 24. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 17. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze ..... 2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express.....
Nov. 17. Mongrels ..... 2 C
Dec. 15. The Fatal Marriage.....
Dec. 29. The Son of a Hun.....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. Hitting the High Spots.....

General Film Company

BROADWAY STAR FEATURES

(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester) ..... 2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) ..... 2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) ..... 2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) ..... 2 D
Tobin's Palm (Agnes Ayres, Edward Earle) . 2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) ..... 2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) ..... 2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) ..... 2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) ..... 2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) ..... 2 D
The Jest of Talky Jones (Carol Holloway, William Lester) ..... 2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns) ..... 2 D
The Wooing of Riley (Kate Price, Otto Lederer) ..... 2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) ..... 2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) ..... 2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry ..... 2 D
Mountain Law ..... 2 D
The Raiders of Sunset Gap ..... 2 D
O'Garry Rides Alone ..... 2 D
The Man from Nowhere ..... 2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell ..... 1 C
Check Your Hat, Sir ..... 1 C
Wild Algy of Piccadilly ..... 1 C
All Stuck Up ..... 1 C
The Lie That Failed ..... 1 C
The Jazbo Sheriff ..... 1 C

SNAKEVILLE COMEDIES

(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising ..... 1 Sc.
Agricultural Opportunities in Western Canada ..... 1 Sc.
Water Powers of Eastern Canada ..... 1 Sc.
A Romance of Rails and Power ..... 1 Sc.
Grand Canyon of Arizona and Canyon de Chelley ..... 1 Sc.

CHAPLIN COMEDIES

By the Sea ..... 1 C
In the Park ..... 1 C
Work ..... 2 C
A Woman ..... 2 C
The Tramp ..... 2 C
His New Job ..... 2 C
A Night Out ..... 2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ..... 1 D

JAXON COMEDIES

What Occurred on the Beach ..... 1 C
An All-Fools' Day Affair ..... 1 C
Beating Him to It ..... 1 C
Forced Into Matrimony ..... 1 C

JUDGE BROWN STORIES

Love of Bob ..... 2 C-D
Dog vs. Dog ..... 2 C-D
A Boy Built City ..... 2 C-D
The Three Fives ..... 2 C-D
Kid Politics ..... 2 C-D
A Boy Built City ..... 2 C-D
The Case of Bennie ..... 2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly ..... 1 C
A Widow's Camouflage ..... 1 C
Love's Lucky Day ..... 1 C

EBONY COMEDIES

Busted Romance ..... 1 C
Spooks ..... 1 C
The Bully ..... 1 C
The Janitor .....
Mercy, the Mummy Mumbled ..... 1 C
A Reckless Rover ..... 1 C
Are Working Girls Safe? ..... 1 C
The Comeback of Barnacle Bill ..... 1 C
Some Baby ..... 1 C
Good Luck in Old Clothes ..... 1 C
When You Hit, Hit Hard ..... 1 C
A Black-and-Tan Mix-up ..... 1 C
Fixing the Fakir ..... 1 C
When You're Scared, Run ..... 1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) ..... 2000 ft

PROGRESSIVE FILM

On a Fox Farm (Educational) ..... 1 reel

CRYSTAL FILM CO.

Romeo and Juliet ..... 2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay William Browning)

What She Did to Her Husband, Almost Lucky ..... 1 C
What's in the Trunk? ..... 1 C
Reuben's Romance ..... 1 C
The Lady Detective, His Wedding Day ..... 1 C
Troubled Waters ..... 1 C
Her Necklace, His Hoodoo Day ..... 1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes) ..... 2 C
Buneo Billy (Billy West) ..... 2 C
Billy in Harness (Billy West) ..... 2 C
Bombs and Bull (Billy West) ..... 2 C

OFFICIAL WAR PICTURES

(Committee on Information)

Our Bridge of Ships ..... 2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp ..... 1 C
Fang's Fate and Fortune ..... 1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris ..... 1 Sc.
Soothing the Heart of Italy ..... 1 Patr.
Of No Use to Germany ..... 1 Patr.
Kiddies of No Man's Land ..... 1 Patr.
The Helping Hand of Sicily ..... 1 Patr.
Rebuilding Broken Lives ..... 1 Patr.
First Aid on the Piave ..... 1 Patr.
Victorious Serbia ..... 1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) ..... 1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) ..... 1 C
Some Judge (Lillian Vera-Eddie Bouldon) . 1 C
How She Hated Men (Lillian Vera-Eddie Boulden) ..... 1 C
The Camouflaged Baby (Lillian Vera-Bouldon) ..... 1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden) ..... 1 C
Hooverizing (Lillian Vera-Eddie Boulden) . 1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout ..... 2 reels
July 29. Bill Settles Down ..... 2 reels
Aug. 12. Billy's Fortune ..... 2 reels
Aug. 26. Bill's Opportunity ..... 2 reels
Sept. 9. Up a Tree ..... 2 reels
Sept. 22. Bill's Sweetie ..... 2 reels
Oct. 7. Camping Out ..... 2 reels
Nov. 17. Pink Pajamas ..... 2 reels
Dec. 1. Proposing Bill ..... 2 reels
Dec. 15. The Jelly Fish ..... 2 reels
Dec. 29. Poor Innocent ..... 2 reels
Jan. 12. You Know What I Mean ..... 2 reels

King Bee Comedies

June 1. Bright and Early ..... 2 reels
June 15. Straight and Narrow ..... 2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

May 8. The Starter ..... Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Apr. 1. Gas Logic ..... 1 C
Apr. 8. A Youthful Affair ..... 1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Nov. 17. The Tale of a Hat.....1 C
Nov. 24. Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

ROTHACKER OUTDOORS

Nov. 17. Black Feet and Flat Heads
Nov. 24. Bad Men and Good Scenery.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....
Dec. 8. Just Rambling Along (Laurel).....

Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, Brotosh West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Nov. 24. Sumatra .....
Dec. 1. Java .....
Dec. 8. Celebes .....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
Dec. 8. Feeding Our Fighters.....1 Topical

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillon, Peggy Shaner

July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode, Third and Last Warning.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the Huns.
Dec. 8. Ninth Episode, The Precipice of Death.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Dec. 16. A Kaiser There Was (all star cast) Master Comedy 2

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
Dec. 11. Rough on Husbands (Sterling-Mann).
Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).
Dec. 9. Let's Fight (Wilson-Gerber).
Dec. 16. The Beautiful Liar (Wilson-Gerber).

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
Dec. 14. Captured Alive (Helen Gibson)....
Dec. 21. The Robber (Helen Gibson) .....

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? .....
Nov. 25. Maid Wanted .....
Dec. 2. Guilty .....
Dec. 9. Don't Weaken.....
Dec. 16. Camping Out.....

SERIALS
"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLÆT"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS
(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
Nov. 25. Second Episode (The Giant's Leap)
Dec. 2. Third Episode (Beaten Back).
Dec. 9. Fourth Episode (The Message on t Cuff).
Dec. 16. Fifth Episode (The Lip Reader).

FIGHTING FOR FREEDOM (ONE REI EACH WEEK

Oct. 14. Third Episode (Sensational Capture Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of t Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ra ages).
Dec. 2. Sixth Episode (Chinese and Afric Workers Trailing the Hun).
Dec. 9. Seventh Episode (Britain's Battli Bulldogs).

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2
Oct. 21. Frauds and Frenzies.....2
Oct. 28. Submarine and Simps.....2

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteen Episode).
July 8. The Crash of Fate (Fourteenth Episode
July 15. Out of the Web (Fifteenth Episode

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Four Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seven Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode)
Sept. 23. The Noose of Death (Eleventh Episode
Sept. 30. The Tide of Disaster (Twelfth Episode
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 3400)

CORONA CINEMA COMPANY PRODUC TIONS.
Mother, I Need You.....6 reel

UNITED FILM CORPORATION
Crime of the Hour.....7 reel

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reel
William S. Hart in "The Bandit and the Preacher" .....5 reel
William S. Hart in "The Hell Hound of Alaska" .....5 reel
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reel

Edward Warren Productions, Inc

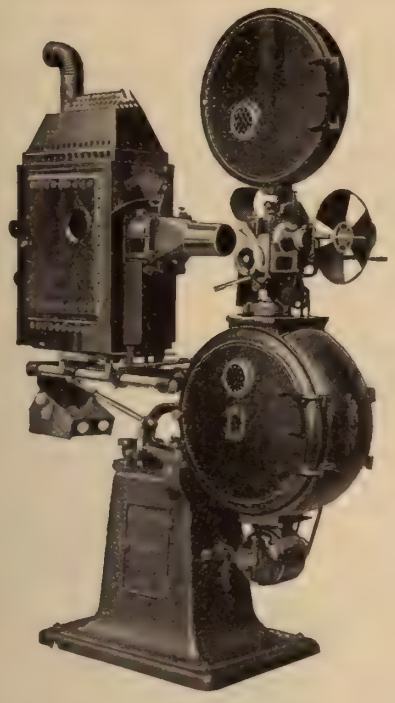
Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

The Howard Theatre, Chicago, user of the "Motiograph" De Luxe



The " Motiograph " De Luxe for long wear and super projection.

Our service department writes our customers as follows:

" Your projector has now been in use about a year. Don't you think it best to send in your mechanism for inspection? "

and replies are

" Our picture is satisfactory. Machine working excellent. Equipment does not need adjustment. Thanks."

We can show hundreds of such replies.

Now be fair with yourself—are you obtaining such results from the projector you are using in your booth? If not, let us suggest that you investigate the " Motiograph " De Luxe. It will be worth your while.

(Write for literature)

ENTERPRISE OPTICAL MFG. COMPANY

564 W. Randolph St. CHICAGO

Projection Music · Laboratory · Studio Theatre

SILVERTIP

DIRECT CURRENT

Motion Picture Carbon

The Silvertip is the standard negative carbon for direct current projection. It is of small diameter and is heavily plated with metal to give it a high current carrying capacity. When used with the Columbia upper it gives a pure white light of high intensity.

The illustration below shows clearly the difference in size of the Silvertip negative and the old negative carbon. The great improvement in positive crater is also shown.

The blunt point of the negative carbon in the old system permits the negative spot to wander, since the spot covers but a small portion of the point. The negative spot on the Silvertip covers the entire point with the result that the arc cannot wander and cause a flicker on the lens and screen.

Write for circulars.

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio

From Canton, Illinois, to Canton, China, movie fans are looking at pictures made on

EASTMAN FILM

The demand for the clearest pictures possible is world wide.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

DU PONT AMERICAN INDUSTRIES

Modernize Your Theatre

By installing seats like this. They will remain beautiful, comfortable and serviceable for years because they are covered with Du Pont Fabrikoid. Craftsman Quality, which doesn't wear shabby; isn't affected by heat or moisture and is as cleanable and sanitary as glass.

Du Pont Fabrikoid Co.
Wilmington, Delaware
Canadian Factory and Office
New Toronto, Canada

No. 248
Made by

Wisconsin Cabinet & Panel Co.
105 West
40th Street
New York

DU PONT

Equipment Service

E. Kendall Gillett.....Editor
Alfred S. Cory.....Technical Editor

Society of Motion Picture Engineers

THE meeting of the Society of Motion Picture Engineers held in Cleveland on November 18, 19 and 20 marked a new era in the development of the Society and its influence.

The value of the work and actions of the Society was demonstrated. There is no doubt that from this time on the Society will be looked upon as a court of last resort in all technical matters connected with the motion picture industry. It is pleasing to the entire membership to note that some of the federal authorities are strongly urging projectionists to obtain copies of the Transactions of the Society, in order that their knowledge of projection problems may be increased.

The invitation of the National Association of the Motion Picture Industry to the Society of Motion picture Egnineers to affiliate with them was greatly appreciated, though it was unanimously decided by that body that under no circumstances should the Society, at any time, affiliate with any other organization. The Society stated that it was willing at any and all times to assume any standardization responsibility which any branch of the industry might wish to delegate to it, providing this standardization has not already been taken care of by the Society.

The establishment of a new standard film width for small projectors for home and educational use was a step in the right direction. This new standard may or may not be adopted by the manufacturers of small projectors, but, in the opinion of the majority of those present at the meeting, it was believed that even those at the present time opposed to it would ultimately approve of the action taken.

This new standard, which is for home and school use, means a broader use of motion pictures and the adoption of this standard will tend to lessen any competition which might occur between the church, home or school and the motion picture theatre.

A committee was appointed by the Society composed of absolutely disinterested parties to work with and advise the Fuel Administration as to recommendations which may well be made to the various branches of the motion picture industry for the saving of electrical current, and therefore the conservation of fuel.

This committee will undoubtedly be called upon by the Fuel Administration should the stringent fuel regulations continue to be put into effect.

Another important stand which was taken by the Society was the adoption of the name "Projectionist," to take the place of "Operator," when applied to the man or men who are responsible for the projection of the picture on the screen.

Carbons and the incandescent lamp as a light source, the condenser system and its functions in connection with projecting the picture, as well as the advantages in the use of the new standard, narrow width film for portable projectors.

There were other subjects treated such as color cinematography, the making of motion picture film, sprocket teeth and film perforations and their relationship to better projection, fundamental principles for the measurement of illumination in motion picture projection, all of these subjects being accompanied by a discussion.

The officers elected were as follows:

H. A. Campe, Westinghouse Electric & Mfg. Co., President for one year
A. C. Roebuck, Enterprise Optical Co., Vice-President for two years
E. K. Gillett, Motion Picture News, Secretary for one year
W. C. Smith, Nicholas Power Co., Treasurer for one year
R. P. Burrows, National Lamp Works, Member of Board of Governors for two years
A. F. Victor, Victor Animatograph Co., Member of Board of Governors for two years

The following committees were appointed to serve during the coming year:

COMMITTEE ON CAMERAS AND PERFORATIONS

A. S. Cory, Chairman, Motion Picture News
Don J. Bell, Bell & Howell
Carl E. Akely, Akely Camera, Inc.
C. F. Jenkins, Graphoscope Co.
C. L. Gregory, New York City

COMMITTEE ON ELECTRICAL DEVICES

H. M. Wible, Chairman, Westinghouse Electric Co.
J. C. Moulton, General Electric Co.
W. C. Kunzmann, National Carbon Co.
J. H. Hertner, Hertner Electric Mfg. Co.
A. R. Dennington, Westinghouse Lamp Co.
Max Mayer, M. J. Wohl Co.

COMMITTEE ON PROJECTION MACHINES

W. C. Smith, Chairman, Nicholas Power Co.
A. S. Victor, Victor Animatograph Co.
Francis B. Cannock, Precision Machine Co.
Willard B. Cook, Pathescope Co.
A. C. Roebuck, Enterprise Optical Co.
F. H. Richardson, Moving Picture World
H. A. De Vry, De Vry Corporation

COMMITTEE ON STUDIOS

W. R. Rothacker, Chairman, Rothacker Film Mfg. Co.
Max Mayer, M. J. Wohl Co.
E. F. Murphy, Universal Film Mfg. Co.
N. Kessel, Triangle Film Corp.
O. B. DePue, Burton Holmes Travelogues

COMMITTEE ON OPTICS

Dr. Herman Kellner, Chairman, Bausch & Lomb Optical Co.
H. H. Turner, Gundlach-Manhattan Co.
Andrew Wollensock, Wollensock Lens Co.
F. H. Richardson, Moving Picture World
A. S. Cory, Motion Picture News

FUEL ADMINISTRATION COMMITTEE

J. C. Moulton, General Electric Co.
R. P. Burrows, National Lamp Works of Gen. Elec. Co.
Max Mayer, M. J. Wohl Co.
F. H. Richardson, Moving Picture World.
W. R. Rothacker, Rothacker Film Mfg. Co.
W. C. Kunzmann, National Carbon Co.
C. F. Jenkins, Graphoscope Co.
E. K. Gillett, Motion Picture News

AUDITING COMMITTEE

W. M. States, Chairman, Edison Lamp Works of Gen. E. Co.
H. H. Cudmore, Argus Lamp & Appliance Co.
G. A. Balir, Eastman Kodak Co.

PAPERS COMMITTEE

R. P. Burrows, Chairman, National Lamp Works of Gen. Elec. Co.
J. W. Allison, Allison & Hadaway.
Max Mayer, M. J. Wohl Co.

The Society gave voice to its appreciation of the untiring work and perseverence of C. Francis Jenkins, its retiring president. On July 24, 1916, Mr. Jenkins called together in Washington certain men interested in the industry and it was at this meeting that the Society was first organized. Its growth since then has been remarkable and its future position in the trade is absolutely assured.

In honor of Mr. Jenkins' labor the office of past president was established to which Mr. Jenkins was elected and this office is to be held by him during the term of his successor.

Although a definite date has not been set, the next meeting of the Society will be held in Philadelphia some time during the month of April, 1919.

E. K. Gillett.

Equipment Operating Projection Questions Answered

Conducted by Alfred S. Cory

Cleveland an Interesting City from the Projection Viewpoint

OUR recent excursion to Cleveland, Ohio, to attend the meeting of the Society of Motion Picture Engineers, afforded us the opportunity of a brief glance into the activities of the "sixth greatest city" in things pertaining to the "fifth greatest industry," and we shall endeavor in the following paragraphs to record some fleeting impressions gained during a two-day tour of visits to manufacturing plants, research laboratories, executive offices, and the projection rooms of a few theatres.

As a motion picture city Cleveland has all the initiative and ideals of the greatest producing centers, such as New York and Los Angeles, and a wealth of interest and enthusiasm in such matters which finds its outlet in the production and use of up-to-date apparatus, combined with numerous innovations in exhibiting methods.

Early on the morning following the concluding session of the Engineers' meeting, we were grabbed by Mr. Wm. C. Kunzmann, the genial representative of the National Carbon Co., and transplanted, in short order, to the vast works of that concern, which are situated some distance out from the center of the city.

An enormous variety of articles, mostly composed of, or containing, carbon in some form or another, are produced by the National Carbon Co., but as our time was limited and as it would have taken at least a month to study the whole works properly our guide, Mr. Kunzmann, decided to acquaint us at once with the process of manufacturing arc light carbons, of which projector carbons are one variety.

Powerful crushers, rollers, and stamping mills knead and refine the mixture of carbon flour and other tarry constituents, which, when of proper consistency is fed to a powerful machine which forms the actual carbon rods. The formation of the carbons in lengths of five feet or so is the most interesting item to witness of the entire carbon manufacturing process, so a brief description of how carbons are formed may prove of interest. The carbon mixture is squirted, at terrific pressure, from a round nozzle just the diameter of the carbons being made, and the soft carbon rod is allowed to run the length of a groove cut in a board held level with the nozzle. When the carbon has run the length of the groove in the board it is severed at the nozzle by the finger of the operator; the board is shoved sideways a trifle to bring another groove into line with the nozzle, and another length of carbon immediately traverses this groove also. The carbon is continuously issuing from the nozzle, and assistants rapidly move the grooved boards sideways to receive the endless succession of rods into which the plastic carbon is cut, at the nozzle, by the squirting machine operator. When a board is filled with the freshly squirted lengths of carbon, it is instantly replaced by another, and no cessation of activity occurs until the charge of carbon mixture contained in the machine is exhausted.

A needle of suitable size is fixed in the center of the nozzle when cored carbons are to be made; in this case the squirted carbon rods have a hole running through them, which is later filled with the core material. The National Carbon Co. have recently commenced the stamping of their name on all projector carbons, which is very easily done by attaching an appropriately lettered steel roll to the nozzle of the squirting machine. One side of the plastic carbon rod issuing from the nozzle touches the circumference of this roller stamp, which is caused to revolve by friction, thus lettering the carbon along its entire length.

Another section of the plant is devoted to the baking of the carbon rods, which process is carried out at high temperatures in large furnaces of fire-brick, heated by gas. Due to the tremendous heat employed in vitrifying the carbons, these furnaces rapidly deteriorate, and have to be rebuilt after two or three loads of carbons have been baked therein.

After the long carbon rods have passed through the baking ovens they are cut up into the commercial sizes, and those with hollow centers, which are to become cored carbons, then have the coring material inserted. The coring of carbons is another interesting operation to witness, and may be briefly described as follows: The coring mixture is a black paste of much more fluid consistency than is the dough of which the exterior of the carbon is formed, and it is intermittently squirted from a nozzle on the coring machine. The process of coring carbons consists in rapidly placing the cut-up carbons so that their hollow centers are brought in line with the nozzle of the coring machine, whereupon the mechanism is operated to squirt a stream of the coring material right through the center of the carbon. Due to the pressure at which the core material is ejected from the nozzle, it passes entirely through the hollow center of the carbon, a small amount running out of the further end. The carbons are fed up to the coring nozzle, and removed again, by hand, the operators on this process working with amazing speed.

Before leaving the manufacturing departments of the National plant, we were shown the interesting method by which a plating of copper, or other metal, is applied to certain varieties of arc-light carbons. In principle the plating, or metal coating, device is very simple. It may be said to consist of an endless belt, running over rollers, and passing down the length of a long room. On the periphery of this belt are countless sockets into which the ends of the carbons are slipped by operators at one end of the machine. The carbons of course project from the belt, like spokes from the center of a wheel, and first pass downward into a long narrow tank containing a solution of the salts of copper which deposit the metallic coating upon the carbon. After traversing the length of the room immersed in the solution, the carbonds are strongly coated with metal, and the belt then takes an upward turn, bringing the coated carbons successively out of the solution. The plated carbons now pass back down the room, being now on the uppermost part of the traveling belt, and by the time they arrive at their original starting point they are dry, and are rapidly removed from the slowly moving belt. Uncoated carbons are immediately installed in their places and so the coating process goes on continuously.

The splendid achievements of the American manufacturers of arc-light and projector carbons during recent years have been largely due to research work upon arc-lighting efficiency and the chemistry of carbon combinations, and we next turned to the research laboratories of the National Carbon Co., where, among other experimentalists, we had the pleasure of talking with Messrs. Mott, St. John, Moore and Eynon.

During recent years the flaming arc has been the subject of extensive experiments on the part of Mr. Mott and other workers in his laboratory, and we were shown an interesting series of test trims, showing various colored burning residues, which Mr. Mott had secured by forming cups in the ends of the lower carbons, filling them with salts and compounds of the various elements, and then burning these experimental trims in a photo-engraver's lamp. While the color deposited upon the sides of the burnt carbons permits, in most instances, the establishment of the identity of the substances experimented with, the examination of the carbons themselves is not the primary purpose of Mr. Mott's experiments, which have for their aim the analysis and study of the arc, or flame, itself, when various compounds are burned in it.

To this end a sheet of metal pierced with a small hole is placed in front of the arc, in Mr. Mott's apparatus, and a simple convex lens placed before this hole projects an enlarged picture of the

craters and arc flame upon the white wall of a darkened room. The color and characteristics of the arc flame are then studied visually and spectroscopically, and the influence of the salts of all elements, and mixtures of them, upon the resultant arc can thus be conclusively determined. A technical discussion and description of this work is given in Mr. Mott's paper on "Chemistry of the Flaming Arc in Relation to Luminescence" (*Trans. Amer. Electrochemical Soc.*, Vol. 31, 1917).

Following the chemistry division of the laboratory, the testing department next commanded our attention, and here were to be seen arc lamps of every conceivable type, in which sample trims of the carbons specially made for them are tested by burning them in the actual lamps. Here, also, the photometric apparatus is maintained for recording candle-power and distribution data, and on the day of our visit some interesting photometric measurements were to be made by Dr. St. John of the laboratory. A Sperry searchlight arc had come in for study and photometric testing. The Sperry lamp was recently described in the "Picture Making" Department of the NEWS under the name Sunlight Arc, which is the term applied to the form of this lamp used in photography.

This lamp is, perhaps, the most powerful light source in use today, its intrinsic brilliancy being rated as more than 100,000 candle-power, and it is necessary to greatly reduce the initial brilliancy of this source in order to make photometric measurements. For this purpose Dr. St. John first allowed the beam to fall upon a plate of ground glass, which allowed a large amount of the incident light to pass through, but reflected a comparatively small percentage at the first surface. This reflected beam was further reduced in intensity by repeated reflections from glass plates mounted at proper angles in a blackened box, and finally fell upon the screen where its intensity was to be measured. The initial brilliancy could readily be computed from the final measured result, as the reduction factor of the system of reflectors was known.

On another floor were located apparatus for the measurement of the intensity of the motion picture arc and of the beams projected by searchlights and optical lanterns. While talking about the subject of crater brightness with Messrs. Mott and Moore, we elicited their opinion on the subject of the relationship between screen brightness and amperage at the arc, in the case of the D. C. arc at various amperages. It is known that the brightness of the D. C. arc crater becomes a constant at the melting point of carbon, and it is also known that while the crater area of the arc increases with increasing amperage, only a portion of the increased crater area can contribute to the illumination on the screen, due to physical limitations imposed by the projector mechanism and optical system.

It would seem, therefore, that after the maximum crater area had been reached which could be utilized by the projector optical system, no further increase in screen brightness would be attainable by further increasing the current at the arc; but in practice a noticeable increase in screen brightness does result when the arc current is further increased, although the added brightness at the screen is by no means proportional to the increase in current. Mr. Mott explains the observable increase in intensity when the amperage at the arc is increased to such an extent that the crater area exceeds the transmitting capacity of the projector optical system, as due to the fact that the brightest portion of the crater area becomes more nearly stationary as the current is increased, whereas it wanders considerably at lower amperages. It will at once be appreciated that the radiation from the brightest portion of the crater surface can be much more completely and efficiently focussed and transmitted to the screen when this region of greatest brightness remains stationary than when it travels around on the crater surface, and thus the seeming discrepancy between theory and observed facts is accounted for.

After viewing to our hearts' content every phase of the National Carbon Company's activities that could possibly be of interest in connection with motion pictures, our guide, Mr. Kunzmann, conveyed us to the factory of the Hertner Electric and Mfg. Co., which is only a short distance from the National plant.

There we were met by Messrs. D. C. Cookingham, secretary and treasurer of the Hertner Co., and H. K. Cookingham, manager, who proceeded to demonstrate the performance capabilities of the Hertner Double Arc Transverter, a splendid A. C. to D. C. generating outfit which delivers constant current and is making good in the theatres wherever used. The limitations of the present article prevent us from doing justice here to a description of the "Transverter," but a special article on the device will eventually appear.

(*To be continued*)

Small Images Projected to Large Size

Mr. F. B. Merrill, Jackson, Mich., writes as follows:

I am in need of some information which I hope you can give me. What I wish to know is if it would be possible to make a lens to project pictures one-eighth inch square the same distance as is now done in the average theatre. The size of the picture upon the screen must be as near the size now used as is possible. This would require a lens 48 times more powerful than is now used. Do you think these lenses could be made?

I would also like to know if a lens could be made for opaque projection, on the Balopticon principle of projection, for projecting one-eighth inch pictures for four feet upon a screen between one and one-half feet square to two feet square. Do you think a lens can be made to project the pictures this way for the distance stated? In the moving pictures of today the single pictures are ¾" by 1"; now would it take as much light to project the ⅛" pictures by direct projection as is now required in the moving picture machines?

In reply:

In order to project images only ⅛" square (*either from slides or film*) up to the size of the average screen picture encountered in theatres, a lens of much shorter E. F. than any at present obtainable would be required for use on the average throw, or projection distance.

Undoubtedly such lenses could be specially made, but not just at present, as the optical companies have not yet been released from the war work to which all their energies have been devoted during the last few years. It will probably be at least six months before the optical manufacturers can consider any special work, and the first lenses of any special construction will be quite costly, as you are paying in the first place for the skilled work of the designer and computer. After a satisfactory design is evolved, and the initial objectives made, similar ones can be obtained in quantities at a much lower price.

We believe, from our experience, that your proposition to project ⅛" images at such great magnifications is totally unfeasible, assuming that the images are photographic, because at such magnifications the silver grains, and clumps of grains, in the emulsion of the film, will be very much in evidence on the screen. These grains will be comparable in size to the finer details in such small pictures, and will break the screen image up into a coarse, grainy reproduction of the image on the film. A study, at fairly close range, of projected motion pictures, as made at present, will probably convince you that the positive emulsions now available cannot stand much greater magnification than is usual without giving a very grainy image.

With regard to a lens on the Balopticon principle; the lenses used in opaque projection are no different in design or principle than those used in projecting transparencies. The object, or picture, is merely illuminated, at an angle, from in front, and the illumination from the picture surface is then reflected into the lens (*either directly or by auxiliary reflectors*), and thence projected to the screen. You could undoubtedly have lenses made to project the size image you require, but we know of no lenses now on the market which would fulfil your requirements.

If you propose to project a tiny image ⅛" square up to the size to which the usual cine images are magnified, you will have to illuminate the small image much more brightly than would be necessary for the standard cine image, in order to have each appear equally bright upon the screen (*the size of the screen pictures, of course, assumed equal in each case*). You can readily see that this is true when you consider that the light sent to the lens by the small picture ⅛" square has to cover as large an area on the screen as the greater volume of light sent to the lens from a film picture of ¾" x 1" size. As the volume of light supplied by the ⅛" picture is much the smaller, its intensity must be made greater, in order to secure equal brightness at the screen.

Get your Articles in the Operators' Contest
Contest Closes Nov. 30th

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Porter Makes Trip in Interests of Simplex

E. M. PORTER, general manager of the Simplex Company, is now on a two weeks' trip throughout the country in the interests of the Precision Machine Company, 317 East 34th Street, New York, N. Y.

The journey has been made necessary by the changed industrial and economic conditions facing the country as the result of the advent of the return of general business to a pre-war basis. It is Mr. Porter's intention to study the local situation at first-hand in the principal distributing points of the Simplex products.

He expects to obtain valuable data which will enable him upon his return to New York City to complete extensive sales plans, long under consideration, which have been held in abeyance by the unusual business conditions of the last few months.

Doings of Dubuque

GEORGE BROMLEY has opened the new Home theatre at Elston avenue and Montrose boulevard. Mr. Bromley proposes to show what can be done with three-hundred seat houses.

LEE HERZ, president of the Silee Film Exchange, has made a quick jump to Indianapolis, expecting to do considerable business with "Ashes of Love."

MRS. EMMA COHN, manageress of the Casino theatre, has again demonstrated what quick action in the show business means. At 2:30 Monday morning when the whistles and bells were announcing that the armistice had been signed, the lady got busy, got her operators out of bed, managers, cashiers, and all, and had them down in the theatre, opened it up with the latest News Weeklies, and had a crowd lined up way out into Madison street before six o'clock in the morning. An accomplishment that some of the loop managers could have done well to emulate.

Simplex

Consider the Evidence

Since the Projector is (or should be) a fine piece of mechanism, to perform work upon which depends the success of your undertaking, you owe it to yourself to consider all the evidence that can help you in the selection. Let us present it:

(1) The Simplex never dominated the field just because it was alone and no one had yet undertaken to build a better Machine. But it entered a closely fenced-in market with an argument of quality so convincing that it quickly grew into favor, until to-day it dominates the field of high-quality projection, proved by the fact that three out of four go to replace other makes and that it is practically the only Machine considered by the masters in the industry.

(2) When you buy a Simplex you not only buy the best make of Projector, but the best *Simplex* ever made as well. Our Distributor will not offer you a new Machine of an old model for the sake of getting your order on a price basis. There is but one model and one quality of Simplex—the highest.

(3) When you buy a Simplex you buy it of a man with whom doing business contains the utmost of satisfaction. He doesn't sell the Simplex because he makes most money on it; and he knows that the after-profits for repairs are almost nil. He sells the Simplex because he thinks more of his reputation than of immediate profits. He never needs to go around another street when he sees you coming. He knows he's sold you the best there is and that you appreciate it because it makes you more money than even next-to-the-best could.

VERDICT: IN FAVOR OF THE SIMPLEX

How could the jury bring a different verdict, with such evidence before it?

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Camera Laboratory — Picture Making — Studio Technique

Tinting and Toning of Eastman Positive Motion Picture Film

[*Latest instructions issued by the Eastman Kodak Co.*]

(*Continued from last week*)

PART II—TONING

AS distinct from tinting, a toned image consists of a color image embedded within a layer of colorless gelatine, so that while the high-lights are clear, the shadows are colored.

The coloring matter may consist of an inorganic colored compound or a dye, or of a mixture of both, and by wholly or partially replacing the black and white silver image by one or more of these substances, a colored image is produced.

It is, of course, important that the colored compound should be as transparent as possible so that the full tone will be apparent on projection. In this respect, while some samples of toned film appear colored in the hand, they produce a substantially black and white image on projection, so that when judging any particular tone it is absolutely necessary to view the image on the screen.

Of the various inorganic colored compounds, the metallic ferrocyanides are the most suitable for toning purposes of which:

Iron (*ferric*) ferrocyanide is blue,
Copper ferrocyanide is red, and
Uranium ferrocyanide is reddish brown.

It is the object in toning to replace the metallic silver composing the image more or less by one of the above compounds or by a mixture of these. In this way intermediate tones are obtained.

Toning may be effected either by a single solution process or a two solution process.

Two Solution Process

This consists of first converting the silver image into silver ferrocyanide by a suitable bleaching bath, thoroughly washing, and acting upon the ferrocyanide image with a metallic salt, usually in presence of an acid, the metallic ferrocyanide being produced by double decomposition. The reaction, however, is never complete, so that the image is mixed with undecomposed silver ferrocyanide which tends to make the image opaque, but at the same time it also adds "body" to the latter. Providing allowance is made in the original positive for this intensification, good tones are obtained.

Single Solution Process

Instead of the two separate baths used above, a single solution may be employed consisting of a metallic ferrocyanide dissolved in a suitable solvent (*say, an alkali salt of citric, tartaric, or oxalic acids*) in presence of an acid and certain other salts.

On immersion of the positive film in this solution the silver image is converted into silver ferrocyanide, while the colored ferrocyanide is formed simultaneously and combined with it.

In either of the above cases, in view of the fact that the metallic ferrocyanide is deposited in a colloidal condition in presence of the gelatine of the film, its state of division and the nature of the tone are usually affected by the presence of certain salts, changes of temperature, concentration of the baths and other factors which must be maintained constant in order to obtain uniform results. With such single baths it is possible to secure tones which are unobtainable by a two solution process, though as such single solutions are sensitive to light and rapidly attack foreign metals which may be present in the shape of faucets, etc., such solutions are comparatively unstable and require care in their use.

Dye Toning

Owing to the limited number of colored inorganic compounds available for toning purposes, it is possible to obtain only a limited range of tones by the above methods.

In view of the possible wide range of colors obtainable by the use of dyes, it has been considered that a satisfactory method of producing a dye image would be the ideal method for toning purposes.

As a result of recent work in our Research Laboratory, it is now possible to recommend such a method of toning, which depends upon the fact that certain inorganic compounds, including copper ferrocyanide, have the property of mordanting certain basic dyes, so that when they are immersed in a solution of the dye the latter attaches itself to the mordant, which in turn becomes colored.

The most suitable dyes for dye toning are those which do not readily dye gelatine, so that on immersing, say, a sample of copper toned film in a weak solution of the dye containing a little acid. the dye becomes mordanted to the image, while the high-lights consisting of clear gelatine remain colorless, the resulting tone being a combination of the color of the toned film and the dye.

Full particulars are given under tones J. K. L. M. and N.

Nature of the Positive to Be Toned

Since most toning processes either intensify or reduce the original image, in order to obtain uniform results, commence toning with positive film of the correct density.

Three standards of positive film have been chosen: Thin, Medium and Normal. The "Thin" and "Medium" standards are obtained by giving a slight over-exposure and a shorter time of development.

The exact degree of intensification which takes place in any particular case will soon be learned after a few trials.

Nature of the Developer

Any good Elon-Hydrochinon, Kodelon-Hydrochinon, or straight Hydrochinon formula will give satisfactory tones, though in the case of Tone G and Elon-Hydrochinon developer is essential in order that a rich olive color may be obtained.

For toning, it is necessary that the developed film should be entirely free from fog, since a thin veil becomes intensified in most of the toning processes. Fog may be caused by:

(*a*) Oxidation of the developer, noticeable by the brown coloration produced after continued use. The remedy is to renew the developer.

(*b*) Carelessness in compounding the developer. The usual mistake consists in adding the carbonate to the Elon and Hydrochinon without previously adding a portion of sulphite to prevent oxidation. It is not advisable, however, to add the whole of the sulphite to the Elon and Hydrochinon in the first place, otherwise the Elon may precipitate. Mixing the developer with water which is too warm will often cause fog.

(*c*) The presence of copper, brass, and tin, the fumes from sodium sulphide, etc., in the developing baths are to be strictly avoided. A salt of copper if present only to the extent of one part in 10,000 will produce fog on cine positive film.

Fixing

This operation should be complete and, if possible, carried out in two consecutive baths and followed by thorough washing, otherwise uneven coloring will result.

In order to eliminate any possibility of uneven toning it is always advisable to tone immediately after washing and before drying.

Control in Toning

As in the case of tinting, the nature of the tone obtained with the various solutions depends on the following factors:

(*a*) The nature and dilution of the toning solution. Except in those cases where it is recommended to revive the bath by adding more acid, it is not advisable to modify the composition or dilution of the various solutions, as these have been adjusted to give the best results.

(*b*) Temperature of toning.

In most cases a change of temperature from 60 to 70 degrees F. has merely the effect of changing the time of toning. It is advis-

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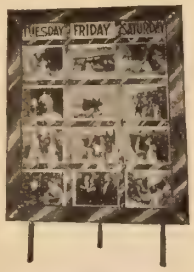

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able, however, to maintain the temperature of the various solutions between 65 degrees and 70 degrees F.

(*c*) Time of toning.

Except in the case of tones F and G, when toning proceeds to a limit, the nature of the tone produced varies with the time of toning, reaching a limit in from 10 to 15 minutes, so that in a shorter time intermediate tones are produced. Since most of the toning processes intensify the original image, if an intermediate tone is required, it is usually necessary to commence toning with denser film than when toning is to be carried to the limit. See tones B, C and D.

When producing intermediate tones, it is therefore possible either to tone in the normal bath for a given time or in a diluted bath for a longer time. In order to reduce the number of individual toning baths to a minimum it is recommended to vary the time of toning rather than to vary the dilution of the bath, and to judge the tone by inspection. Since the strength of the toning bath falls off with use, inspection is necessary in all cases except tones F and G.

Before commencing work with any bath it is advisable to make a test on a short length of film.

Permanency of Tones

The permanency of the tones produced largely depends on the care exercised throughout the various operations.

The silver sulphide image may be considered permanent, though in the other cases, where more or less silver ferrocyanide is present, the toned image is not absolutely permanent, being somewhat soluble in hypo and affected by fumes of sulphuretted hydrogen.

In the case of the iron and uranium tones, the colored ferrocyanides are dissolved by alkali such as sodium carbonate, so that the toned film should not be washed for too long a time in water which is at all inclined to be alkaline.

In no case, however, if the instructions are carefully followed, will the toned image deteriorate during the active life of the film. Moreover, so far as can be ascertained, the wear and tear of film which has been toned by the methods recommended is in no way impaired, though by virtue of the hardening action of most of the toning baths on the gelatine, it is advisable, especially during the winter months, to immerse the film for three or four minutes in the usual 2 per cent glycerine bath after toning.

Should film have to be stored for long periods of time, toning is inadvisable, nor is it advisable to tone valuable film unless duplicates are available.

The life of the toning bath has been carefully investigated in each case, the term "life" being considered as the total length of film capable of being toned by a given volume of fresh solution when toning is conducted continuously and without interruption.

In all cases it is false economy to exhaust a toning bath to the limit and thus obtain inferior tones, since the cost of the chemicals employed is insignificant compared with the value of the film being treated.

Since the figures given represent the capacity of the bath for toning under the best conditions, they only apply providing the baths are kept covered as far as possible when not in use, to exclude light, and providing no foreign metallic surface, however small, is allowed to come into contact with the solution.

As mentioned above, single solution baths are not intended for occasional use. In such cases two-solution methods should as far as possible be employed, although it has only been possible to recommend the latter for the production of sulphide and blue-green tones.

Stability of the Solutions

All toning solutions containing potassium ferricyanide are sensitive to light, the ferricyanide being reduced to ferrocyanide. Therefore when not in use the tanks should be carefully covered, so as to screen the solutions from sunlight.

It is also very important that no metallic surface, however small, should come in contact with the solutions; any metal pegs on the racks or pins used to hold the film together will gather the tone in preference to the film, causing the formation of sludge. Plain wooden racks with or without wooden pegs should be used, and metal faucets replaced by wooden plugs.

If any considerable amount of sludge forms in the tank at any time, it is due either to incorrect mixing, the action of light, or to the presence of foreign metallic substances.

(*Continued on page* 3411)

Tone A

Tone A Red (Copper).
Positive Employed—Normal.
After immersion of the well-washed film in water for one minute, bathe in the following:

	Avoirdupois	*Metric*
Copper sulphate	1 lb. 11 ozs.	800 grams
Ammonium citrate (*neutral*)	5 lbs. 3 ozs.	2500 grams
Potassium ferricyanide	1 lb. 11 ozs.	800 grams
Ammonium carbonate	13 ozs.	400 grams
Water to	50 gals.	200 liters

Dissolve each ingredient separately in as little water as possible, mix the filtered solutions so obtained in the order given, and dilute to the required volume. The solution obtained should be light green in color and perfectly clear. The ammonium carbonate should be almost transparent and free from white powder, and should be dissolved in cold water, while the ammonium citrate employed should be neutral. Most samples contain acid, which acid would neutralize the ammonium carbonate and effect the resulting tone. The free acid is usually citric acid, and should be neutralized with a solution of ammonia, using litmus as indicator.

Temperature of Toning—To obtain the best results the temperature of the bath should be from 65 degrees to 70 degrees F.

Time of Toning—Five to ten minutes.

Time of Washing—Ten minutes.

Life of Bath—With use the bath precipitates a brown sludge of copper ferrocyanide, and in consequence becomes weaker by virtue of the loss of copper, though 50 gallons of the solution will tone about 10,000 feet of film.

It is necessary to keep the film entirely submerged in the tank, or constantly in motion when on the drum, otherwise if the film is frequently examined, especially during the first few minutes of toning, streaks are liable to occur.

Tone B

Tone B Red (Uranium).
Positive Employed—Thin.
Immerse the well washed film in the following:

	Avoirdupois	*Metric*
Uranium Nitrate (*neutral*)	16½ ozs.	500 grams
Potassium Oxalate (*neutral*)	16½ ozs.	500 grams
Potassium Ferricyanide	16½ ozs.	500 grams
Ammonium Alum	2½ lbs.	1200 grams
Hydrochloric Acid, 10 per cent.	1 qt.	1000 cc.
Water to	50 gals.	200 liters

Mix in the order given. The solution obtained should be perfectly clear and pale yellow in color.

In view of the fact that the nature of the tone is influenced largely by the acid content, it is very important that the uranium nitrate should contain no free acid, and this may be assured by neutralizing the solution with dilute ammonia until a slight permanent precipitate is obtained.

It is convenient to keep stock solutions of the above (say, 10% solutions), from which a new bath may be expeditiously compounded. A 10% hydrochloric acid solution is one containing 10 parts by volume of the concentrated acid per 100 volumes of the final solution.

Temperature of toning—65 degrees to 70 degrees F.

Time of toning—10 minutes.

Since this and the following single solution methods of toning produce a marked intensification of the silver image—which intensification increases with the time of toning—it follows that the nature of the tone changes with time also.

The composition of the bath has been so adjusted that the maximum effect is produced in about 10 minutes, the tone passing through a series of changes from brown to red during this time.

It is therefore possible to obtain intermediate tones by withdrawing the film from the bath at shorter intervals, though in such cases the contrast of the original black and white film should be adjusted accordingly, since with slight toning very little intensification takes place (*see tones* C *and* D). Time of washing—10 to 15 minutes.

The high-lights will become clear in the above time, though a thin yellowish brown veil may remain in the clear gelatine as a result of the intensification of minute traces of fog, but this has no effect on projection. If the bath is working correctly the yellowish veil is only just perceptible, but if appreciably visible, then either the film was fogged during development, or the bath was

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not compounded correctly. Washing should not be carried out for too long a period, especially with water inclined to be alkaline, because the toned image is soluble in alkali.

Life of Bath

Fifty gallons of solution will tone about 5,000 feet of film without any appreciable change in the tone, after which the rich tone tends to flatness as a result of a deficiency of acid in the bath. At this point the bath may be revived by the further addition of acid to the extent of the original amount, when a further 5,000 feet may be toned. At this stage the richness of the tone falls off rapidly and the bath should be thrown away.

Used intermittently over a period of several days the life of the bath is approximately the same.

With continued use a slight brownish flocculent precipitate may form in the bath, but this should only be slight, otherwise it is caused by incorrect mixing, the action of the light, or by contact with a metallic surface.

(To be continued)

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An Argument About Old and New Violins

ACCORDING to the flowery statements, advertisements, discussions, etc., of certain enterprising dealers in string instruments, the day of "the old violin" is a thing of the past. Clever arguments are devised to show how immeasurably superior a new, healthy instrument is to an old, ramshackle, split, cracked, thinned-out shell, even if it originally emanated from the workshop of some famous Cremonese maker; in addition, photographs of so-called ruined Cremona instruments are shown as further convincing proof of their worthlessness, and while all this valuable information is seemingly handed out for the benefit of the public at large, would-be purchasers are particularly appealed to, to beware of this old-violin folly and by all means to invest in a new violin made by this, that or the other maker who happens to do the talking or advertising.

While an easy-going, uninitiated player or would-be purchaser might consider such arguments in a serious way, there is really little chance of creating any lasting impression with them upon players who know. For, how many are there who, to allude to the story of Aladdin's Lamp, would exchange their old for new violins? Precious few we think. There may be good and practical reasons for investing in a new violin if the buyer's pocketbook cannot afford a real good old one. If the parties' arguments in favor of new violins were sincere and not meant with an eye to business, why, let us ask, is it that every soloist of reputation at the present time of writing uses an old violin of considerable value? Why would such players invest small fortunes in these old instruments if, for practically a trifle in comparison, they could obtain a new instrument which would answer the same purpose and which, if graded and adjusted by some of these makers, would be equally as good, if not superior, to the genuine Italian article?

Even though old instruments do bring exaggerated, fabulous prices in some cases, there is no denying the fact that these large sums of money are not always paid because an instruments is of an unusually old age, or because its maker has been one of the famous masters of Cremona. No; in almost every case it is *the tone* of an old violin which commands the price, and it is just this prime requisite—the tone—which a new violin cannot and does not possess.

Of all instruments, those of the string family possess a greater human quality of tones than any others. It is this human quality which one misses continually in a new instrument. A fine player can make a violin sing or weep at will. To do this he needs an instrument which responds to his slightest touch, which is absolutely even in tone and volume on any string, in any position, or for any demand. The louder a violin will sound, to the ear of the player, the less its sounds will carry at a distance. This is a point which an unknowing player is fooled with nine out of ten times. Give him an old instrument with a smooth, velvety tone and he imagines it is weak; whereas the further a listener is away from the instrument, the stronger, rounder and fuller the tones will sound. Almost any new violin will sound loud, whereas, responding and tone qualities, particularly in the higher positions, smoothness and evenness of all the strings, are unknown quantities.

No amount of business talk will ever be able to rob the old violin of its unquestionable merits, of its singing, human tone or of the sincere affection which all owners feel for it. Even great players will not part with certain instruments they have had for years, even if their tones does not suffice for the concert hall, but because they are attached to the instrument owing to its peculiar human quality of tone. Mischa Elman always plays a marvelous Stradivarius in his concerts, yet he had an Amita since his student days which no money could buy.

We have had Ysaye, Kreisler, Maud Powell, Elman, Zimbalist, the Flonzaley quartet with us this year, and who, of all these great players, uses a new violin in his or her concertizing? Why does not one of these artists get impressed with this new violin idea and put it to a practical test by using one in public? Naturally, if a great player tries, he can get much from a new instrument, but to play a concerto like Brahms' or Beethoven's upon an old or a new instrument equally well, would require at least double the amount of exertion on the new violin, with no end of chances taken, that the response in the higher positions, delicate passages or important harmonics would be faulty.

In these respects, an old violin, if sound and healthy in body, is always reliable, and our great soloists and fine players know it.

So why keep on trying to make people believe that the old violin is a fad or a thing of the past; why offer statements to the effect that a new violin made by Mr. So-and-So is equal in every respect to the best Italian instruments ever made, when such a thing is utterly impossible? Why try to bamboozle our violin lovers and enthusiasts?

The old violin, with its lustrous varnish, its original workmanship, its beautiful lines and curves, its characteristic scroll, its luscious, carrying, human tone—we all love it and adore it, and no player who knows anything about the necessary qualities in an instrument would dream of using a new one if a fine old one were at his disposal. So why argue such a point?

While admitting that we have a number of very clever makers in our midst, who turn out creditable instruments, it would be nothing short of ridiculous to compare this output with that of the old masters or to encourage would-be purchasers in the idea that these modern business violins are the equals of the highly prized art violins of the Cremonese period. THE EDITOR.

Review of Latest Compositions

1—"Liberty For All" by Alfred Francis. America's Big Hit March. This number is respectfully dedicated to "Woodrow Wilson, President of the United States." The title is from the lips of our great President, expressed in many of his addresses on the world war defining that we are fighting for Democracy and "Liberty for All." It is the new standard march of the day, the snappiest, most brilliant and effective martial success in years! (Shapiro, Bernstein & Co., 228 W. 47th St., N. Y.)

2—"Roses of Picardy."—Medley Waltz on melodies from Haydn Wood's tremendous song hit, "Roses of Picardy," and including the refrain of the popular song, "Waiting (When I Hear the Gate A-Swinging)." The great coast-to-coast success (Chappell's, 41 E. 34th St., N. Y.)

3 "Sabre and Spurs"—March of the American Cavalry by Lieut. John Philip Sousa. One of the greatest marches the March King has ever written. Every audience wants to hear Sousa's latest march, and every up-to-the-minute leader should have Sousa's latest in his library. (Sam Fox, Cleveland, Ohio.)

4—"Out Of The East." Oriental Fox Trot. A wonderful Fox Trot Oriental in theme, and now being played by all the Jazz Bands along Broadway. (J. H. Remick & Co., 227 W. 46th St., N. Y.)

5—"I Am Glad I Can Make You Cry"—New Shimme Fox Trot. The big dance hit of the year—double number with "Belinda" Fox trot. (J. W. Stern & Co., 103 W. 38th St., N. Y.)

(Continued on next page)

Review Continued from Preceding Page

6—"The Crafty Spy."—By that famous "composer of classics for the masses," Gaston Borch. It is an original descriptive mysterioso, ably depicting the venomous plotting of the dastardly Hun and was used with wonderful success as the Spy Theme in that remarkable patriotic picture "Over the Top." (Belwin, Inc., 701 Seventh Ave., N. Y.)

7—"Oriental Suite" by Irenee Berge.
No. 1, Arabia, (Arabian Festival March)
No. 2, India, (Hindu Prayer)
No. 3, Spain, (Moorish Dance)
No. 4, Egypt, (Homage to the Sacred Ox)
No. 5, Japan, (Geisha Dance)
No. 6, China, (Dance of the Mandarin)

Pianists and Organists will be much interested to know that Irenee Berge, whose Moving Picture music has achieved international fame, has made another valuable contribution to this class of literature. These numbers are not alone highly characteristic of the different countries, but the themes employed are of classic beauty. This work is only issued for Piano Solo. The orchestrations will be brought out in the near future. (Ross Jungnickel, 15 Whitehall St., N. Y.)

8—"Grand Marche Triomphale, by Irenee Berge. This Grand March of noble and heroic measure has been sponsored by "The American Relief Legion" as the American Wedding March. This number will prove a boon to the average pianist, for while it is tremendously effective, the technical difficulties have been reduced to a minimum in this Piano Solo Edition. (Ross Jungnickel)

9—"Requited Love," by T. H. Rollinson. A beautiful concert number which is also fine for love scenes, etc., in the photoplay. (Ditson, 8 E. 34th St., N. Y.)

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1.—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 45 seconds), at Screening.
2—Theme (2 minutes), until—T: "There, there, that's a sweet."
3—"Tragic Theme" (Played in burlesque form), by Vely (1 minute and 15 seconds), until—T: "That's a sweet darling."
4—"Silent Sorrows" (Andante Pathetique), by Borch (3 minutes and 30 seconds), until—S: When audience applauds.
5—"A Fanciful Vision" (Adagio), by Rubinstein (1 minute and 15 seconds), until—T: "Farther uptown hearts were."
6—"A Frivolous Patrol" (Caprice Intermezzo), by Goublier (1 minute and 15 seconds), until—T: "A week later—early morning" (wave effects).
7—"Agitato No. 49," by Shepherd (45 seconds), until—S: When Doris calls for help.
8—Theme (3 minutes and 15 seconds), until—S: When Doris recovers.
9—"In Poppyland" (Moderato Grazioso), by Albers (3 minutes), until—T: "Rolling with the rolling—."
10—Theme (1 minute and 45 seconds), until—T: "The wrong end of a perfect."
11—"Love in April" (Allegretto Moderato), by Kriens (3 minutes), until—T: "Philip's work becomes one" (telephone bell).
12—"A Garden Dance" (Allegro Moderato Intermezzo), by Vargas (2 minutes and 15 seconds), until—T: "Filet Mignon had never."
13—"The Sunshine of Your Smile" (popular ballad) (1 minute and 30 seconds), until—S: Close-up of victrola record (victrola effects—scratching of record).
14—Theme (2 minutes and 45 seconds), until—S: When Philip stops machine.
15—"Dramatic Tension No. 9," by Andino (2 minutes and 45 seconds), until—T: "You may go as far as the."
16—Theme (2 minutes), until—T: "Yes, a dream that held a world."
17—"Consolation" (Andante Moderato), by Liszt (3 minutes), until—T: "So the young man you met."

(*Continued in next column*)

(*Continued from preceding column*)

18—"Dramatic Tension No. 36," by Andino (2 minutes and 15 seconds), until—T: "So you're the young scoundrel?"
19—"Adieu" (Moderato Melodie), by Karganoff (3 minutes and 30 seconds), until—T: "In the flat above Phil's old."
20—"Coquetterie" (Valse Rubato), by Mathews (3 minutes and 30 seconds), until—T: "Here are the specifications."
21—Piano improvising (1 minute and 30 seconds), until—T: "The first step a grand piano" (piano only according to action).
22—"Last Dream of the Virgin" (Andante Religioso), by Massenet (4 minutes and 15 seconds), until—T: "The piano is all right, dear."
23—"The Angels' Whisper" (Lento e Dolcissimo), by Sommerlatt (4 minutes), until—T: "Madame ordered me to replace."
24—"Gruesome Misterioso," by Borch (1 minute and 15 seconds), until—T: "A little Jimmy Valentine."
25—"Hurry No. 26," by Minot (2 minutes), until—S: When Doris hears noise (shot).
26—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 45 seconds), until—S When Doris recovers (telephone bell).
27—"Babillage" (Intermezzo Allegro), by Castillo (4 minutes), until—T: "I'm Detective Bangs" (telephone bell).
28—"Hurry No. 33," by Minot (2 minutes and 15 seconds), until—T: "I have been called to."
29—Theme (2 minutes and 15 seconds), until—T: "In the morning the bloodhound"—until the END.

"HITTING THE TRAIL"

(Blackwell-Greeley-World)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Peacefulness" (Andante Simplice), by Borch

1—"Hunkatin" (Half Tone One-Step), by Levy (2 minutes), at Screening.
2—Organ Solo Improvising (45 seconds), until—T: "An East Side mission."
3—Theme (3 minutes), until—S: As mission scene fades.
4—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 15 seconds), until—S: When Kelly approaches store.
5—"Turbulence" (Allegro Agitato), by Borch (2 minutes), until—T: "I came in to buy a hat" (lamp crash).
6—Theme (2 minutes and 15 seconds), until T: "The night court" (telephone bell).
7—"Babillage" (Intermezzo Allegretto), by Castillo (2 minutes), until—T: "There must be some mistake."
8—"Over the Top, Boys" (Popular Two-Step), by Berg (45 seconds), until—T: "On the thirty-first day."
9—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (3 minutes and 45 seconds), until—T: "Annie a new girl."
10—"Hurry No. 33," by Minot (3 minutes), until—T: "Come back with me and we."
11—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 30 seconds), until—T: "Carelli's plan to get even."
12—"Dramatic Recitative," by Levy (4 minutes), until—T: "The strike."
13—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 45 seconds), until—S: At the police station.
14—Theme (2 minutes), until—T: "I come to spring you."
15—"A La Mode" (Popular One-Step), by Rosey (2 minutes), until—T: "At Coney Island."
16—Organ only (1 minute and 15 seconds), until— T: "Hitting the trail."
17—Theme (2 minutes and 15 seconds), until S: As mission scene fades.
18—"Bleeding Hearts" (Melodious Andantino), by Levy (2 minutes and 45 seconds), until—T: "That night."
19—"Dramatic Narrative," by Pement (2 minutes and 45 seconds), until—T: "Get out, can't you see?" (telephone bell).
20—"Perpetual Motion" (Allegro Agitato), by Borch (4 minutes), until—T: "117 B. St." (telephone bell).
21—"Allegro Agitato No. 8," by Andino (3 minutes and 15 seconds), until—T: "A few minutes later."
22—Theme (45 seconds), until—T: "I make no charges."
23—"A Dream" (Celestial Andante), by Borch (5 minutes), until—T: "At dawn."
24—"Hurry No. 26," by Minot (1 minute), until—T: "You little fool, of course."
25—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: "When I got free it was too."
26—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (4 minutes), until—T: "The old old story."
27—"Savannah" (Jazz One-Step), by Rosey (1 minute), until—S: When Maimee embraces Kelly.
28—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 30 seconds), until—S: When scene fades to mission.
29—"Sachem" (Jazz One-Step), by Rosey (45 seconds), until—S: As scene fades back to cafe.
30—"Furioso No. 11," by Kiefert (1 minute and 15 seconds), until—S: When Kid is shot (shot).
31—Theme (1 minute and 45 seconds), until—T: "I guess this is my finish"—until the END.

THE BARTOLA

The exhibitor who owns a Bartola is lucky, war is over, the "Flu" has disappeared and he has better music than his competitor

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 1, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC 1) (Six Parts).....NOV. 30
"Far below the regular William Russell standard."—M. P. News.

ANGEL CHILD (HODKINSON) CLIFFORD (SEPT. 9).....SEPT. 7
"Pleasing light entertainment in this picture."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT 7).OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."
Consensus—"General satisfaction."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH (OCT. 6).OCT 19
"Story above average, plot lacks body; intelligent handling."—M. P. News.
Exhibitor Comment—"Just a fair attraction."
Consensus—"Fair picture with average drawing power."

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."—M. P. News.
Exhibitor Comment—"Good picture but business was poor."
Consensus—"Excellent picture with good drawing power under normal conditions."

BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....OCT. 5 (Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."
Consensus—"Satisfactory propaganda film."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.

BONNIE ANNIE LAURIE (FOX) HYLAND (SEPT. 1).....SEPT. 28
"This will please although story is pathetic."—M. P. News.
Exhibitor Comment—"Did not please." "Did not even get film rental. This star is a loser." "Picture satisfactory." "Better than average program picture but epidemic has made accurate estimate of business impossible. Best work star has done yet."
Consensus—"A satisfactory picture but with no great drawing power."

BORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6)....OCT. 5
"A winner for those who favor melodramas."—M. P. News.

BORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6)...OCT. 12
"This picture will surely add to star's popularity."—M. P. News.
Exhibitor Comment—"Good picture, bad business, 'Flu' ban just lifted." "Excellent, received great applause."
Consensus—"Excellent picture with big drawing power."

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2 (Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.

BRAZEN BEAUTY, THE (BLUEBIRD) DEAN (SEPT. 9)...SEPT. 21
"This is truly a splendid production."—M. P. News.
Exhibitor Comment—"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down Priscilla, there's a good girl."
Consensus—"Excellent production with big drawing possibilities if properly exploited."

BURDEN OF PROOF, THE (SELECT) DAVIES (SEPT. 9)..SEPT. 21
"A modernized 'Sardou's Diplomacy' of average value."—M. P. News.
Exhibitor Comment—"Very pretty, but weak."
Consensus—Fair picture of average drawing powers."

BY HOOK OR CROOK (WORLD) BLACKWELL (SEPT. 16).SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News.

BY THE WORLD FORGOT (VITA) NOVA (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News.

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT. 19 (Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power."
Consensus—"Satisfactory production but theme has no great drawing power."

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23)..OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business." "Good picture to poor business."
Consensus—"A pleasing, entertaining picture with average drawing power."

DAUGHTER ANGELE (TRIANGLE) STARKE (AUG. 25)....SEPT. 7
"Just an average program picture with some good twists."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.

DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....NOV. 30
"Fans strong for Westerns will like this."—M. P. News.

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....OCT. 5
"A clean picture that should please star's followers."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18).....OCT. 26
"A corking good picture; should have universal appeal."—M. P. News.
Exhibitor Comment—"Good picture, big business two days." "Pleasing picture, big business third day."
Consensus—"Excellent picture with very good drawing powers."

EYE FOR EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
"Ace high for artistry and star is good."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.

FAN FAN (FOX EXTRAVAGANZA) NOV. 17.....NOV. 30
"The chief asset of this contribution is artistry."—M. P. News.

(Continued on next page)

Exhibitors' Own Box Office Reports

FLOWER OF THE DUSK (METRO) VIOLA DANA (AUG. 19).SEPT. 7
"Strong dramatic quality but morbid touch hurts."—M. P. News.
Exhibitor Comment—"Average picture." "Give us more pictures like this, pleasing, well handled." "Viola Dana is fine but the pictures they put her in are holding her back." "Well acted but too morbid." "Big, extra big and average respectively in three day run." "Not her best."
Consensus—"Excellent picture but very heavy. Star draws fine business."

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts) .....OCT. 26
"One of star's best, combining art and entertainment."—M. P. News.
Exhibitor Comment—"Average business four days."
Consensus—"Fine production with big drawing power in most sections."

GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23)....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.

GIRL WHO CAME BACK, THE (PARA) CLAYTON (SEPT. 8).SEPT. 7
"A clean, entertaining, crook play, with action and suspense."—M. P. News.
Exhibitor Comment—"Pleasing, with a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star." "Very good, all pleased, big business."
Consensus—"A good picture with average drawing power."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business." "Average business three days."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29).OCT. 19
"A spy subject that should give satisfaction."—M. P. News.

GREEN GOD, THE (VITAGRAPH) MOREY (SEPT. 2).....SEPT. 7
"An ordinary idea handled in fine shape."—M. P. News.
Exhibitor Comment—"Very ordinary picture." "Fair program picture."
Consensus—"Fair picture with average drawing powers."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17).NOV. 2
"It will please but the star is somewhat lost."—M. P. News.

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14).OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.

HE COMES UP SMILING (ART) FAIRBANKS (SEPT. 15)..SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish Influenza. Great cast. Good story. Will stand a return." "Extra big business for seven days."
Consensus—"A great picture with extraordinary drawing powers under normal conditions."

HER COUNTRY FIRST (PARAMOUNT) MARTIN (Sept. 22).SEPT. 14
"A Comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture." "Good average patriotic picture well liked."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)..NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18).NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2)...NOV. 30
"Melodrama with unusually realistic underworld atmosphere."—M. P. News.

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6)....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18).OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.

HUN WITHIN, THE (PARAMOUNT) D. GISH (SEPT. 8)..SEPT. 7
"A spy melodrama done in the usual manner."—M. P. News.
Exhibitor Comment—"A great picture." "Splendid big 100 per cent production." "Big money getter. Do not feature title." "Good, but too many German pictures are now being offered."
Consensus—"Excellent production and big drawing power where theme has not been overdone."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

ITALY'S FLAMING FRONT (FIRST NATIONAL) (SEPT. 1).SEPT. 7
(Six Parts)
"Exploit this right and you have a big winner."—M. P. News.
Exhibitor Comment—"Went big solid week." "Splendid picture. Went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
Consensus—"Remarkable picture and big drawing power when properly exploited."

JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22)..SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business." "Big business two days."
Consensus—"Excellent production with good drawing powers."

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29)..SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed." "Very good."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
"A comedy drama that sums up as average."—M. P. News.

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17)..OCT. 26
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT.16).OCT. 5
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house." "Pleased our patrons"
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDW) KENNEDY (SEPT. 23) OCT. 19
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.
Exhibitor Comment—"Not so good as some she has made." "Big business for seven days."
Consensus—"Fine production with very good drawing powers."

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV.18).OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed." "A good picture, pleased." "Very good but drew poor."
Consensus—"Satisfactory picture with very good drawing powers."

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN..NOV. 23
(Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30).OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business."
Consensus—"Fine production with very good drawing power."

LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23).....SEPT. 21
"Literally speaking, this is a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (NOV. 17) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18)....OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M... P. News.

LOVE'S LAW (MUTUAL) GAIL KANE (SEPT. 15).....SEPT. 7
"Average because fine acting of star is handicapped by poor story."—M. P. News.
Exhibitor Comment—"Fair picture. Good bits throughout picture. Miss Kane liked here. Slowed up on third day." "Average business for two days." "Average business." "Very dark photography. Good story. Miss Kane clever in role."
Consensus—"Just a fair picture with average drawing powers."

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7).OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News. Exhibitor Comment—"Average business two days."
Consensus—"Fair picture with average drawing power."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17)..NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6).OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).OCT. 12
"A good clean farce that should please everyone."—M. P. News.

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18)...NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGE RING, THE (PARA) BENNETT (AUG. 26)....SEPT. 21
"Just another 'Spy' drama not to be taken seriously."—M. P. News.
Exhibitor Comment—"Pleasing star. Good story. Took well."
Consensus—Satisfactory picture with good drawing power."

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13).OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)..OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC.1).NOV. 23
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25)...NOV. 9
"Star upholds tradition by making another good one."—M. P. News.

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25)...NOV. 30
"Lacks heart appeal although plot action is steady."—M. P. News.

And Index to The Complete Plan Book

R. LOGAN, U. S. A. (FOX) TOM MIX (SEPT. 8).....SEPT. 28
" Picture will prove very satisfactory, especially to Mix fans."—M. P. News.
Exhibitor Comment—" Very good picture. Extra big business." " Very good western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." " Attracted men and children but women were not interested. Good picture." " Some picture, Boys." " Mix is made if they give him productions like this. Broke house records."
Consensus—"Most excellent production with very strong drawing powers, sure to please."

ODERN LOVE (UNIVERSAL) MAE MURRAY (SEPT. 9).SEPT. 14
(Six Parts)
" A good picture that should entertain any kind of an audience."—M. P. News.
Exhibitor Comment—" Very good picture. Extra big business."
Consensus—" Excellent picture with strong drawing powers."

ONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28).SEPT. 28
" Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—" Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize ' any old picture.' Fisher too old for these ' peaches and cream ' holes. Her work in ' The Devil's Assistant ' has not been equaled since. Better try another along those lines." " Good." " Good picture."
Consensus—" A light picture with just fair drawing qualities."

YSTIC FACES (TRIANGLE) JACK ABBE (SEPT. 8).....SEPT. 14
' Ranks among best Triangles. Clean, wholesome, and suitable for all." M. P. News.
Exhibitor Comment—" Average business."
Consensus—" Good picture with good drawing powers."

MPH OF THE FOOTHILLS, A (VITA) LESLIE (SEPT. 9).SEPT. 14
' Well constructed melodrama that will appeal to all classes."—M. P. News.

N THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
" Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—" Extra big. A crackerjack to open up with after epidemic." " Star unusually good drawing card but fell down this time."
Consensus—" A production of fast action and star that draws them in."

NE WOMAN, THE (SELECT) (NOV. 16).....NOV. 30
(Six Parts)
" Production excellent; entertainment depends on politics."—M. P. News.

JT OF A CLEAR SKY (PARAMOUNT) CLARK (SEPT. 15).OCT. 5
This attraction is worth an extended engagement."—M. P. News.
Exhibitor Comment—" Good." " Went good. Average business for three days." " Big business to average in four-day run." " The director had something else on his mind and the story was poor." " Average business seven days." " Good film and good star wasted in this production. ' Fatty ' saved the day for us." " Good picture." " Clark a favorite but picture not up to her usual standard."
Consensus—" A good picture with drawing power better than average."

LS FIRST (SCR. CLA.-METRO) LOCKWOOD (OCT. 13)..OCT. 5
' Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
Exhibitor Comment—" A real knockout, biggest business we ever had and a classy picture."
Consensus—" Most excellent production with wonderful drawing power."

CK'S BAD GIRL (GOLDWYN) NORMAND (SEPT. 9)....SEPT. 28
' Star appears in the kind of subject that exhibitors have demanded." M. P. News.
Exhibitor Comment—" Pleased. Drew better than her previous picture. Just the type of picture for her." " Star good. Support poor." " Well liked." " Average business for three days." " This is Mabel's type of picture but she needs a couple of more good ones to live down some of the others. ' Flu ' hurt business." " Good, patrons pleased."
Consensus—" Excellent production with good drawing powers."

ETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
' Star registers good in clean Western picture."—M. P. News.

ISONERS OF THE PINES (HOD) KERRIGAN (SEPT. 16).SEPT. 14
' This is just a clean average picture."—M. P. News.
Exhibitor Comment—" Poor picture. Receipts dropped each day on a four-day run."
Consensus—" Fair picture with no real drawing power.

IVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13).OCT. 26
' Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—" Very good. Out of the ordinary." " Bad business. People care nothing for war pictures now." " Pleased but patrons were a little disappointed."
Consensus—" Excellent production with big drawing power."

USSIAN CUR, THE (FOX) MIRIAM COOPER (SEPT. 1)..SEPT. 7
(Seven Parts)
' A good production that will please American audiences."—M. P. News.
Exhibitor Comment—" Admission increased from twenty-five to fifty cents. Turned them away afternoons and evenings." " Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen." " Good money getter under normal conditions. People still afraid of ' Flu.' Never heard more applause in house on any picture." " Poorly constructed. Lacks continuity."
Consensus—" Good topical production with big drawing powers in most sections."

EEN OF HEARTS (FOX) VIRGINIA PEARSON (SEPT. 15).OCT. 5
' Murder gives basis for strong dramatic picture."—M. P. News.
Exhibitor Comment—" Very good for program. Fair business."
Consensus—" Good picture with average drawing power."

EEN OF THE SEA (FOX) KELLERMANN (SEPT. 1)...SEPT. 14
Beauty—of form and nature—shown here aplenty."—M. P. News.
Exhibitor Comment—" Usual Kellermann stuff, same as her other two pictures. Fine photography, etc., that lets it out. Only average business." " What Foch did to Hindenburg we did to our opposition with ' Queen of the Sea.' "
Consensus—" Good production that draws big in most sections."

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT.13).OCT. 5
(Six Parts)
" Farnum scores again in Zane Grey sequel to ' Riders of the Purple Sage.' "—M. P. News.
Exhibitor Comment—" Great picture, to great business." " Not as good as ' Purple Sage.' Over 1,000 feet of repeat scenes from ' Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it."
Consensus—" Excellent production with strong drawing powers."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).NOV. 2
" Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23)..OCT. 12
" The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—" Average business three days." " Pretty love story but May Allison will never make a star."
Consensus—" Just fair as a picture with just about average drawing powers."

RIDERS OF THE PURPLE SAGE (FOX) FARNUM (SEPT.1).SEPT. 21
(Seven Parts)
" This picture will surely appeal to those who like Western photoplays." —M. P. News.
Exhibitor Comment—" One of Farnum's best." " Extra big four days." " Great. Extra big four days. Going to have a return engagement." " Big Bill's best. It has everything; story, star, director, photography and punch. Wonderful." " Well liked." " Opened average and closed extra big in four days' run. Appeals to young and old." " Farnum is at his best and picture more than pleased. It was a great picture." " Excellent picture. Big business two days." " A very fine picture."
Consensus—" A most excellent and unusual production with wonderful drawing powers."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14).OCT. 12
(Seven Parts)
" Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—" Other than patriotic sentiment this picture has not much to recommend." " An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." " Great, went over big, first show after ' Flu ' ban was lifted."
Consensus—" Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) .....NOV. 2
" Loads of action and thrills make this fitting sequel to ' Tarzan of the Apes.' "—M. P. News.
Exhibitor Comment—" Extra big business seven days."
Consensus—" Most excellent production with wonderful drawing powers."

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) ..... OCT. 26
" Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—" Fine picture to big business."
Consensus—" Excellent picture with very good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).OCT. 12
" Touching moments and excellent handling make this a winner."—M. P. News.

SALOME (FOX) THEDA BARA (SEPT. 1).....OCT. 19
(Eight Parts)
" Spectacular and dramatic super-production."—M. P. News.
Exhibitor Comment—" Average business four days. Bara not drawing any more."
Consensus—" Extraordinary production drawing tremendously in most sections."

SECRET CODE, THE (TRIANGLE) SHERRY (SEPT. 8)....SEPT. 14
" Not a bad picture. It entertains under a handicap."—M. P. News.
Exhibitor Comment—" Average business."
Consensus—" Fair picture with average drawing powers."

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
" Interesting plot. A crook story that should not fail to please."—M. P. News.

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
" Light romantic drama with lots of entertainment."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
" This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)..NOV. 16
" Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20).NOV. 2
(Three Reels)
" Chaplin plus a timely subject. What more can you ask?"—M. P. News.
Exhibitor Comment—" Extra big business seven days."
Consensus—" Great picture with tremendous drawing powers."

SILENT WOMAN, THE (METRO) EDITH STOREY (SEPT.2).SEPT. 14
" Star gets good opportunity in strong drama."—M. P. News.
Exhibitor Comment—" Good picture. Poor business." " Average." " Excellent picture. Edith Storey at her best." " This picture made a lot of friends for Edith Storey." " Very good. Big business." " Star very popular. Picture good."
Consensus—" Most excellent production with strong drawing power."

SOCIETY SENSATION, A (BLUEBIRD) MYERS (SEPT. 23).SEPT. 28
" A clean light romance comedy that should please generally."—M. P. News.
Exhibitor Comment—" Dandy picture. Big after ' Flu'."
Consensus—Fine picture with good drawing powers."

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30)
(Six Parts) .....SEPT. 28
" Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—" Another 100 per cent picture in four-day run." " A fine picture entitled to do more business."
Consensus—" Excellent picture with drawing powers above the average."

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28
(Seven Parts)
" A powerful film classic with all tense dramatic elements."—M. P. News.

Gives You All Data on the Picture

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15)....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) Lee (OCT. 13)...OCT. 19
"Story on old theme not suited for star."—M. P. News.

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)..OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run." "The Lee kiddies know how to make 'em laugh."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIV) PHILLIPS (SEPT. 23).SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment."—M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture."
Consensus—"A most excellent production with very strong drawing powers."

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13).OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Everyone pleased."
Consensus—"Good picture with satisfactory drawing power."

THAT DEVIL BATEESE (BLUEBIRD) SALISBURY (SEP. 2).SEPT. 7
"Clean and strong and full of heart interest."—M. P. News.
Exhibitor Comment—"Big business. One of Salisbury's best."
Consensus—"Strong picture with big drawing power."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)..OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)..OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.
Exhibitor Comment—"Fine Western, good story."
Consensus—"Excellent production with big drawing power."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)..NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TILL I COME BACK TO YOU (ARTCRAFT) WASHBURN (AUG. 26) ..... SEPT. 7
"Bully. It's great. Will play on every emotion."—M. P. News.
Exhibitor Comment—"A great picture and one of Director De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made. Class this as a super-production." "Great." "Here is a dandy. Grab it." "Big picture." Very fine production." "Extra big on three-day run."
Consensus—"Remarkable production with tremendous drawing powers."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14).OCT. 19
"A pleasing heart interest drama with star in dual role.—M. P. News.

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)...NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.

T'OTHER DEAR CHARMER (WORLD) HUFF (SEPT. 16)....SEPT. 7
"A romantic drama that will surely please."—M. P. News.
Exhibitor Comment—"Very good picture. New star for our house." "Average."
Consensus—"Very pleasing picture, getting more than average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
'Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

TURN OF THE WHEEL, THE (GOLDWYN) FARRAR (SEPT. 2) ..... SEPT. 14
"A thrilling murder mystery with good settings, etc."—M. P. News.
Exhibitor Comment—"Held out very well for long run." "Excellent picture, should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high-class down town house." "A piece of cheese." "Good picture, didn't draw." "Very good picture."
Consensus—"A strong production with big drawing powers in most sections."

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV 30
(Seven Parts)
"Improvement over previous Government pictures."—M. P. News.

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON DEC. 1) ..... NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30).OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.

UNTAMED (TRIANGLE) ROY STEWART (SEPT. 1).....SEPT. 7
"Star's pleasing personality puts ordinary Western story over."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2).NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.

VELVET HAND, THE (BLUEBIRD) BRUNETTE (SEPT. 10).OCT.
"This picture, based on revenge, will hardly have a universal appeal."—M. P. News.
Exhibitor Comment—"Average picture to average business."
Consensus—"Fair picture with ordinary drawing powers."

VIVE LA FRANCE (PARAMOUNT) DALTON (SEPT. 15)....OCT.
"A well constructed appeal to your patron's patriotism."—M. P. News.
Exhibitor Comment—"This is a dandy picture and pleased them all." "Patriotic drama fairly well liked." "A war picture that would have gone big a year ago." "Good picture." "Thrilling, well liked."
Consensus—"Excellent picture and good drawing card generally everywhere."

WANTED, A BROTHER (GENERAL) GLORIA JOY (Nov. 17).NOV.
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7)....OCT.
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13)..NOV.
"A pleasing little picture that is clean."—M. P. News.

WHEN A WOMAN SINS (FOX) THERA BARA (SEPT. 1)...SEPT.
(Seven Parts)
"Star in 'vamp' role that her followers want. Poor story."—M. P. News.
Exhibitor Comment—"Good picture. Average business two days." "Picture went over big."
Consensus—"Good picture with good drawing powers."

WHY AMERICA WILL WIN (FOX) BIG CAST (SEPT. 8)...SEPT.
(Seven Parts)
"Purely biographic, based on life of Pershing."—M. P. News.
Exhibitor Comment—"Poor business four days. People tired of war stuff." "Big business first day, average second and big business third day."
Consensus—"Fair picture with fair drawing power in some sections."

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)...OCT.
(Two Reel Episodes)
"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV.
(Seven Parts)
"Surely artistic but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29).SEPT.
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures." "Public does not care for star. Has no drawing power." "Only fair."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV.
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25).NOV.
"Plot is sure to go over as it contains heart interest."—M. P. News.

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT.
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25).....SEPT.
"Not dry. Absorbs your interest until the end."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received Duri the Past Week

"For Husbands Only" (Jewel)—"One hundred per cent picture to business in large down-town house."
"The Claw" (Select-C. K. Young)—"Just average business for week."
"For Sale" (Pathe)—"Average business."
"The Price of Applause" (Triangle)—"Very good picture to extra business."
"Mortgaged Wife" (Universal)—"Fine picture but business poor af 'Flu.'"
"Eyes of Julia Deep" (American)—"Only fair picture to poor busines
"Crashing Through to Berlin" (Universal)—"Pleased the public thirty cent admission."
"Only Way"—"Fair business."
"Cecilia of the Pink Roses" (Select)—Marion Davies unknown. Bu ness very poor."
"Glorious Adventure" (Goldwyn)—"Very good picture to fair busines
"By Right of Purchase"—"Unusually good." "Big business."
"Nine O'Clock Town" (Paramount)—"Good, Ray favorite, fair bu ness."
"Doing Their Bit"—"Nice picture. Drew matinee crowd."
"Cleopatra" (Fox-Bara)—"Expensive production but not wanted the masses."
"Her Body in Bond" (Universal)—"Average business."
"Boston Blackie's Little Pal" (Lytell-Metro)—"Very fair picture average business."
"The Mating" (Vitagraph)—"Story weak. Average business."
"Fedora" (Famous Players-Lasky)—"Better than past Freder stories."
"House of Glass" (Select)—"Very good work."
"Destiny or the Soul of a Woman" (Metro)—"Fine, wonderful sto A 100 per cent picture."
"Money Mad" (Goldwyn)—"Average business." "Fair picture to business."
"His Birthright" (Hayakawa)—"New star for our house. Went o big. A 100 per cent production."
"Geezer of Berlin" (Universal)—"Good picture to average busines
"Man's Man" (Paralta)—"Fair picture to average business."
"Smashing Through" (Jewel)—"Fair picture to average business."
"Brave and Bold" (Fox)—"Big on repeat booking."
"Pair of Silk Stockings" (Select)—"Very good light comedy. S improving with each picture. Drew fairly well and satisfied. Constance getting there."
"Fires of Youth" (Bluebird)—"Average business."
"Alias Mary Brown" (Triangle)—"Average business."
"Devil Wheel" (Fox)—"Average business."
"Midnight Business" (General)—"Big business."

"ALI BABA"—FOX EXTRAVAGANZA

This One Is Not Only Entertaining, But Is Excellent Production Otherwise

BEFORE going into details, I wish to impress on you the fact that, from a production as well from an entertaining angle, this picture ranks with the best released on the Fox program. For its kind, it is one of the best ever made. This fact may be attributed to one reason; that, although the story is of the fanciful sort, he director has treated it as if it were real. His characters act in a way that would be natural and reasonable if he plot were plausible.

The entertainment is derived partly from the action of the plot and the suspense, but mostly from the comdy element, the result of intelligent acting on the part of the little stars. As they portray their roles seriously, in manner maturer persons would have portrayed them, it is evident that delightful comedy would be the result. magine five-year-old Gertrude Messinger dressed in full costume and giving an exhibition of Oriental dancing! Her work is skillful, and as she looks serious, she will delight spectators. Little George Stone, whose emotional expressions are remarkable, is also entitled to as many praises.

Regarding the drawing powers of the picture, this much can be said about it. It is a well known fact that, in coming upon a lobby display that denotes a costume play within, a great many pleasure seekers will sour their faces and turn their backs to you; but they would possibly not do so if they knew how good the picture is; therefore, it devolves upon you to so advertise this picture as to avoid such an eventuality; and as the title plainly indicates the nature of the entertainment, there can be no dissatisfaction on their part. What they paid for, they will receive. In any event, the reception your patrons have given similar subjects in the past, ought to be your guide.—Released Nov. 24.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Ali Baba.....George Stone
Morgianna.....Gertrude Messinger
Khaujeh Haussain.....Lewis Sargent
Kasim.....Buddie Messinger
Abdoollah.....G. Raymond Nye
Also Talib.....Raymond Lee
Nasif Azaar.....Charles Hincus
Kasim's Servant.....Marie Messinger
Jameel.....Jack Hull

Scenario by Bernard McConville.
Directed by S. A. Franklin.

SUGGESTIONS

"Ali Baba" is much superior to "Fan Fan," he previous Fox extravaganza when its advertising angles are considered. This, of course, because the story of "Ali Baba and the Forty Thieves" has been universally read. In the first place lay stress on the title because it is the most famous of all the old tales in the Arabian Nights. Don't cut it short to just "Ali Baba" as the latter half of the title will bring the old story back to many people while the first half, in itself alone, means little. In your advertising strive for an Oriental effect and this suggestion also holds for your lobby and house decorations if you are in the habit of "dressing" for the picture.

To our mind you can put on a children's matinee with this picture that will put all others in the shade. Mothers will be only too glad to work with you on this for the story is known to all of them and they will want their children to see it. But don't imagine that it does not contain real interest for grownups as well. The child players have been seen often now and they have a considerable following and again, it is such a well known old tale that it will immediately arouse the interest of all.

AD TALK

"Ali Baba and the Forty Thieves," that great classic of the Arabian Nights that has been printed in at least eighty-nine languages, makes its appearance in still another form on the screen of the ———— theatre on ———— of ———— week. Like "Fan Fan" this is one of William Fox's Extravaganzas which he has begun to produce of late. Mr. Fox is of the opinion that the extravaganza has just as definite a place on the picture screen as it has on the musical comedy stage and judging from "Ali Baba" he is entirely correct in his surmise. For seldom has the management of the ———— theatre presented such a gorgeous spectacle as is contained in this picturization of the old Arabian Nights tale.

Done into scenario form by Bernard McConville and produced under the direction of S. A. Franklin, "Ali Baba" contains some of the most spectacular and imaginative scenes ever thrown on the screen of a theatre. The atmosphere of the old tale, so dear to all of us, has been communicated to the film with admirable ease by the producers and it seems destined to live as long as any other picture ever produced. As in "Fan Fan," the leading roles in "Ali Baba" are enacted by that clever band of children who scored such a success in "Jack and the Beanstalk" and other Fox features. George Stone, one of the cleverest youngsters on the screen, Gertrude Messinger, and Buddie Messinger head the cast and render entirely adequate performances. The sincerity and zest of the little people makes the film twice as interesting as it might be otherwise. We earnestly advise all our patrons to see this novel picture.

THE STORY

This old story from the Arabian Nights has as its central character Ali Baba, the son of a poor wood-chopper who by chance discovers in the mountains that surround his home, a cave that opens to the mystic phrase "Open Sesame." Ali Baba, on making this discovery, feels that he has every bit as much right to the treasure contained within as have the robbers who store the loot there. So he takes away all that he can carry. His brother, an avaricious fellow, compels Ali Baba to disclose the source of his sudden wealth and straightway makes his way to the cave. He gains admittance by using the magic words but the robbers surprise him there and kill him.

In the meantime Ali Baba conducts his romance with Morgianna, a famous dancing girl and slave to the owner of the inn near by. He eventually aids in her escape from her master and wins her undying love and affection.

Now the chief of the robbers becomes suspicious of Ali Baba, suspecting him of making off with his hidden treasure. So, in the guise of a merchant he, together with the members of his band, the famous "forty thieves," seeks the hospitality of Ali Baba. He conceals his tribe in large jars but, while it might seem that he would apprehend Ali Baba, Morgianna is too quick for him. She discovers the robbers' presence and disposes of the band by pouring boiling oil in the jars. Thus warned Ali Baba engages in mortal combat with the robber chief and eventually vanquishes him. And Ali Baba and Morgianna are happy in their new found love.

ADVERTISING AIDS

ADVERTISING CUTS:—There is an exceptionally good three-column art cut supplied on this feature that should be used if the exhibitor plans an extensive run of the feature. The two-column is also well gotten up. There is an acceptable single column cut too, while the press book contains a series of one and two-column suggested advertisements that the exhibitor might find handy in preparing his own copy.

TEXT CUTS:—Four one-column; five two-column. All of these serve to bring out the atmosphere of the picture admirably. Also your artist will be able to get some good ideas from them or the stills provided that will help him to get up some original lobby decorations.

CATCH LINES

The best known tale of the Arabian Nights picturized with all faithfulness to the original story and enacted by the famous band of Fox kiddies that has appeared with such success in other releases of the same company.

You remember the story of "Ali Baba and the Forty Thieves"—how Morgianna saved Ali Baba from the robbers by pouring oil in the jars where they were secreted—see this classic told on the screen in a series of beautiful pictures.

This story of the Arabian Nights has been published all over the world in a total of eighty-nine languages. It has formed the basis of play and pageant. See it in its newest, best and most forgeous form on the screen of the ———— theatre.

You were amused and thrilled by "Jack and the Beanstalk," at "Aladdin and the Wonderful Lamp" and "The Babes in the Woods"—see this latest Extravaganza presented by William Fox with the same cast of clever kiddies that made the other pictures so successful.

SAYS IT'S GOOD

Herbert Thacher in Position to Know

THIS is what he said: "I consider the Complete Plan Book the greatest help to the exhibitor ever created by any trade journal, which permits me to state that you have the only PERFECT trade journal in the field.

(Signed) Herbert I. Thacher,
Strand Theatre,
Salina, Kansas.

ALI BABA AND THE FORTY THIEVES
WILLIAM FOX PRODUCTION

Single column newspaper cut supplied

"BRANDING BROADWAY"—ARTCRAFT

Hart Keeps You Guessing in Subject That Is Bound to Go

THE necessity of varying the monotony of sameness in pictures in which one star appears never be fore has been so pronounced as is now that the practice of the reissue has become a fixed fact i the industry. That Mr. Hart has fully realized this principle, is evident from this as well as hi last two contributions. It is an omen that speaks well for the future.

There seems to be no need existing of praising a Hart picture now that he has shown an abilit to successfully portray other roles besides the "Two Gun Man" sort, especially when the fact be know that the story is a Gardner Sullivan contribution. We can say this much about it, though, that a "Nurse" or guardian of wealthy men's prodigal sons—his "business" in this picture—he shows grea aptitude and resourcefulness to meet any emergency.

Though the plot is not plausible, it will delight audiences, as it contains plenty of genuine comedy speedy plot action, real suspense and some heart interest. The end defies guessing.

The fact that the star appears in full dress suit, offers new advertising angles, which. if fully an properly exploited, should prove very profitable.

Released Dec. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Robert Sands, a cowboy.....William S. Hart
Mary Lee, a waitress.....Seena Owen
Larry Harrington, a wild youth...Arthur Shirley
Dick Horn, a detective.....Lewis W. Short
Harrington, Sr., a magnate....Andrew Robeson
Author: C. Gardner Sullivan.
Director: William S. Hart.
Photographer: Joe August.

SUGGESTIONS

Make sure in advertising this feature to bring out the fact that the star has a new role in which he deserts the Western plains and comes to New York. There are many who have been asking Hart to offer a new type of story and in "Branding Broadway" as in "The Border Wireless" he answers with flying colors. For your newspaper advertising make use of the scene cuts supplied on the production. All but two of them show Hart in dress clothes. These will certainly attract attention, whether used in either advertistising or text columns. Discard your old "two-gun" cuts on this feature.

If you draw your own advertising a good background could show Hart mounted on a horse and riding pell mell down a crowded city street (Broadway, New York), in pursuit of a man who rides in a taxi. This, too, will bring you the new angle and you will awaken curiosity. In other words, whatever advertising you do, whether it be front, lobby, bill-board or newspaper, bring out the originality of the picture. Hart's name is one to conjure with and in a picture of this sort you should clean up.

AD TALK

William S. Hart forsakes the Western plains, or to be truthful, is forced to forsake them by the Law and Order League in his latest Artcraft picture, "Branding Broadway," which comes to the ——— theatre on ——— of ——— ——— week. And now that the title of the picture is out, it is more or less useless to add that his new field of activity is New York's justly celebrated White Way. Yes, sir, Bill Hart, arrayed in sombrero, chaps and pistols, shows up in the civilized financial center of the universe and starts in to practice the tactics of Whetstone, Arizona, on the cafes of Broadway. First, however, he gets himself some new duds, including a dress suit. Hart in a dress suit! But that isn't the half of it. even.

"Branding Broadway" shows Hart as the guardian of a wild youth who patronizes all the fast places along the brightly lighted street—and it doesn't take long before the wild youth discovers that Hart is some guardian. Then there is the love story—the love story of the Westerner and a waitress in one of those white front palaces where they flip the little cakes on the window griddle. And the villain! He steals certain letters from the girl and makes off down the avenue with them via the taxicab route. And then Mr. Hart's inbred sense of the right thing to do gets the better of him and vaulting on a policeman's horse he gives chase.

In other words, William S. Hart just startles the life out of New York and the New Yorkers in "Branding Broadway." The story was prepared for him by that master of screencraft, C. Gardner Sullivan, and Seena Owen is a charming waitress.

THE STORY

Bob Sands heads a band of cowboys into Whetstone, Arizona, on pay day and when the roarin,' tearin' crowd discovers that the place has gone dry there is considerable hell a poppin'. It pops in such great proportions, in fact, that Bob is trussed up securely by the Law and Order League and thrust into a baggage car that is headed generally eastward. When Bob comes to and recovers from the shock of his new surroundings, he picks up a paper and reads the advertisement inserted by one Harrington, a banker of New York, asking for a strong man to take charge of the activities of his son on Broadway. And so, New York reached, Bob applies for and secures the job of guardian.

Larry Harrington is some fast stepper and leads Bob a wild and very much "cafed" life on the White Way, but the Westerner proves his master, particularly in fighting and also in love making—but wait. There is a waitress, Mary Lee, who flips flap-jacks in a white front place and one day a flap-iack drops on Bob's heart—a good thing that she knew how to cook. And then Bob discovers that letters that might be construed as a background for a breach of promise suit have passed between Lary and Mary—with Larry doing the writing. And he thinks that Mary really loves him. Harrington, Sr., then hires a detective to get these letters from Mary. He breaks into her room and after a struggle makes off with them—in a taxi.

And then Bob commandeers a copper's mount and dashes off down the avenue in pursuit, thereby giving the citizens of the place another opportunity for a peace celebration. And, of course, Mary loved Bob all the time and the last the great city sees of them is their backs—they are headed West.

CATCH LINES

William S. Hart forsakes the Western plains in this picture and transfers his activities to Broadway. And he makes all those pesky New Yorkers watch their steps with even greater care than they exercise in the subway. The methods of Whetstone, Arizona, practiced in a Broadway cafe.

No, sir, Hart doesn't reform in this picture. It is he who works the reformation of others. And he picks out one of Broadway's dens of iniquity to turn the trick. How those lounge lizards scatter when Bill gets busy with a few Arizona tricks!

Strictly speaking, it's against the law to appropriate a mounted policeman's horse when the owner isn't looking. But such little niceties of convention don't bother Bill Hart. In "Branding Broadway" he vaults to the saddle and makes off down the avenue in pursuit of the taxi-riding villain. East is East and West is West, but when it came to the crucial moment, Bill forgot the sectional differences.

William S. Hart in a brand new role—in a dress suit—a stiff collar—you can't imagine it can you? But come and see "Branding Broadway," in which the miraculous is accomplished. It is crammed with thrills and laughs.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; on six-sheet; twenty-four-sheet; rotogravure one sheet; stock twenty-four-sheet on Hart. Ther is a three-sheet showing Hart in a full dres suit which better brings out the character o the production than the others which presen him in the more usual make-up. The title o the picture is prominently displayed on al paper and this should furnish the real interest
LOBBY DISPLAY:—Eight 8 x 10 black an white; eight 11 x 14 sepia; one 22 x 28 sepi and 8 x 10 photos of star.

(Continued on Page 3422)

"Bill Hart in evening clothes!"

Thomas H. Ince presents

WILLIAM S. HART IN "Branding Broadway"

An ARTCRAFT Picture

This one-column advertisement serves to brin out the fact that "Branding Broadway" differ from the majority of previous Hart subjects.

"FIVE THOUSAND AN HOUR"—METRO

You Know the Ending All the Time; Subtitles Hold Back Action

THE hero of this story sets out to make a million dollars and he makes it; and what is more, you know beforehand he is going to make it; and since you do know he is going to make it, suspense goes to the winds. How he makes it is a matter of detail, not of substance.

There seems to be a tendency lately to base the plot on subtitles that do nothing but talk. Almost even out of ten of the stories in pictures released lately have been constructed in this manner. This is what happens also in this picture. The result is action slow and tiring. These same subtitles, in this instance, have been written with a view to comedy also; since the exponents (the players), however, although may be just the things for dramatic work, are not quite suited for comedy tricks, the results are not what have been calculated.

There are several technical errors in the direction and wording of titles, and as evidences have been multiplying lately that the majority of spectators watch for these trifles, it is bad to overlook or ignore them. For instance, to quote one of them, no gentleman who aspires to higher society strata, will load himself with a box of flowers to present to the girl he covets, especially if such girl is a millionairess.

The picture is clean.—Released Nov. 5.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Johnny Gamble.....Hale Hamilton
Constance Joy.....Lucille Lee Stewart
Polly Parsons.....Florence Short
Paul Gresham.....Gilbert Douglas
Tim Collaton.....Robert Whittier
Ashley Loring, lawyer.....Robert Middlemass
Mrs. Patty Boyden.....Isabel O'Madigan
Col. Bouncer.....William Frederic
Raymond Courtney, promoter.....Warren Cook
Boise, railroad president.....Charles Edwards
Mortimer Washer.....Hardee Kirkland
Birchard.....Jack Bulger

By George Randolph Chester.
Scenario by June Mathis.
Directed by Ralph Ince.
Photographed by William Black.

CATCH LINES

A high romantic drama generously sprinkled with comedy, adapted from George Randolph Chester's popular book of the same name.

George Randolph Chester writes of finance and makes it interesting—he writes of romance and makes it entertaining to a degree—he introduces comedy that combines a wonderful sense of humor with real subtlety—all these qualities you will find in "Five Thousand an Hour," one of the best of his works, made into a picture by Metro.

If an adorably pretty girl stood before you and offered you fifteen thousand dollars for a kiss—what would you do? Probably if your wife wasn't around you'd "earn" that fifteen "thou." But Johnny Gamble had to be forced to it at the point of a gun! And Johnny loved the girl.

Hale Hamilton, popular actor and dramatist, in one of the fastest moving, enthralling romances of the screen.

AD TALK

A romantic drama generously sprinkled with comedy will be the featured attraction at the ——— theatre on ——— of ——— week when Hale Hamilton, the new picture star, appears in the Metro release "Five Thousand an Hour." This picture is an adaptation of George Randolph Chester's novel of the same name. Incidentally there are few writers better equipped to write of high finance and make it thoroughly interesting than Mr. Chester and his wife, Lillian. Many of their works have been picturized with signal success while their fiction, notably "The Get-Rich-Quick-Wallingford" series, has been followed by thousands. In "Five Thousand an Hour" the author has created a deft and speedy romantic drama, with innumerable subtle touches that ever keep the observer interested.

The story has as its central figure a young man who sets himself to the task of amassing a million dollars in six weeks. This figures down to five thousand dollars an hour and hence the Wall Street aspect of the title. Of course the impetus to this resolution is furnished by a girl and so the young man, Johnny Gamble, an appropriate name indeed, sets out with a vengeance. And he is almost successful even though sorely harassed by a very nasty villain. He gains all the money with the exception of a mere fifteen thousand. How he gets this final amount in just fifteen minutes' time brings the story to a whirlwind finish.

Hale Hamilton does well with the leading role while Lucille Lee Stewart is perfectly lovely in the opposite part.

THE STORY

Johnny Gamble, head of the Gamble Irrigation Company faces bankruptcy after his partner, Gresham, has decamped with the funds and the books, leaving him to pay the stockholders their just dues. With only a hundred dollars in his pocket he sets out for the races. The one hundred all goes on one horse and Johnny wins—$15,000. So he believes his luck has returned to him. And he resolves to go on making money for the simple reason that he has met Constance. Constance, the beautiful young lady that she is, will inherit a million dollars on her twenty-second birthday, six weeks distant, if she marry Gresham. She doesn't like Gresham and Johnny knows it. Therefore his decision to make a million dollars in those six-weeks—five thousand an hour—that he may marry Constance and that she may lose nothing.

So Johnny plunges wildly into the game of finance but is bucked and battered at every turn by the villainous Gresham who has learned of his plan and who resolves that he shall not win. He tries in various ways to break Johnny—makes an attachment of his money in the bank—bids against him in the market and besides stoops to various underhanded methods in his frenzy. But despite all his efforts Johnny has almost amassed the million, fifteen minutes before the time set. That is he has amassed it all but fifteen thousand dollars—a pretty big sum to raise in fifteen minutes.

But Constance comes to the rescue. She says coyly that Johnny has never kissed her and that she might be induced to pay the fifteen thousand for one. Johnny tries to object but Constance uses a pistol and so what can the poor man do but "earn" the money?

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. Paper in colors.

LOBBY DISPLAY:—8 x 10 sepia; 11 x 14 sepia and 22 x 28 colored. These include pictures of star and scenes from production. Title and synopsis card provided with each set of stills to complete the display.

CUTS AND MATS:—One and two-column cuts of star in different sizes are obtainable. These are suitable for either text or advertising purposes.

Slide and music cue sheet also available.

SUGGESTIONS

A good title, a well-known author and a star of reputation are offered the exhibitor with this production and the advertising possibilities presented in it loom large as compared with the average program production. To begin with the mere display of the title in large type in either newspaper advertisements or in your lobby will attract attention. Underneath it you might run a line reading "Johnny Gamble set himself the task of raising one million dollars in six weeks. That's why he had to travel at the rate of five thousand an hour. At the last minute he sold a kiss for fifteen thousand and won out." This line or one of the catch lines provided should arouse the interest.

George Randolph Chester has been before the magazine reading public for years. His "Get-Rich-Quick-Wallingford" stories have been followed by thousands. Cash in on this by mentioning the series after his name. Then too, as suggested with other pictures on these pages, you might procure a copy of "Five Thousand an Hour" published by Bobbs, Merrill and Co., and open it to one of the exciting passages. From the book you might also be able to find some additional catch lines by using excerpts from it.

Then with Hale Hamilton and Lucille Lee Stewart as your stars you should be able to make a real good impression on your public. Here truly is a program picture possessed of big possibilities. Don't pass them up.

HALE HAMILTON.
One column star cut

"THE NARROW PATH"—PATHE

Here's One of the Wronged Girl Kinds; No Appeal to Emotions

THE main object of this picture is to expound that the sister of the heroine's young lover is lured and wronged by the villain, a married man; and that the heroine, rather than see shame visit her sweetheart and his mother by disclosing to them the real truth, allows the suspicion to rest upon her by keeping silent. In the development of this otherwise noble motive, however, every black and vile human trait, such as breaking a mother's heart, bringing shame upon a brother, infidelity to a wife, bribery, deception and other low and unpleasant human characteristics unfold themselves before the eye as in a Fifth Avenue parade. To top the climax, all these incidents are crowned by the introduction of the resultant illegitimate baby—the picture would not be complete without it.

The story contains hardly an element that would appeal to the emotions. Owing to the unpleasantness of the theme, even such a principle as that of the heroine's self sacrifice, an act that seldom if ever misses its object, in this instance fails to reach the human sympathies.

In an attempt to soften somewhat what is to follow, three full pages of reading matter are used as a foreword at the beginning of the picture.

Released Dec. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Marion Clark.....Fannie Ward
Dick Strong.....W. E. Lawrence
Gladys Strong.....Irene Aldwyn
Malcolm Dunn.....Sam De Grasse
Margaret Dunn.....Mary Alden
Jimmy Glidden.....Antrim Short

From the A. H. Woods Play.

Scenario by Ouida Bergere and Jack Cunningham.

Directed by George Fitzmaurice.

Produced by Astra Film Company.

SUGGESTIONS

This is an A. H. Woods melodrama and this, in itself, should give the exhibitor a fair idea of the correct and most lucrative way in which to advertise it. It is sensational in character, as the title itself plainly implies. In any special drawings you may use, play them up in allegory interpreting the title in them. Use a picture of two women in the foreground. The one, her arm around the other, pointing out of the picture while the other looks down a broad road done to represent Sin. If your artist will let his imagination play, this drawing could be made quite impressive.

In Fannie Ward you have a recognized star and in the adaptors of the play, Ouida Bergere and Jack Cunningham, you have two skilled scenarists. The same also applies for George Fitzmaurice, the director.

AD TALK

"The Narrow Path," which comes to the ——— theatre on ——— of ——— week is an adaptation of one of A. H. Woods' plays which ran on Broadway several years ago. With Fannie Ward as the star of the photoplay version patrons of the ——— theatre are assured of a picture that in every respect meets photodramatic demands. "The Narrow Path" was produced by the Astra company and like all the pictures turned out by this concern, is lavish in all details of production. Under the guiding hand of George Fitzmaurice, the story has been transferred to the screen with due regard to its inherent dramatic qualities. Of dull moments, there are none throughout its entire length.

It tells the tale of a New York manicurist who is well acquainted with the city and its men. She is in love with Dick Strong, who lives in the same boarding house and who is quite different from the men she comes in contact with every day in the manicure parlors. But it is Dick's sister, Gladys, who causes the trouble. She is completely taken in by one of Marion's regular customers and when the good-hearted manicurist interferes in behalf of the girl, she becomes compromised herself.

How she extricates herself from this predicament and how she saves the sister of the man she loves from disgrace, makes a story of absorbing quality. Miss Ward was never seen to better advantage than in the role of the manicurist while she receives sterling support from W. E. Lawrence, Irene Aldwyn, Sam De Grasse, Mary Alden and Antrim Short. The rest of the bill of which "The Narrow Path" is the nucleus includes ———.

THE STORY

Marion Clark is a pawn of fate, moved forward in the Game of Life by the fingers of romance. Marion's occupation is that of a manicurist, in which she comes in contact with all classes of men. At the boarding house she has struck up a warm friendship with Dick Strong, his pretty sister, and his uncomplaining invalid mother. At the boarding house there also resides Lou Black, who toils not nor does she spin. Lou entices Gladys Strong to a merry party at which she meets one of Marion's regular customers—Malcolm Dunn, a broker and a rounder, who neglects his wife in order to "play the game."

Then comes the time when Gladys begins to harvest the tares and thistles of a sinister Fate, when Fear's icy hand clutches at her heart. She goes to Marion with her troubles—Marion, who is in love with her brother. Marion decides to help her, and accuses Dunn of his infamy. But Dunn's neglected wife has had him trailed, and he is discovered in Marion's apartment. Dick Strong also witnesses the compromising disclosures.

Marion's love for Dick and his sister prompts her to remain silent and to take her friend's blame upon her own shoulders. The two girls disappear into an obscure quarter of the town. Meanwhile Mrs. Dunn starts divorce proceedings. Marion is drawn into the net as co-respondent. Dunn's lawyer makes an attempt at a "frame-up" but Marion checkmates him.

As all good dramas should end, so "The Narrow Path" ends—with happiness for the leading woman and the leading man, with retribution meted out to the villain.

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-sheet; one twenty-four-sheet. All papers serve to bring out tense dramatic character of production. The one shows star pleading with hero. One three is dramatic scene between star and two others; one three shows star confronting heavy with evidence. The six is climax scene while the twenty-four serves to bring out the title and its suggestion of the city to a startling degree.

LOBBY DISPLAY:—Eight 11 x 14 photos and title card, these serving to illustrate story excellently; one 22 x 28 of scene and one 22 x 28 of star.

CUTS:—Star cuts of Miss Ward are furnished in one and two-column sizes.

SLIDE, MUSIC PLOT AND CAMPAIGN BOOK also procurable.

CATCH LINES

Marion Clark knew from hard knocks what path to follow—the straight and narrow. With Gladys Strong, the sister of the man she loved, the case was different. And Gladys paid the price of her innocence. Marion, whose heart went out to her, became enmeshed in a scandal herself! See the startling denouement of this photoplay now showing at the ——— theatre.

Fannie Ward has never appeared to better advantage than as Marion Clark, the New York manicure girl, who knew the city and its men by heart.

Produced under the direction of George Fitzmaurice, one of the leaders in his art.

"BRANDING BROADWAY"

(Continued from Page 3420)

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. One of the three's and two of the two's show Hart in dress clothes with suitable captions beneath. Any of these should be secured for they bring out the "different" character of the production. The one-columns are all good showing star in this new role.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—These are in one, two and three-column sizes and well bring out the original spirit of the production in scenes and wording employed.

Slide and music cue sheet.

Three sheet

"MY COUSIN"—ARTCRAFT

Harrison Believes Caruso Is Instant Success; Story Good

TOSS your hat in the air. In engaging a renowned personality to appear on the screen, the producers for once have hit it right. If any of you have felt uneasy as to whether Mr. Caruso could act; if any of you have thought that the producers little cared about his acting values, the possibilities for drawing the crowds being foremost in their minds, let them calm their fears. Mr. Caruso is not only a born dramatic actor, but a natural comedian as well.

In the first place, nature has endowed him with looks: then, magnetism; then, physique; which, combined to the unequaled emotional expressive powers—he can make you laugh or cry at will—make him one of the foremost screen actors of the day. With such material in the hands of a director, provided the proper stories are supplied him, the possibilities are immense.

The story is not pompous, but it is human. It is the sort that appeals to the emotions and reaches the human sympathies. In the interpretation of the thoughts of the story is where the star lays bare his emotional gifts.

Besides the skillful handling of a novice—as far as the screen is concerned—by the director, a share of the credit is due to the author for the intelligent "preparation." She has inserted such little touches at the beginning of the story, as to win the sympathy of the spectator right from the start.

This picture contains also plenty of clean comedy. It should appeal universally.—Released Nov. 17.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mario Nanni, an Artist } .....Enrico Caruso
Cesare Carulli, a Tenor }
Robert Bombardi.....Henry Leone
Rosa Ventura.....Carolina White
Pietro Ventura.....Joseph Ricciardi
Luigi Veddi.....A. G. Corbelle
Secretary .....Bruno Zirato
Ludovico.....Master William Bray
By Margaret Turnbull.
Directed by Edward Jose.

CATCH LINES

Enrico Caruso, famous star of the operatic stage, in his first motion picture! He proves himself every bit as good a comedian as he is a tenor.

See the man who owns that wonderful voice you have heard so often on the phonograph.

Caruso makes his debut on the screen in a dual role—first as a famous tenor—second as a poor artist who claims he is the former's cousin—it is a story filled with romance and comedy.

Caruso, the great comedian! That sounds rather peculiar, doesn't it? But such is the case. His performance in "My Cousin" proves that beyond the shadow of a doubt. Caruso, the great tenor! Caruso, the great comedian!

Caruso is thoroughly at home in both the roles he essays in this picture. He appears as a great tenor—his real self—and as a sculptor—and Caruso could have been an artist with his hands if he had so elected.

AD TALK

And now it is Enrico Caruso that has succumbed to the lure of the camera! His first Artcraft picture, "My Cousin," will be the featured attraction at the ——— theatre on ——— of ——— week for a run of ——— days.

Artcraft has given us some of the most notable stars of the stage. Witness Elsie Ferguson, George M. Cohan, to say nothing of Douglas Fairbanks and Mary Pickford.

And now it is Caruso!

There was much speculation when the great opera star placed his name to an Artcraft contract as to whether he would be a success on the screen. Caruso without his voice! Unspeakable! Or rather unhearable! But there were some wise gentlemen who had marked Caruso's facial expressions while on the operatic stage who held to it that he would be a great screen actor.

This opinion was substantiated when one of the management of the ——— theatre had the opportunity of seeing him make several scenes for "My Cousin" in the Manhattan Opera House in New York. He proved himself then to be a pantomimic artist of the first water.

Caruso's talents have been turned to comedy for the most part in "My Cousin." The story is a comedy-drama concerning a sculptor who closely resembled the great tenor and who claimed that he was related to him. How this is finally proven makes a story rich in romance and comedy. Margaret Turnbull, one of the best writers for the Famous Players-Lasky organization wrote the story and scenario for the star, while he was directed by Edward Jose. Carolina White, a famous operatic soprano is seen as the star's leading lady.

THE STORY

Mario Nanni, a poor artist, is in love with Rosa Ventura, daughter of a restaurant proprietor. His rival is Bombardi, proprietor of a fruit and vegetable stand, who is favored by Rosa's father because of his bank account. Mario boasts that he is cousin of Cesare Carulli, the great tenor, but Ventura can't see where this relationship will keep the wolf from the door if his daughter marries. Mario one day takes Rosa to the opera to hear Carulli in "Pagliacci." He is given a great reception by the audience and arouses enthusiasm when he brings in a number of Italian sailors and gives them good seats.

Afterwards in a cafe the sailors are entertained. Mario and Rosa enter and take seats near them. Carulli, disguised by old clothes, is at another table. Mario rises and proposes a toast to the great tenor. Carulli gets up and leaves, believing his presence there discovered. Mario learns of his mistake and is taunted by Bombardi, who refuses to believe that Carulli is his rival's cousin. Even Rosa turns against Mario.

The next day Mario calls on Carulli, taking with him a bust of the tenor on which he is at work. Carulli causes him to be ejected from his home, but afterwards discovers the forgotten bust and is delighted. Due to the good offices of a mutual friend, Carulli learns the true story of all Mario's troubles and, the bust in his arms, makes all haste to his studio. Here he meets Mario and Rosa just after the girl has been rescued from Bombardi's unwelcome advances and hastens to adjust matters to the great satisfaction of Mario. He orders the bust completed and Rosa's faith in Mario is restored.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet, one star stock twenty-four-sheet, one rotogravure one-sheet. One is pose of Caruso as himself, the other scene as sculptor. One three has love scene, other three shows star as sculptor again. Six shows star playing banjo, twenty-four is head and shoulders of star as self.

LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia, also 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column.

CUTS AND MATS OF STAR:—Five one-column, three two-column, two three-column.

ADVERTISING LAYOUTS:—One, two and three-column and cuts supplied.

Slide and music cue sheet also available.

SUGGESTIONS

"My Cousin" offers you a wonderful opportunity for an appropriate musical setting. Turn to the "Seeing the Rialto and Rivoli with Rothapfel" section and read of the musical setting in which it was presented at the Rivoli, New York. Not only was the score for the picture composed in many places of pieces from the best-known operas sung by Caruso, but the soloists also rendered parts from famous operas. Try to follow this plan in your own presentation and you will surely benefit thereby.

Emphasize in your advertising that Caruso turns out to be a good actor on the screen. Aside from this your duty mainly consists in displaying Caruso's name in as large type as possible. He has a worldwide reputation and his first picture is so good that if you get your house well filled they will surely come back for his second appearance. You might tie up in an advertising campaign with your local phonograph-record dealer, but after all Caruso's name is so well known that this seems hardly necessary. If you need a ballyhoo you might get a phonographic instrument and play Caruso records in your lobby. But this would hardly be the right course for high-class houses to adopt.

One-Column Ad Cut

"THE DAWN OF UNDERSTANDING"—VITAGRAPH

Romantic Story of the Days of '49; Steady Action of Plot

THE romantic life surrounding the prairie schooner in the days of '49 forms the basis of this attraction. It combines fairly steady action of plot, some little human touches including several pretty locations of Western country with its haystacks and the cows.

The story, upon which the plot has been based, is by Bret Harte. It introduces the heroine as a young girl, traveling with her father and mother on a prairie schooner towards the West. Her mother dies on the way and she is left by her father with the hero, a young Mormon looking like fellow who lives a lonely life.

In the course of the story, a circus man, while giving a performance in a nearby village, and during a gambling game, quarrels with one of the participants and kills him. He escapes, meets the heroine, whom he begs to save him. She furnishes him with clothes and helps him to escape, but he tries to abduct her, shooting the sheriff in the attempt. He is arrested by a posse, and after a trial according to that country's own style, he is convicted to hang.

In the mean time love awakens in the breasts of both the hero and the heroine and they become engaged.

It is just an average program offering.—Released Dec. 2.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Sue Prescott.....Bessie Love
Silas Prescott.....G. A. Williams
Ira Beasley.....Jack Gilbert
Jim Wynd.....J. Frank Glendon
Sheriff Jack Scott.....George Kunkle
Parson Davies.....Jack Abrams

From Brete Harte's "The Judgment of Bolinas Plains."

Directed by David Smith.

SUGGESTIONS

If you played any of the Triangle Bessie Love pictures be sure to announce that this is her return to your screen as she had a large following in the Triangle days. The author, Brete Harte is one of the best known authors of western fiction that the country produced, so play his name up, also the name of the play upon which the picture is based if you think your clientele sufficiently well versed in things theatrical to recognize it as Annie Russell's celebrated vehicle.

CATCH LINES

Bessie Love, the charming little player who scored such a hit in the old Fine Arts pictures, appears for the first time under the Vitagraph banner, in a real story of the West—by Brete Harte.

A film version of "The Judgment of Bolinas Plains," a play in which Annie Russell scored one of her greatest successes.

AD TALK

Bessie Love, the charming little star who made such a hit in the product of the old Fine Arts Company, will appear in her first Vitagraph picture entitled "The Dawn of Understanding," on the screen of the ——— theatre on ——— of ——— week. Miss Love has been awarded a role well suited to her varied capabilities in this picture. It is an adaptation from Brete Harte's "The Judgment of Bolinas Plains." This same story was also converted into a play and starring Annie Russell, carried her a long way toward the fame she achieved on the stage.

It tells the story of Sue, who was practically sold into a loveless marriage by her father. While her husband, a rancher, does not mistreat her, neither does he, in the opposite sense treat her; and she bears neither love nor hate for him. It is a listless existence that they lead until a travelling circus comes to town. A member of this circus is Jim Wynd, an acrobat and a wild and unprincipled fellow. Then indeed does romance enter the empty heart of little Sue.

But it is only short lived. For when she is about to elope with him, he is taken into custody by a deputy and charged with shooting the sheriff. That the sheriff is only slightly wounded makes no difference. Jim is led away to pay the penalty for his crime and romance goes out of Sue's life as suddenly as it came in.

Miss Love has for her support in this feature such popular Vitagraph players as Jack Gilbert as the husband, J. Frank Glendon as the acrobat and G. A. Williams, George Kunkle and Jack Abrams. The picture was produced in California under the direction of David Smith.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—The regular lobby display available to exhibitors consists of two 22 x 28 colored photos; eight 11 x 14 photos and a title card. Exhibitors desiring to have special cuts made may obtain a set of 5 x 7 black and white photographs of scenes at any of the Vitagraph branches. There are also portraits of Bessie Love (8 x 10) for lobby framing.

CUTS:—There is the two-column scene cut reproduced on this page, a one-column of star in character and the usual line cut sketch of star furnished in both one and two-column sizes.

MUSIC CUE SHEET also furnished.

THE STORY

During Silas Prescott's journey to the western gold fields his wife dies. He buries her near the ranch owned by Ira Beasley. Ira becomes attracted to Prescott's daughter, Sue, and because she is in his way Prescott strikes a bargain with the rancher, whereby his daughter becomes Ira's wife. He obtains enough money in return to continue his journey. Sue does not love Ira, nor does she dislike him. And he treats her with mild indifference. Their lives are commonplace indeed, until the arrival of a circus in the town. In that circus is Jim Wynd, an acrobat and a wild fellow.

Ira takes Sue to the show and she is fascinated by Jim. All that night she dreams of him and longs to go on his journeys with him and leave Ira. And the next evening after shooting a man in a brawl, Jim takes refuge in Ira's barn. Here Sue discovers him and cares for him for several days. During these days he flatters her and she agrees to elope with him. On the appointed night Sue, fearing interference, plies her husband and the sheriff with drink. As the elopers start away the sheriff is aroused. He intercepts Sue at the barn door. Ira misinterprets the scene

(Continued on Page 3425)

BESSIE LOVE
in Vitagraph Blue Ribbon Feature
"The Dawn of Understanding"
Two-column scene cut

"THE MYSTERY GIRL"—PARAMOUNT

One for the Imagination, with Lots of Real Entertainment

AS explained in the advance review on page 3274, of November 23 issue, this attraction is of the fanciful sort, as almost all George Barr McCutcheon's stories are, in which no restrictions are placed on the imagination. Fictitious kingdoms, and princes, and dukes, and duchesses, and spies, pass in parade before your eyes.

With all the improbability of the plot, there seems to be no lack of entertaining qualities in it. Mysterious stories, more or less, hold the interest: and as mystery is the predominating element in this one, and as it creates suspense on account of it, it will entertain, provided you advertise the picture in such a way as to make it plain to your patrons what it is so as not to take it seriously.

The picture is clean.—Released Dec. 27.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Countess "Ted," Alias 477.....Ethel Clayton
Capt. Thomas K. Barnes, U. S. A.
Henry Woodward
Prince Ugo.....Clarence Burton
Chester Naismith, a Thief.....Charles West
Prince Sebastian.....Winter Hall
Mercedes, an Actress.....Maym Kelso
Ferdussi, Equerry to Sebastian.....Parks Jones

From George Barr McCutcheon's book, "Green Fancy."
Adapted by Marion Fairfax.
Directed by William C. De Mille.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; rotogravure one-sheet. With the exception of the six-sheet, which is a large head of Miss Clayton, the paper serves to bring out the war atmosphere of the story.

LOBBY DISPLAY:—The usual lobby display provided on all Paramount pictures is available on "The Mystery Girl" and includes eight 8 x 10 photos in black and white; eight 11 x 14 in sepia;; one 22 x 28 in sepia, and a series of 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. While the war atmosphere of the story also permeates the majority of the larger scene cuts, all the one-columns, showing star in character, with the exception of one, leave this side out of it. There is a two-column that gives no suggestion of the war while one of the three's leaves this atmosphere in the background.

STOCK CUTS AND MATS ON STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The usual one, two and three-column advertisements provided on this production serve to bring out both the war atmosphere and the mysterious character of the production.

SLIDE AND MUSIC CUE SHEET also procurable.

AD TALK

A story of romance and adventure written as only George Barr McCutcheon could write it, will be presented at the ——— theatre on ——— of ——— week in "The Mystery Girl," which has as its star, Ethel Clayton. Mr. McCutcheon's story was published in book form under the title of "Green Fancy' and was held by critics to be one of his best. Like others of his work, the plot involves people of a mythical European kingdom, this time one which refused to sell out to Germany at the beginning of the war. Let it not be thought, however, that "The Mystery Girl" is a war picture, for while it has its beginning on Flanders fields the action shortly afterwards shifts to the United States, where mystery, suspense and romance unite in forming one of the most absorbing screen stories of the day.

Miss Clayton appears to exquisite advantage in the title part and her romance with the American captain forms a very pretty part of the story. The star is supported by such well known players as Henry Woodward, Charles West, Clarence Burton, Winter Hall, Maym Kelso and Parks Jones, players that interpret their respective roles with real ability. Marion Fairfax, a well known author herself, made the adaptation from Mr. McCutcheon's book while it was produced under the direction of William C. De Mille, one of the most talented members of the Lasky studio.

The story concerns a race for the crown jewels of Lurania. They are sought after by a famous international crook, a pretender to the throne and the heroine herself. This leads the principals into all sorts of exciting situations that remain interesting for the spectator from first to last.

THE STORY

Prince Sebastian, ruler of Lurania, who has refused to sell his country to the Germans for a scrap of paper, remains in hiding, while his niece, Countess Therese operates an ambulance on the French front and is known as "driver 477." In a message that she receives by carrier pigeon, the prince asks her to meet him at Green Fancy, Maine, U. S. A., with the crown jewels that she has in her possession. The carrier pigeon that returns with her message is intercepted by Chester Naismith, the cleverest thief in Europe. As the crown jewels are exceedingly valuable he plans to get them and to this end strikes a bargain with Prince Ugo, pretender to the Luranian throne who covets the Countess. They plan to go to America also and through Naismith's work secure the jewels for him and the girl for Ugo.

Captain Barnes, an American officer, is ordered home, suffering from a weak heart. He travels on the same steamer with Countess Therese. He attemps to get acquainted but receives rather a cold turn down. Eventually all the parties reach Green Fancy, which proves to be a deserted manor. Prince Ugo determines to break faith with Naismith and secure both the girl and the jewels for himself. But Captain Barnes takes a hand in the game and secures the jewels. These he gives to Mercedes, member of a theatrical troupe, replacing them with her stage jewels. Naismith, despite all this, manages to secure the jewels and escape. Prince Ugo fails in his attempt to abduct the Countess, through the interference of Captain Barnes and after his fate has been definitely settled, the countess returns to France again to drive an ambulance but this time as the bride of the American captain.

SUGGESTIONS

As the public has showed in the majority of cases that it wants a little relief from war pictures it would be advisable to bill this as a mystery story and play up the name of the author, George Barr McCutcheon, who is known as a writer of this type of fiction. For, while the story opens on the European battlefields, it contains none of the usual horrors or heroics of the war picture and soon shifts its locale to the United States where the game of wits between the crook, pretender and hero and heroine is staged. Thus if you purposely neglect to mention its war beginning you will not be misleading.

If there had not been such a flood of war pictures you might suggest this beginning and if you yourself haven't played them, do what you think advisable. However, you have a strong selling point in the author's name. It is a name which doubtless the majority of your patrons are familiar with if they form any sort of an intelligent audience.

CATCH LINES

George Barr McCutcheon, author of any number of "best sellers" wrote "Green Fancy" on which "The Mystery Girl" is based. It is a fast moving story of adventure, mystery and romance, done in McCutcheon's best style. Don't miss it.

Who got the crown jewels of the little principality of Lurania? A thief, a pretender to the throne, and a beautiful Countess raced for them, their course leading them across the Atlantic ocean. Who won out?

Ethel Clayton, who scored such a hit in "Women's Weapons," returns to the screen of the ——— theatre in a totally different type of role.

George Barr McCutcheon has no equal when it comes to writing stories of romance, adventure and mystery. "Green Fancy," his latest novel, has been made into a picture under the title of "The Mystery Girl." Don't fail to see it. There is a surprise in every one of its many turns.

"DAWN OF UNDERSTANDING"

(Continued from Page 3424)

and fires on the sheriff, while Jim, in the loft, fires at the same moment.

The elopers are overtaken and Jim is put on trial. Things look black for Jim until Ira confesses. But then Sue claims that she had emptied his gun previously. Then, however, the sheriff himself appears, he having been only slightly wounded. She watches Jim led away to pay the penalty for his crime. And so the only romance in her life is closed.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

JESSE L. LASKY
presents
ETHEL CLAYTON
IN
"THE MYSTERY GIRL"
A Paramount Picture

One-column ad cut

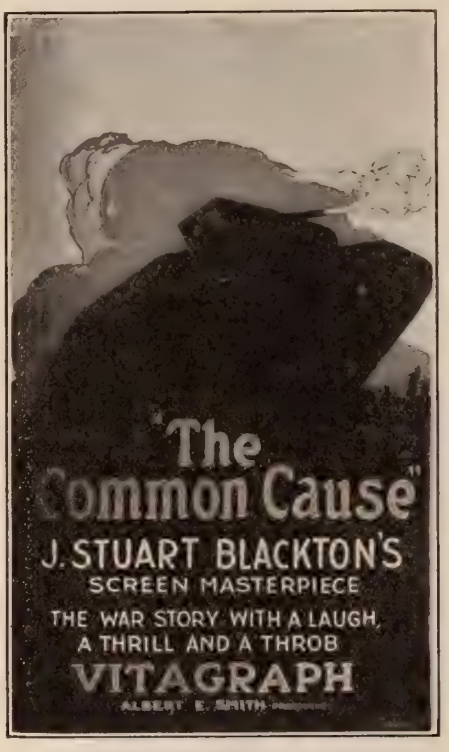
"THE COMMON CAUSE"—VITAGRAPH

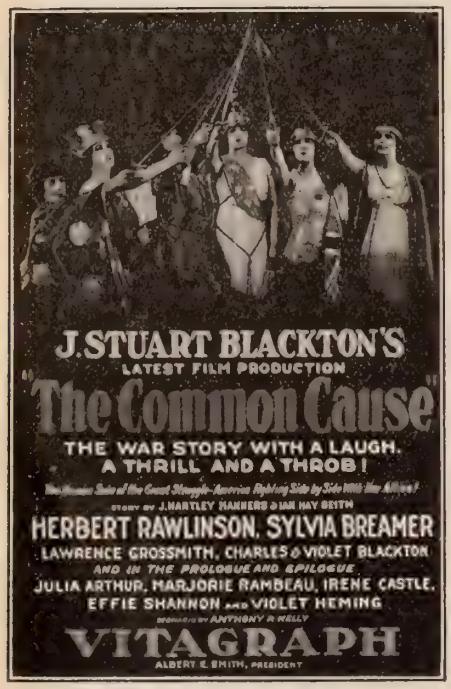
Big Variety of Paper on Blackton Production

J. STUART BLACKTON'S
SCREEN MASTERPIECE
"The Common Cause"
THE WAR STORY WITH A LAUGH, A THRILL AND A THROB.
WITH AN ALL STAR CAST INCLUDING
HERBERT RAWLINSON AND SYLVIA BREAMER
VITAGRAPH
ALBERT E. SMITH, PRESIDENT

J. STUART BLACKTON'S
SCREEN MASTERPIECE
The Common Cause
THE WAR STORY WITH A LAUGH, A THRILL AND A THROB.
WITH AN ALL STAR CAST INCLUDING
HERBERT RAWLINSON & SYLVIA BREAMER
VITAGRAPH
ALBERT E. SMITH, President

A very elaborate display of paper, from window cards to 24-sheet stands, has been prepared on "The Common Cause," which Vitagraph is distributing. To the left and right are three-sheets that should not fail to attract. Above is one of the 24-sheets, greatly reduced, showing a tank in action




J. STUART BLACKTON'S
LATEST FILM PRODUCTION
"The Common Cause"
THE WAR STORY WITH A LAUGH, A THRILL AND A THROB!
HERBERT RAWLINSON, SYLVIA BREAMER
LAWRENCE GROSSMITH, CHARLES & VIOLET BLACKTON
AND IN THE PROLOGUE AND EPILOGUE
JULIA ARTHUR, MARJORIE RAMBEAU, IRENE CASTLE,
EFFIE SHANNON AND VIOLET HEMING
VITAGRAPH
ALBERT E. SMITH, PRESIDENT

In the way of one-sheets on the Blackton production, excellent examples are shown to the right and to the left. Besides being very artistic, they acquaint the reader at once with the nature of the feature. Above is one of the window cards available, showing a tank silhouetted against the battle-shaken sky

"THE COMMON CAUSE"—BLACKTON-VITAGRAPH

Vitagraph Exploits "Common Cause" as After-War Film

"THE COMMON CAUSE" is being exploited by Vitagraph as an "after-the-war" feature. It is the aim of the picture to bring out the one common cause for which all the Allied nations fought. Contrary to the usual war picture, gruesome details are relegated to the background while a story of a love new-born on the battlefields divides first place with scintillating comedy. A review of the picture will be published after its premier presentation to the trade.

THE CAST

Orrin Palmer	Herbert Rawlinson
Helene Palmer	Sylvia Breamer
Edward Wadsworth	Huntley Gordon
Tommy Atkins	Lawrence Grossmith
Two Little Refugees	Charles Blackton Violet Blackton
The Poilu	Philip Van Loan
A French Girl	Mlle. Marcel
German General	Louis Dean
Characters in the Prologue and Epilogue	
Belgium	Effie Shannon
France	Irene Castle
Britannia	Violet Hemming
Italy	Julia Arthur
Columbia	Marjorie Rambeau

By J. Hartley Manners and Ian Hay Beith.
Scenario by Anthony Paul Kelly.
Directed by J. Stuart Blackton.

ADVERTISING AIDS

PAPER:—You will find some of the paper illustrated on the opposite page. The complete line furnished is as follows: two one-sheets (one of the Allied Nations, the other of troops), two three-sheets (one of the leads, the other of Rawlinson and Blackton children), one six-sheet (trench scene), one twenty-four-sheet (tank), and one window card (tank).

ADVERTISING ELECTROS:—One one-column, two two-column, one three-column, two four-column. One of the fours has the tank at top of advertisement, the other charging men. The three shows marines marching away from spectator. The deep two is scene of Rawlinson and Blackton children. The shallower two shows Rawlinson and Miss Breamer. The one has tank at top again. The title is prominently displayed in all these cuts.

SCENE AND STAR CUTS:—There are five scent cuts and six star cuts, these latter showing stars of story and those who appear in the prologue and epilogue.

LOBBY DISPLAY:—Vitagraph has supplied a special lobby display on this production which includes the usual eight 11 x 14 and 22 x 28 photos. In addition there are six 8 x 10 photos, one of which shows Rawlinson and Miss Breamer, the other five being poses of the actresses who assume the roles of the various Allied Nations in the prologue and epilogue.

Other accessories obtainable on the feature are two varieties of slides, a cut-out herald and complete press sheet giving illustrations of cuts and an extensive promotion campaign.

THE STORY

The opening scenes serve as a prologue and show first, the betrayal of Belgium at the hands of the Germans, then subsequent entrance of each of the Allied nations into the war. When America answers the scene shifts to the United States where the drama itself begins.

Orrin Palmer, a successful engineer, has gradually grown away from his wife, Helene, a social butterfly. At a Red Cross fete which she gives in their home he surprises her in a rather intimate attitude with Edward Wadsworth, a young bachelor with whom she is infatuated. Palmer is too sensible a man to create a scene over this, but quietly taking Helene aside he tells her that he is going to San Francisco to take charge of his office there and that she may take steps to secure a divorce if she so desires.

The fact that Helene's lawyer turns out to be a German spy and is killed by a Department of Justice agent, stops the granting of the final divorce decree. And with the war on, petty affairs are placed in the background. Helene enters ardently into the spirit of the colossal business and it is through her appeals that Wadsworth decides to enlist. In the meantime, Palmer, because of his training at West Point, has been granted a commission as captain in the Marine Corps and soon sets sail for France.

In a shell-torn town just back of the lines Helene works in a hospital. At the front Palmer and Wadsworth meet. The Marines are given orders to fall back through the town. This move places the women there, including Helene, in the hands of the Germans. Palmer, anxious for their fate, asks for volunteers to go on a scouting party. Wadsworth is one of those who offers to go. He is severely wounded and is later rescued by Palmer himself. Soon afterwards the Marines attack again and retake the town. And Palmer arrives only in the nick of time for he finds Helene being threatened by a German officer. Wadsworth, mortally wounded, lies in the hospital and it is he who sends for both Helene and Palmer, joining their hands over his death-bed.

The picture closes with an epilogue showing the triumph of the Allies in the common cause.

AD TALK

Beginning next ——— the management of the ——— theatre will present "The Common Cause," J. Stuart Blackton's big "after the war" picture, one of the really "different" war pictures of the year. "The Common Cause" contains none of the usual war horrors. Mr. Blackton deleted all thought of these from the picture. There are enough of them in the casualty lists. Instead he has given us a stirring drama of a love new-born on the battlefields of France that divides the major portion of the footage with some delightful comedy the exponents of which are an English Tommy, a French Poilu and two little refugees. Judging from the various films that have devoted their entire attention to damning the Kaiser, there is no humor in the soldier's life.. But those who have SEEN, who have been through the hell-fire of it all, know full well that there are times when jokes are cracked in the very face of death. Witness Captain Bruce Bairnsfather's "The Better 'Ole," and in this very instance, "The Common Cause," on which Ian Hay Beith, author of "The First Hundred Thousand," and J. Hartley Manners collaborated.

As the British Tommy, Lawrence Grossmith claims the center of the comedy limelight and is ably assisted in this work by Philip Van Loan and little Charles and Violet Blackton. However, no credit should be taken from the leads of the dramatic story. Herbert Rawlinson and Sylvia Breamer, nor from Huntley Gordon, who is the third angle of the eternal triangle. In addition to these players there are such well-known celebreties of screen and stage as Effie Shannon, Irene Castle, Violet Heming, Julia Arthur and Marjorie Rambeau who appear as the various Allied nations in the prologue and epilogue.

Mr. Blackton had the assistance of an entire company of Marines in making the picture, and altogether he has turned out a work of art full worthy to be heralded as his best effort. Anthony Paul Kelly made the scenario from the story by Beith and Manners, while the producer himself personally directed it.

SUGGESTIONS

It is suggested that you advertise this feature as a picture showing WHY the Allied Nations united against Germany. In this way you will eliminate the thought that it is "just another war picture," a thought which, by the way, has become something of a curse.

You have any number of advertising angles to work from in "The Common Cause." The leads are taken by two well-known screen players, while, as you will note, in the prologue and epilogue appear five great celebrities of the screen and stage. In respect to the authors too you have another sales angle. J. Hartley Manners has written the greatest modern stage success, "Peg o' My Heart," which has toured the country time and again, while Ian Hay Beith's book, "The First Hundred Thousand," is only his first successful story of the great war. By a liberal use of the photos of the stars provided and by featuring the names of the authors you will be able to create quite a stir.

Don't forget the comedy angle of the picture. In these times it is one of the strongest bets in any picture of the war. Lawrence Grossmith as the British Tommy bent on collecting German helmets is the center of this element. You might have your artist fix up a picture of a British Tommy laden with German helmets, emitting some funny line. For another you could take the scene of the Tommy and the Poilu each trying to kiss the girl. In other ways you could make the comedy side the dominating one in all your advertising if you feel that people are going to be scared away by the fact that the picture shows fighting.

If you plan playing this picture for an extensive run you could get additional advertising from circularizing any patriotic organizatons that have branches or headquarters in your community. You could arrange "nights" for each one of these societies.

CATCH LINES

"The Common Cause," the story of the hour, with a laugh, a thrill and a throb.

Here is a picture that tells why the nations united in a just cause against the common enemy of humanity.

Herbert Rawlinson and Sylvia Breamer are the leads in the main story, while such well-known celebreties of the screen and stage as Effie Shannon, Julia Arthur, Marjorie Rambeau, Irene Castle and Violet Heming appear as the Allied Nations in the prologue and epilogue.

"The Common Cause" tells why America joined the cause of the other Allied nations.

You remember the record of the United States Marines at Chateau Thierry! Who doesn't? An entire company of these men appear in many of the scenes of "The Common Cause."

Written by Ian Hay Beith, author of "The First Hundred Thousand," and J. Hartley Manners, the playwright to whose credit stand "Peg o' My Heart" and "Out There."

LOBBY DISPLAY

BIG houses who plan a long run of this feature might have erected a small tank. This could be made of wood and camouflaged with various paints.

War relics which perhaps either your city authorities or one of the patriotic societies will lend you could be set at some advantageous spot in the lobby.

By the time this picture reaches you photographs that have to do with the signing of the armistice and even those showing peace celebrations on the other side will have reached the newspapers. Use these along with the stills.

Such a display will attract attention.

FOR BIG HOUSES

A TABLEAUX of the five principal Allied Nations—United States, Great Britain, France, Italy and Belgium immediately before the showing of the picture.

If possible obtain men and women to pose in these roles who have good voices. They can sing any patriotic piece or—better yet——

They can render any one of the numerous Christmas songs of Peace, particularly if you show "The Common Cause" during the holidays.

If you can not obtain a chorus have one singer, if a woman, dressed in white, render any of these songs.

"LOVE'S PAY DAY"—TRIANGLE

Characters Fail to Win Sympathy; Production Work Is Good

THE fundamental idea of the story in this picture is the heroine's desire to get away from her narrow environment in the fishing village, where life is without charms, and go to the city, where she could be free and unfettered. In the pursuit of this object, however, she does a thing that deprives her forever of all human sympathy—cheat. Before the wedding takes place she tricks the hero into delivering to her the deeds for the packing house that were to be given to her after their marriage. She then sells them to the villain, who could not induce the hero to sell by legal means. Of course her intentions were not to run away with the money, but rather to compel the hero to take her to the city, but that does not excuse her.

Throughout the picture, things happen which, under the law of logic, should not happen. As a result, although the action of the plot is good, the photography very sharp and the locations artistic, it hardly interests because of the lack of all sympathy for the characters.

Another weak point in the construction of the story is the fact that it is based to a large extent on the subtitles, consisting chiefly of conversation.

Released Dec. 1.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jean Laroque.....Pete Morrison
Judith.....Rosemary Thebe
Antone Bruzard.....Billy Dale
Marie Brauzard.....Lillian West
Marie Bretans.....Alberta Lee
Village Priest.....John Lince
Wilton .....Harvey Clarke
By L. V. Jefferson.
Directed by Mason Hopper.
Photographed by Clyde Cook.

CATCH LINES

Rosemary Thebe whose work in D. W. Griffith's "The Great Love" has brought her praise from every quarter of the nation appears in the stellar role of this picture and creates a long remembered character.

She sacrificed true love for false ambition but was saved from a futile existence by a real man.

A drama laid in a little Newfoundland fishing village in which the fishermen wage a victorious war against the cruel oppression of a corporation.

Judith longed for the life of a big city until she discovered that all that glittered was not gold.

Judith thought that happiness lay in the big city where she had never been but woke up one day to find it right under her nose—in the little town that she thought she despised.

Judith made the mistake of looking for happiness ove rthe hills and far away in the crowded town. She learned then that happiness cannot be forced—it comes of its own accord. See "Love's Pay Day" at the ——— theatre.

AD TALK

On ——— of ——— week the ——— theatre will present the latest Triangle feature entitled "Love's Pay Day" with Rosemary Thebe in the stellar role. "Love's Pay Day" is the story of a girl reared in a Newfoundland fishing village. She is the daughter of a poor widow and is possessed of an insatiable longing for the life given those who live in a big city. Her appetite is freshly whetted when George Wilton, the representative of a big New York corporation, arrives in town and paints a wonderful picture of metropolitan life before her dazzled eyes.

So secure a hold does this Wilton obtain on her that, with the promise of riches from him, the girl, Judith, steals the deeds to the fish packing plant owned and operated by the man who loves her, Jean Laroque. With these deeds in his possession Wilton practically controls the destinies of the town and it is not long before Judith discovers the man's falsity and cruelty. He bleeds the inhabitants of every penny and after a year of this oppression they decide to revolt and claim their just rights.

How this story ends, how Judith's eyes are opened to the happiness of true love, in a cottage or in a great city, makes a picture completely entertaining. The producers have invested it with some beautiful sea scenes while the atmosphere of the fisher village permeates the entire five reels. Miss Thebe, whose most recent appearance was in D. W. Griffith's "The Great Love" plays with a rare grace and charm and receives adequate support from the other members of the cast.

THE STORY

Judith, daughter of a poor woman in a Newfoundland fishing village longs for the gay life of the city that she has heard so much about. She is betrothed to Jean Laroque, owner of the local packing plant and as the story opens the betrothal festival is at hand. George Wilton, the representative of a fish corporation of New York, meets Judith and to him she confides her longing for a different life. Wilton who has attempted to buy Jean's plant, influences Judith to steal the deeds of the property from the men that loves her.

On the night of the wedding Jean learns of his loss. And he also discovers that Judith is at Wilton's house, feasting and drinking with him and his companions from the city. He enters and attacks Wilton but is overpowered. He denounces Judith and leaves the town, a broken and penniless man. During the next year Wilton, now in charge of the fish packing plant, is merciless in his treatment of the fishermen and Judith's eyes are opened to the foolishness of her ways.

Finally the enraged fishermen mob the Wilton plant. Jean, who has returned disperses them. Jean is under the impression that Wilton has wronged Judith and his object in returning was to force him to marry the girl. He is about to do so when Wilton is shot and killed by a particular frenzied member of the mob. Then Jean hears from Judith's own lips that he is mistaken regarding her. She is only too willing to go to his arms and Jean, his property returned to him, is the happiest man in the world.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

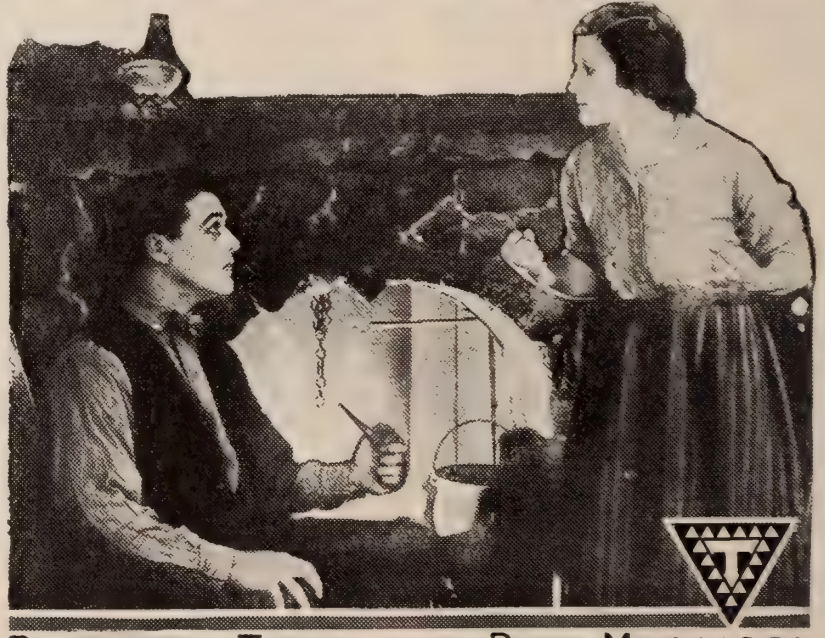
CUTS AND MATS:—There are two single-column cuts on this production as on all Triangles. One of these shows Rosemary Thebe while the other has Pete Morrison (hero). The usual two-column scene cut shows star and another player. These are the only cuts supplied on "Love's Pay Day." They may be used in either the text columns or your newspaper or program or for the purpose of dressing up advertisements.

LOBBY DISPLAY:—Photographs in sepia are provided in 11 x 14 and 22 x 28 sizes. These same sets can be secured in tints at a figure slightly in advance of the others.

Slide and music cue sheet also provided.

SUGGESTIONS

This picture offers you no unusual angles to sell from. The main point to accentuate seems to lie in the fact of the star's recent appearance in Griffith's "The Great Love." Here is a picture that has been extensively shown and Miss Thebe's appearance in it in one of the leading parts unquestionably added to her reputation.



ROSEMARIE THEBE WITH PETE MORRISON IN "LOVE'S PAY DAY"

Two-column newspaper cut available at all Triangle exchanges. There are two single columns also

Pictures Reviewed In Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Once to Every Man"

(Frohman—Directed by T. Haynes Hunter)

THIS picture will undoubtedly have a wide appeal for the reason that it is based mostly on the human element. For instance, scorned and looked down upon by the town folks because he is addicted to drink, a curse that caused his father's death, his sweetheart stands by him. Her kindness and love instils hope in him and strengthens him to fight out heredity. Eventually he wins out.

It is inherent in human nature to sympathize with the weak. Down in our heart we feel delighted to see others recognize this truth. The sight of the heroine, therefore, standing by the hero and helping him to rise above his environment; the hero's struggles, on the other hand, to extricate himself from the low strata to which he had sunk, cannot fail to win the spectator's sympathy.

As the picture ends in accordance with the natural sentiments of the spectator, he feels an inward satisfaction and makes him leave the theatre happy and contented.

The plot, in a few words, deals with the hero, the son of a habitual drunkard, who because of drink is scorned by friend and foe alike. His sweetheart stands by him and urges him to quit drink. He does quit it, but, kicked by a mule, he is found by his sweetheart unconscious. Thinking he is intoxicated again, she is angered and severs all relations with him.

Heartbroken, the hero goes to the city, enters the prize ring and, inspired by the girl he loves, makes good, after which he returns to his home town and is welcomed by the girl, who all this time had been pining for him. In the end he joins the Aviation Corps.

To a man acquainted with prize rings, some of the details may prove highly dramatic but not technically correct. They are, however, only minor faults, and do not affect the general entertaining qualities of the picture.

Based as the story is on drink, the picture is not repulsive for two reasons: first, because the human element overwhelms the basic idea and subordinates it; and secondly, because drinking scenes are used very sparingly and with delicacy. The death scene of the heroine's father may be entirely eliminated, however, without reducing the dramatic values in the least.

The action of the plot is steady and holds the interest well. But owing to its great length, and when the fact be taken into consideration that you will have to complete the bill by using some single reels, such as comedy, scenic, cartoon, etc., it would be much more preferable if the producers would reduce it to about six reels. This would condense and give it additional speed.—*P. S. Harrison,*

Maciste in "The Liberator"

(Twenty-four Reel Serial Presented by Harry Raver)

MACISTE, the giant slave of "Cabiria," the Italian soldier who struck terror to the hearts of the Austrians in "The Warrior," has been brought to America the third time in "The Liberator," a twelve-episode serial which Harry Raver will distribute. That Maciste's accomplishments should provide fertile material for the serial director was a foregone conclusion, and his various feats of superhuman strength as shown in a number of "The Liberator's" episodes form a series of highlights the true value of which will be appreciated by any audience whatsoever. On the other hand, his work as an actor is so genial and unsophisticated that even the casual spectator cannot help but admire him.

"The Liberator" differs in one great respect from the American-made serial. Take the average domestic product, and you can miss any episode, or, for that matter, series of episodes, and come back later and pick up the entire thread of the plot; which is a polite way to say that our own serials repeat themselves in every one of their several episodes. Such, however, is not the case with "The Liberator." It is *progressive.* New characters and new situations are introduced in practically each one of the episodes. Thus when Mr. Raver showed his serial on two afternoons, the reviewer caught the whole continued story and was, frankly, exceedingly interested.

Now if this continuous, progressive plot is carved up in two-reel sections and offered each week as are the sections of the domestic product, the effect, in this reviewer's opinion, will not be as catching. Personally, we think that it should be presented in a series of five-reel episodes. This being the case, the theatre that plays it will have the advantage of advertising it as a feature and creating real interest for the succeeding numbers.

The story is taken from a serial by Agnes Fletcher Bain, and shows Maciste in the role of an attache of the police department, who sets out to solve the mystery of a missing heir—a baby. The child has been kidnapped by its villainous cousin, with the result that its mother has become demented. This task leads Maciste through all sorts of weird and exciting adventures. Truly one becomes wrapped in the various intricacies of the plot and follows Maciste's experiences with ever accumulative interest.

The producers have not neglected the comedy element of the film. Both Maciste and his aide, Seymour Knott, an amateur detective, introduce some comedy touches, the effect of which is excellent. There are times, perhaps, when one wishes that the story had been so molded as to offer Maciste more opportunities in which to display his Herculean strength; but when the merits of the story itself are considered, one has just cause to thank the director for not subordinating them to the star.

The film has been well produced by Pastrone, the same man responsible for "Cabiria" and "The Warrior." It is a certainty that Mr. Raver has in "The Liberator" something different. The manner in which he will release it is to be looked forward to with interest.—*Peter Milne.*

"The Silent Mystery," with Francis Ford

(Serial Produced by Francis Ford for State Rights Through Hiller and Wilk)

IF the same steam is used all through as is shown in the first four episodes this should please mightily in every theatre that makes a practice of running serials. And especially in those localities where Francis Ford has a good following.

Every episode is full enough of fist fights to bring the average kid to his feet many times and the continuity is preserved and

(*Continued on next page*)

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CARE OF

Motion Picture News

Additional Advance Reviews

(Continued from preceding page)

"The Silent Mystery," with Frances Ford

(Continued from preceding page)

easy to follow even if a person happened to start in on the second or third episode. Francis seems to possess plenty of vim and vigor and is in the thick of it at all times.

Rosemary Theby is the Egyptian Priestess sent to America to recover the 4,000-year-old jewel, "The Eye of the World," which had recently been removed from its resting place beside the mummy. A former German submarine figures in this strongly and the crew have turned pirates after the armistice.

Francis Ford is not alone in passing around the wallops. Mae Gaston was also in the midst of every scuffle and slipped around several clouts herself. She leads in a fast chase across roofs, and also in an apparently dangerous swim through the breakers.

A weird hand, calculated to give the average man bad dreams afterwards, is shown several times through the action and lends the air of sustained mystery so essential to serials. A man, murdered the day of his wedding, lends another mystery to the plot and the weird manner in which the body vanishes augments the mystery.—*Tom Hamlin.*

"A Wee Bit Odd"

(Bruce Scenic—One Reel—Educational)

IF you happen to be short one reel to complete your program, reach on the shelf of the Educational Film Exchange where they keep the Bruce scenic, "A Wee Bit Odd." To show such an artistic picture to your patrons is a treat. Not only artistic it is but highly interesting as well. For instance, it shows a cataract, as beautiful as that of Niagara, in a desert; it teaches you how to get gold from the soil (if you happen to need any); it makes a bird dive, and a fish fly, not one but several.

Besides these interesting sights, that humor in the subtitles is "side-splitting." It is in one good reel.—*P. S. Harrison.*

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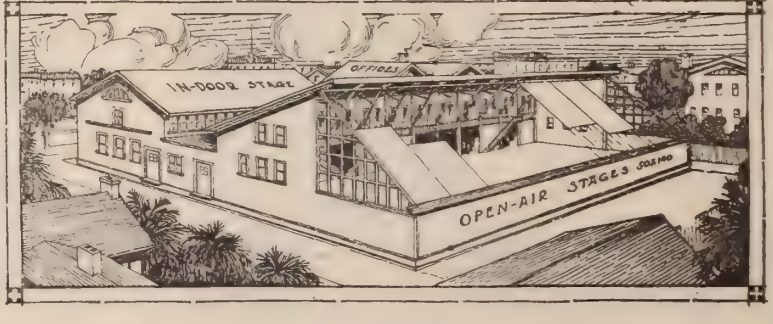

IDEAL WINTER HEADQUARTERS

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CENTRAL STATES

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Dubuque Manager Announces Program Until First of the New Year

MANAGER Billos of the Princess theatre in Dubuque, Ia., has announced his lineup of pictures for the remainder of November and the month of December. His list includes some of the best releases of Paramount, Artcraft, Goldwyn and Fox pictures. Following are the plays which will be shown: "The World for Sale," J. Stuart Blackton's masterpiece; "Sandy" with Jack Pickford; "Rich Man, Poor Man," with Marguerite Clark; "Back to the Woods," featuring Mabel Normand; "La Tosca," starring Pauline Frederick; "The Vamp," with Enid Bennett; "The Lesson," with Constance Talmadge; "The Caillaux Case," "The Family Skeleton," featuring Charles Ray; "Less Than Kin," with Wallace Reid; "Mr. Fix It," with Douglas Fairbanks; "Rebecca of Sunnybrook Farm," with Mary Pickford; "Let's Get a Divorce," starring Billie Burke; "The Marriage Ring," with Enid Bennett; "How Could You, Jean," with Mary Pickford; "When a Woman Sins," featuring Theda Bara; "Hit the Trail Holliday," with George Cohan; "The White Man's Law," with Sessue Hayakawa; "Good Night, Paul," with Constance Talmadge; "The Whirlpool," with Alice Brady; "Old Wives for New" and "Mile a Minute Kendall" with Jack Pickford.

Fire Law in Detroit Causes Exhibitors Inconvenience

ACCORDING to reports from Detroit, Mich., there has been a merry fight on in that city between the state fire marshal's office and the local police and fire officials. Over a week ago the State Fire Marshal notified all the Detroit theatres that standing room would not be permitted and that no tickets can be sold if seats are not vacant. The blow came on Saturday, the police were ordered to enforce the ruling, and on Sunday the houses who look to $150 or more on this one day alone from standees to swell their receipts, were up against it. The local fire marshal and the city's building inspector got busy, however, and the theatres have been unofficially notified that they may again sell standing room providing the aisles and exits are not blocked.

The theatres in Detroit and the state have certainly suffered a lot during the past year and more trouble can be expected. What with government, state, county and city taxes, war taxes for the patrons, two lightless nights a week and the "Flue" epidemic, which closed every house for more than two weeks, a number of houses are facing a certain loss. This winter the legislature meets and censorship will again be up. The state organization is not active and while the bill could be defeated, it is doubtful if much will be done, The only hope is for the leading exhibitors to get legal representation at Lansing.

Fond du Lac Fears Ban May be Put in Force Again

THE owners of the motion picture houses in Fond du Lac have been on needles and pins lest the influenza ban should be put on again. And they have had cause for anxiety. The four weeks of closed doors at what should have been the most profitable period of the year meant genuine hardship—putting the ban on again would mean additional losses that would be difficult to bear.

At that, business since the ban was lifted has been decidedly subnormal. Howe's pictures at the Henry Boyle, an attraction which it was assumed would continue to draw on and on forever, like 'Uncle Tom's Cabin," did a very ordinary business. All along the line there has been complaint of empty seats. To add to the complications the weather man "butted in." Day after day there was rain just about time for the performance to start—sometimes the weather cleared in fifteen minutes, sometimes it didn't, but there is this peculiarity about the picture fan—if the weather is rotten or threatening about the time to leave home—it's all off for that day, no matter how bright the skies may become later. All in all, the lot of the picture house man in Fond du Lac has been an unhappy one of late.

Having had two weeks of poor business and two weeks of anxiety, however, the managers have decided to go to it and most of them are booking in strong programs in the hope of overcoming the handicap the flu has interposed.

Lubliner and Trinz Acquire Ascher Bros. Lakeside Theatre

LUBLINER & TRINZ have bought the Lakeside Theatre, Chicago, from Ascher Bros. The purchase was something of a surprise to everyone. Up to the time of the opening of the Riviera and Pantheon, the Lakeside was looked on as the leading theatre of the Wilson Avenue district, and enjoyed the cream of the patronage in that select residential part of Chicago.

The intention of Lubliner & Trinz is to continue the business along the same policy that has governed the house in the past, contrary to the rumor that the new owners would make a "cheap" house of their new acquisition.

E. Stern who is one of the heads of their executive offices has been placed in temporary charge of the house, and James Keough remains manager of the Pantheon.

The adding of the Lakeside to the Lubliner and Trinz string gives them thirteen houses. The disposing of this theatre still leaves the Ascher Bros. organization the goodly number of fifteen first class theatres.

THE CENTRAL STATES

December 7, 1918

Springfield Exhibitors Speculate on War Productions

SPRINGFIELD, Ill., managers are wondering whether war films are going to die or go big, now that the conflict has ended. Most of them are under the impression that the public has had its fill for awhile, and that they will not draw well from now on. Perhaps in a year, or less, folks will again clamor for action of the battlefield sort and the war pictures will come back into their own. It is almost a certainty that as the years go on, the films which were made on the different battlefields will become priceless, and will be great teachers of history. "Hearts of the World," for instance, should be a wonder ten years from now. In the meantime local exhibitors are staying off the war stuff as much as possible.

Keeping Up with Dubuque

FRANCIS BUSHMAN, supported by Beverly Bayne, came to the Grand, Dubuque, Ia., Friday, November 15, in "A Pair of Cupids.". This picture was pronounced to be one of the funniest pictures in which this clever team has played.

JACK RICHARDSON was presented at the Dreamland theatre Friday and Saturday in "Desert Law," a fairly good picture depicting Western life. Manager Boyle reported good business.

"WILD LIFE," with William Desmond, was shown at the Liberty theatre Thursday, November 14. On Friday Claire Anderson and Wallace McDonald were seen in "Mme. Paulette," and on Saturday Virginia Pearson was presented in "Her Price."

"A FIGHT FOR MILLIONS," with William Duncan, continues to be in high favor with the serial loving patrons of the Grand theatre. An episode is shown there every Saturday, in connection with a two-reel comedy and a current events reel, and a good crowd is always in attendance.

"PERSHING'S CRUSADERS" will be shown at the Blende theatre at Benton, Wis., during the week of November 24. This picture will undoubtedly draw very well, as it has been extensively advertised for the past several weeks.

THE PRINCESS THEATRE at Lansing, Ia., opened November 15, after being in quarantine for nearly three weeks. The program was "The Girl Philippa," with Anita Stewart. Manager Witt says that now that the quarantine has been lifted he is going to show the very best pictures he can obtain.

THE PLAZA theatre at Dyersville, Ia., put on "My Four Years in Germany," Saturday and Sunday, November 16 and 17.

NORMA TALMADGE, termed by the manager of the Star theatre at Decorah, Ia., as "The 100 per cent star," came to the Star theatre Thursday, November 14, in "The Safety Curtain." On Saturday of the same week Mary Pickford played in "How Could You, Jean?" and on Tuesday and Wednesday, November 19 and 20, D. W. Griffith's great production, "The Great Love," was shown.

SOME of the features shown at the Plaza theatre at Manchester, Ia., during the past week were "Molly Entangled," with Vivian Martin; "Blue Blazes Rawdon," with William Hart; "Lend Me Your Name," with Harold Lockwood. On Sunday and Monday of the week of November 17, "Pershing's Crusaders" was shown. On Tuesday Mae Marsh played in "The Glorious Adventure." "Jack and Jill," with Jack Pickford, was Wednesday's program. Marguerite Clark was seen on Thursday in "The Seven Swans," and on Friday "The Winning of Beatrice," with Mae Allison, was shown.

ON Friday, November 15, Douglas Fairbanks was shown at the Palace theatre at Waverly, Ia., in "American Aristocracy." That charming star, Bessie Barriscale, appeared in "The Patriot" on Saturday, and "The Tyrant Fear," with Dorothy Dalton, was Sunday's program. "Resurrection," with Pauline Frederick, was shown Tuesday and Wednesday.

THERE was a number of disappointed picture fans at Hopkinton, Ia., Wednesday evening, November 14, when the sixth episode of "Hands Up" failed to arrive. However, the manager secured it for the following evening, so the day was saved.

ON Saturday evening, November 16, "Whither Thou Goest," with Orrin Johnson and Rhea Mitchell, was shown at the City Hall in Bloomington, Wis. There was a good attendance at this picture.

News of Fond du Lac Theatres

THE nearest approach in Fond du Lac, Wis., to breaking the hoodoo that has followed the influenza ban occurred at the Bijou when Cecil De Mille's "Old Wives for New" drew fair sized audiences on Monday, Tuesday and Wednesday, November 18, 19 and 20.

MANAGER SMITH, of the Bijou, advertised "Italy's Flaming Front" extensively, using lots of billboard space and large newspaper copy. This publicity work he supplemented with a line of publicity that he had not ventured on before. He went into the quarries at Marblehead, Eden and Nast, near here, where there is a large Italian population, and did extensive billing. This served to arouse the national spirit and helped make this justly celebrated war picture a winner.

"THE ROMANCE OF TARZAN" is being extensively advertised by Manager Smith, of the Bijou, in the hope that it may be one of the subjects that will pack the house in spite of the flu. The popularity of "Tarzan of the Apes" on its two presentations here leads to the belief that the sequel may also go well.

"FIGHT the flu hoodoo with fire," is "Billy" Ainsworth's policy at the Orpheum. In spite of the fact that there hasn't been a sneeze or hardly so much as a cough at the Orpheum since the flu ban was lifted and the theatre reopened, the picture fans have been leary and many familiar faces have been conspicuous by their absence. But Ainsworth is going to have them back in their places if big programs and oodles of publicity will do it. Thus he is using newspaper space and billboards with perfect abandon; he is turning his lobby into trench and battle scenes, he is getting book stores to make full window displays of Empey's "Over the Top"—he is going at it with a smash and he will win.

WHILE in Milwaukee recently Manager Ainsworth, of the Orpheum, booked "The Yellow Dog," the date of which has not yet been announced.

NORMA TALMADGE in "The Only Way" will be the offering at the Orpheum December 2, 3 and 4.

They Say in Chicago That—

A. C. ROEBUCK, president and treasurer of the Enterprise Optical Company, has been attending a meeting of the Society of Motion Picture Engineers held in Cleveland.

R. C. CROPPER, manager of the Bee Hive Exchange located in the Film Building, Chicago, has just opened a new Exchange at 109 West Maryland street, Indianapolis, Indiana, in order to facilitate the handling of their rapidly growing business in that territory. A phenomenal growth of the Bee Hive business has been due to their ability to supply the exhibitors with the large variety of special short reel pictures that deliver the goods at the box-office.

ANITA STEWART passed through Chicago Tuesday, November 19, on her way to the coast, entertaining a number of friends between trains at the Hotel Sherman.

"AMERICA'S ANSWER," the official United States War Film, was shown at the Vernon theatre, Chicago, at a special performance given for children. Young America packed the theatre all morning.

THE ENTERPRISE OPTICAL COMPANY is installing many Motiographs in schools and commercial institutions. Some of the most recent installations are "Motiograph" De Luxe, public school, Clayton, New Mexico; Crafton High School, Crafton, Wis.; Board of Education, Black Earth, Wis.; Board of Education, Shiocton, Wis., and the American Agricultural Chemical Co., Pierce, Fla.

HENRY IRVING DODGE, author of the "Yellow Dog," has been a visitor in Chicago for the past week, the guest of Sid Goldman, manager of the Jewel Chicago office. Mr. Goldman has been able to give Mr. Dodge what he terms a large atmospheric time.

I. L. LESSERMAN, of the Universal Chicago office, reports that their picture, The Lure of the Circus," featuring Eddie Polo, is going with a bang; the claim being that there has never has been a serial put out through the Chicago office that has pleased the exhibitors as this one has. One of Mr. Lesserman's greatest troubles is to supply the theatres clamoring for bookings.

MR. MORRIS FLECKLES is stopping off for a few days in Chicago on his return trip to New York.

WALTER PORGES, of the New York Select office, made a special trip to Chicago on the Century with a print of "The Road Through the Dark," Clara Kimball Young's next release, which will be shown for two weeks at the Bijou Dream, Chicago, beginning November 24.

HARRY WEISS is making all the small towns in Illinois for the Central Film Company, and keeping Roy Seary tied down to the desk in the Chicago office taking care of the contracts he is sending in.

RALPH BRADFORD, manager of the Triangle Chicago office, has just returned from New York in a most optimistic frame of mind. The gentleman says that the Triangle has a few surprises that they will spring soon.

H. K. MOSS has been appointed manager of the Detroit Triangle office, succeeding Dave Prince, who has enlisted in the American Red Cross and sailed for France.

CONTRACTS are pouring into the Universal office on their new Hearst Weeklies, Universal Current Events and Screen Telegram.

A. G. SPENCER and his chief, M. C. Hughes, manager of the Program Department, Metro Chicago office, report that their program bookings are growing daily.

LEE WOODYATT, Fred McMillan and H. L. Conway, who cover the states of Illinois, Indiana and Wisconsin, respectively, for the Select Pictures, are keeping Sales Manager Ben Beadell busy answering contracts on the new Mitchell Lewis series of six pictures; also the specials, "The One Woman," produced by Thomas Dixon, and the Cavell case or "The Woman the Germans Shot," featuring the well-known star of the speaking stage, Julia Arthur; also the "Midnight Patrol," by Thomas H. Ince, special.

LEE HERZ is wearing a great big smile, caused by the big business he is doing with "Five Nights" and "Ashes of Love."

WATTERSON R. ROTHACKER has just returned from New York, and has been busier than ever straightening out accumulated business.

DR. MOGART, of Chicago, has just acquired the rights of "Belgium, the Kingdom of Grief," for the states of Iowa and Kentucky.

CHARLES J. SCHAEFFER, the dean of Chicago exhibitors, has disposed of one of his theatres, the Keystone, located on Sheridan Road, Chicago.

MERRILL SMITH, of the George Kleine forces, is still in New York. Rumor has it that there will be much to talk about on his return.

TOM NORMAND, of the Rex theatre Racine, Wis., cannot stay away from Chicago and the Metro office, although he doing his bookings out of Milwaukee. The gentleman is in town visiting.

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News and Gossip of Springfield Thatrees

MANAGER LOPER, of the Lyric, announces the booking of "Cleopatra" and "Queen of the Sea," two of William Fox's biggest and costliest productions.

THE publicity department of the Princess is responsible for the statement that the theatre is booked almost solid for the next six months with some fine features coming. The Princess is now practically on the open market, the only big downtown house which has not a regular program.

NOW that the theatres have re-opened, business is again normal at the stores. Ask any shop or storekeeper in this city if he wants the theatres closed and he will tell you "NO!" most emphatically. There was something learned during the three and one-half weeks the playhouses were dark.

ONE of the local exhibitors said recently that he thought it would be a good idea if the exchanges throughout the country would send to Belgium such releases as they have no great use for to give the Belgian children and poor people some free entertainment. After four years of trouble, a good show would be a treat for the heroic allies.

MOTION PICTURE NEWS' correspondent asked Manager Thornton of the Gaiety what he had coming that was good, and the theatre man said: "Well, I have Mae Marsh in "Hidden Fires," "The Squaw Man" with an all-star cast, "Thirty a Week" with Tom Moore, Douglas Fairbanks in "Arizona," Chaplin in "Shoulder Arms," W. S. Hart in "Branding Broadway," Elsie Ferguson in "Under the Greenwood Tree," "The Greatest Thing in Life," "A Perfect Lady" with Madge Kennedy, "A Perfect 36" with Mabel Normand and Rex Beach's "Too Fat to Fight." How's that for a lineup?" To which we replied, "some lineup."

W. W. WATTS, the famous "66" of the Vaudette, had a troublesome molar extracted, which has increased his good humor tremendously.

THE PRINCESS has been going along like a house afire. Some of the pictures which have made the management happy are "Out of the Night" with Catherine Calvert, Florence Reed in "The Struggle Everlasting," Robert Warwick in "The Accidental Honeymoon" and "The Vigilantes." This last named play opened at the Princess on Sunday, November 17, for three days, and the first day was a big one. Folks who saw the picture said it was one of the best ever brought to this city. "Married in Name Only," "Sins of Ambition," and a new J. Warren Kerrigan picture are scheduled to finish out the week ending November 23.

GEORGE WALSH in "On the Jump" and Bert Lytell in "Boston Blackie's Little Pal" did very well at the Lyric. Both pictures were shown two days each, and patrons expressed their pleasure in no mean terms.

FROM the outlying theatres comes the cheering news that business has opened up nicely since the influenza has desisted and everyone expects to make money this winter. The Empress, North End Circle, Pekin and Palace say that patronage has been satisfactory the past week.

MANAGER ED MAISEL, of the Capitol, announces the booking of The James Montgomery Flagg comedies, the Triangle re-issue comedies, and Mack Sennett-Paramount comedies. The Capitol is now showing Metro, Select and Triangle plays, with special features at times. "The Geezer of Berlin" will be given at the Capitol on Friday and Saturday, November 22 and 23.

GUS KERASOTES has booked "Crashing Through to Berlin" to be shown at the Royal in the near future.

MANAGER GEORGE RIORDAN says that "A Fight for Millions" is attracting more attention at the Majestic than any serial the theatre has ever shown.

NEWMAN, the traveler, is going to make his first appearance in Springfield in about two weeks. Manager Cave, of the Catterton, says that there will be a series of pictures, a new one every week for three weeks. The Lyman Howe pictures have always done very well in this city, and Burton Holmes once had a representative here with his famous pictures, but with only fair success. There isn't a reason on earth why Springfield should not make Newman's engagement here one of the big successes of the year. Howe plays here twice every year, and makes good each time.

MIRIAM FOUCHE, former Petersburg girl, was seen in "Private Peat" at the Gaiety. Miss Fouche has a warm friend in Nellie Browne Duff, feature writer on the Illinois State Journal.

WHAT promised to be one of the greatest Sundays in the history of Springfield from a financial standpoint was quashed by a rainstorm which came whistling in about 8 p. m. A gigantic parade was staged downtown in the afternoon, in which thousands participated, and with many other thousands looking on. As soon as the demonstration was over, everyone tried to get into the playhouses, with the result that none of the theatres could handle the crowds. Every manager began laying plans to make a record-breaking day. Things went fine till the rain came, and then everything went to smash. But at that the day was a banner one and every manager was happy.

SUNDAY, November 17, was the biggest day the Savoy theatre ever had in its existence. Manager Kerasotes had on the second chapter of "A Fight for Millions," a Helen Gibson "Fast Mail" play, a two reel L-Ko comedy and a Universal Weekly. Monday, Colleen Moore was here in "A Hoosier Romance"; Tuesday, Alice Joyce in "The Woman Between Friends"; Wednesday, "The Brass Bullet" number 9, a Lyons-Moran comedy and a two reel Broadway star feature; Thursday, Franklyn Farnum in "The Empty Cab"; Friday, the first chapter of "The Iron Test," new Vitagraph serial, and other pictures; Saturday, Grace Valentine in "The Unchastened Woman."

THE ROYAL has booked the following pictures to be shown the week of November 17-23, succeeding the three days' run of "Pershing's Crusaders"; Wednesday, "The Interloper" with Kitty Gordon; Thursday, "Game With Fate," a Vitagraph production; Friday, "The Kid Is Clever," a Fox production; Saturday, "Up Romance Road," Mutual film with William Russell.

NORMA TALMADGE had four excellent days at the Lyric in "Her Only Way." This was the first time manager Loper had her for a run of this length, and the results were most gratifying. Peggy Hyland followed for two days in William Fox's "Marriages Are Made," and also did nicely. The rest of the week of November 17 to 23 went to Edith Storey in "The Silent Woman" and "The Prussian Cur," Fox's patriotic drama.

BILLIE BURKE gave Manager Watts of the Vaudette four of the best days he has ever had with "The Make Believe Wife." The beauty certainly made the town talk, and pleased one hundred per cent. Enid Bennett succeeded her with "When Do We Eat?" which was good but did not play to the enormous crowds that Miss Burke did.

Advertise in the Central States

With Dubuque Exhibitors

THE last episode of "The Lion's Claws," with Marie Walcamp, was shown at the Family theatre on Monday, November 18. The ending of this popular serial caused regret among the numerous Family fans, who followed with great interest its every episode, in spite of the interruptions caused by the closing of the theatres during the paralysis epidemic.

"THE ORDEAL OF ROSETTA," with Alice Brady, was shown at the Princess theatre Monday and Tuesday, November 18 yyand 19 to large and enthusiastic houses. Miss Brady is a great favorite in Dubuque and her plays always draw record crowds.

THE FAMILY presented "Scandal" with Constance Talmadge, Tuesday, November 19. In this picture Miss Talmadge gave promise of developing into a comedian of rare ability, and after seeing her latest plays there is no doubt that this promise was fulfilled. "Scandal" drew finely Tuesday evening, notwithstanding the fact that it had been shown two or three times before at the downtown theatres.

EPISODES of "Hands Up," with Ruth Roland, and "The Hidden Hand," with Doris Kenyon, were shown at the Liberty theatre Monday, November 18. A Harold Lloyd comedy completed the bill.

LOUISE GLAUM, one of the screen's most talented actresses, was presented at the Grand Monday and Tuesday, November 18 and 19, in "Shackled." Miss Glaum began to be noticed here about two years ago, when she appeared with Howard Kickman in a Triangle adaptation of Richard Harding Davis's well-known novel, "Somewhere in France." Since then her pictures have been anxiously awaited by scores of followers. Of late her plays have been few and far between, being shown here at an average of once every two or three months. "Shackled" was a typical Louise Glaum picture and drew fairly well.

"REBECCA OF SUNNYBROOK FARM," with Mary Pickford, proved a good drawing card at the Family theatre on Saturday, November 16. The people of the North End like "Little Mary" very well and always turn out splendidly whenever her pictures come to the Family.

"THE UNBELIEVER," with Raymond McKee and Marguerite Courtot, played at the Dreamland theatre, Wednesday, November 20. The fact that the U. S. Marines played quite a part in the picture was responsible for its great drawing power, for up until a month ago there was a marine recruiting station in Dubuque, and as numerous Dubuque boys enlisted in this branch of service, their friends and relatives were anxious to see this picture and packed the theatre at all performances.

PEGGY HYLAND starrd in "Marriages Are Made" at the Dreamland theatre Sunday, November 17. Miss Hyland is a good drawing power, so this picture secured capacity houses for the Dreamland all Sunday afternoon and evening.

THE PRINCESS certainly had a hard time getting "Unclaimed Goods," with Vivian Martin. About a month ago they scheduled it for the Sunday program, but the film did not arrive. Last week Manager Billos was assured that he could get the film, so he advertised it for the Sunday, November 17, show. At the opening hour, one thirty o'clock, on Sunday afternoon, the film had not come in. Luckily, Mr. Billos had on hand "Scandal," with Constance Talmadge, so he ran that picture, thinking "Unclaimed Goods" would come in any moment. At six o'clock the picture came, just in time for the first evening performance. Manager Billos says that he will try to get the picture back in the near future, for the patrons who missed seeing it in the afternoon.

MANAGER F. H. YOUNT, of the Family theatre, put on "Exile," with Mme. Petrova, for the Sunday, November 17, feature. The picture drew the usual Sunday crowd and everyone who saw this picture pronounced it first-rate.

VIRGINIA PEARSON played at the Dreamland theatre Thursday, November 14, in "Her Price." Every time Miss Pearson appears here she adds to her reputation as one of the screen's finest emotional actresses, and this picture was no exception to the rule.

"THE GLORIOUS ADVENTURE," with Mae Marsh, was shown at the Princess theatre two days, November 13 and 14, to average houses. Miss Marsh was very humorous and very interesting in this photoplay. It can be classed as the best play she has done so far this year.

DOROTHY DALTON made a name for herself at the Princess theatre last month in "Love Me," and when "Flare Up Sal" came there Friday and Saturday, November 15 and 16, Princess patrons remembered her splendid acting in her previous picture and came out in large numbers to see the show this week. In plays like these Miss Dalton never fails to please.

"CONQUERED HEARTS," with Marguerite Marsh, was advertised as being one of the best features ever shown at the Grand, and while it was not all its press agent claimed it to be, it was a more than average entertainment and pleased all who witnessed it. The picture was shown Thursday, November 14.

Additional Chicago News

JOE HOPPE, one of the old line film men in Chicago, has resigned from the "Flying A" forces.

L. G. KLAR, who was formerly booker for the Metro Chicago office, has been appointed auditor of the Metro midwest exchanges, and is visiting in Chicago.

IN about two minutes after entering the court room, November 15, Henry Walthall, the erstwhile Mansfield of the screen, was granted a divorce in the circuit court, Chicago. November 20, five days after, Walthall married Mary Charlton at Crown Point. Now Henry seems to be in hot water, having committed the second offense about fifty-one weeks ahead of the scheduled time prescribed by law.

COLVIN BROWN is back in Chicago as acting director of publicity for the Mutual. Mr. Brown succeeded Terry Ramsaye, who recently resigned to take charge of the publicity of the Rialto and Rivoli theatres, New York.

HARRY ASCHER, of the Ascher Bros. enterprises, who has been confined to the Mercy Hospital, is improving rapidly and expected back at his desk within a few days.

MAX LEVY is having a vacation, doing nothing but wait for the next screen classic, "Wilson or the Kaiser." He has booked "Eye for Eye" in practically every house in the city of Chicago.

MANAGER LERNER of the Bucklin theatre, Elkhart, Ind., has been a Chicago visitor and arranging some new productions.

CRESS SMITH of the Metro Chicago office, says that he will have ten prints of Nazimova's new picture, "Eye for Eye," working in Chicago week of December 1.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

What Racine Is Doing

THE general slump in the picture business in Racine, Wis., is gradually dying out, and the picture houses are again being filled. When the epidemic broke out in this city, and the theatres were closed for about four weeks, the fans got out of the habit of going to the movies. All the houses, however, are putting out some big productions and breaking the people into the habit.

THE MUSIC at the Bijou under the capable directorship of the master-violinist, E. C. Sullivan, is meeting with great approval at that theatre, which is taking over a deal of the afternoon trade. The music is rather soft, and blends wonderfully with the nature and scenes of the picture playing. All of McKivetts' features took well last week, and he is confident that his big investment on the redecorating and renovating of his theatre will pay for itself in a comparatively short time. This week the Bijou is playing "Romance of the Tarzan," a sister picture to "Tarzan of the Apes," which took so well with the movie fans at that theatre last summer. The intentions of the manager is to play the picture continually from Monday, November 18, to Saturday, the 23. Although the price of the production is way above the average, the regular admission price is being charged.

THE RIALTO, known as the most beautiful theatre in Wisconsin, and which cost the Friedmann Co. thousands of dollars to build and furnish, for reasons unknown is not doing the business that they did when they first opened up, although they are showing the very highest class of pictures. "The Law of the North," that drew so well last week, was advertised by a brown bear that walked the main streets on the day that the picture was being played. This week, beginning November 18, the Rialto is playing "The Hun Within," with an all-star cast. Billie Burke in "The Believe Wife," and Constance Talmadge in "Mrs. Leffingwell's Boots." The management has been unable to land anything for Sunday yet.

THE PALACE is playing to fair houses, which are gradually turning to the normal "crowd." This week the Palace will show Marguerite Clark in "The Wild Flowers," Fred Stone in "The Goat," Gail Kane in "The Manx Man."

THE REX, not to take a back seat in the "Big Feature Game," has had the apparently good fortune of landing "Les Miserables," the master play that has drawn a packed house every time it played here. William Farnum will feature in this production. Clara Williams will star in "Carmen of the Klondike," Olga Petrova in "The Panther Woman."

NORMAN and Blumberg made a trip to Chicago last week where they made a general cleanup of all the productions on hand there, including Annette Kellerman in "Queen of the Sea," and Anita Stewart in "Virtuous Wives."

ANY amount of competition and rivalry is in evidence in the Racine movie business, and some of the managers even hesitate to announce their features a week ahead of time for fear of being bunkoed.

JACK BESSEY is playing here at the Orpheum theatre again, but his popularity in this city is nearing the end of the rope. His playing here apparently has not much effect on the motion picture business.

What Detroit Is Doing

HIGHLAND PARK, Detroit's big suburb with its 30,000 population and home of the Ford factory, is to have motion pictures on Sunday, starting December 8. The residents voted three to two to open the theatres on Sunday. The Sunday programs will be very carefully selected by the managers of the three houses located there. A big new house already is projected there by Harry Goldstein who originally promote the Majestic, Detroit.

JOE HORWITZ of the Four Square exchange, Detroit, ha purchased "The Accidental Honeymoon" and "The Struggl Everlasting" for Michigan.

DETROIT will have another first run theatre in the Colonia Florence Reed in "Wives of Men" will be the first attractior Heretofore the Colonial has changed its program from two t seven times weekly. This gives Detroit seven first run house: others being the Majestic, Broadway Strand, Washingtor Adams, Regent and the Madison.

THE MADISON theatre house record was smashed Sunda with the Chaplin picture, "Shoulder Arms." It is to remai two weeks. "Italy's Flaming Front" makes up the balanc of the program.

FOR "EVEN AS YOU AND I," the special Universal pic ture, the Majestic management will offer a musical prelud with girls posing as statues.

ARTHUR S. HYMAN is now Unit supervisor of the Exhi bitors Booking Corporation in the central Eastern states. Mr Hyman retains his interests in Arthur S. Hyman Attractions Inc. Mr. Hyman is taking care of the bookings for "La fayette, We Come."

"DOC" OWNES, former manager of the Knickerbocker Detroit, is now in France. Doc is doing Y. M. C. A. work

A TRADE showing for "The Lure of the Circus" was held in the Colonial theatre, Detroit, Thursday night. About 100 exhibitors attended, the biggest turnout yet recorded locally, for an affair of this kind. Several points have been booked.

C. A. SIMPSON has become traffic manager of the Detroit Board of Motion Picture Exchange managers. Central shipping rooms for all the companies are maintained in the Film building. W. A. Haynes has been appointed manager of the Film Clearing House association.

WHILE the influenza epidemic is still dangerous, exhibitors in the state are more hopeful than they have been for some time. The theatres are still closed in Port Huron, Bay City, Saginaw, Pontiac and Alma but will probably be re-opened within a few days.

MORE than 100 theatres in Detroit and the state have signed up for the Gaumont Graphic in combination with the Detroit Free Press Film edition, showing local pictures. The Metropolitan company is handling it.

A. J. REED has been appointed manager of the General exchange, Detroit, succeeding Frank Stuart, who resigned. Mr. Reed has been the Detroit representative for George Leine.

WHEN John H. Kunsky's lease on the Washington theatre expires in September it is reported that William Fox will take it over. Mr. Kunsky has two other big down town houses and seven smaller and residential theatres.

Dubuque Sees Firefly of France at Princess Theatre

"THE FIREFLY OF FRANCE," presented at the Princess theatre Sunday, November 10, was the best vehicle Wallace Reid has had for many months. It took famously. In the first place the name of the star was enough to draw more than an average crowd, and in the second place the title was extremely catchy, more so because on the day it was shown, people were anxiously awaiting Germany's answer and any play with a war sounding title was largely attended. Mr. Reid has a splendid part and he made the most of it. The supporting cast, especially Anna Little and Charles Ogle, was all that could be desired.

SOMETHING REALLY NEW

"Topics of the Day"

From Maine to California in the highest class theatres millions of men and women are being joyously entertained by "Topics of the Day" feature each week, which consists of a series of "punch" editorial utterances—that are patriotic, humorous and thrilling—selected by *The Literary Digest* from the newspaper press of the world.

A New One Every Week **First Release Dec. 2nd**

Coming—A Series of 28 Single Reel Mack Sennett Keystone Comedies

Acknowledged by every one to be the fastest and funniest comedies ever made. A new release every week, starting early in January. BOOK NOW.

BEE HIVE EXCHANGE

MILWAUKEE **CHICAGO** **INDIANAPOLIS**

Brief Bits of Chicago

THE FATTY ARBUCKLE comedies which Manager Watts has booked from the Bee Hive exchange, Chicago, are pleasing everyone. The prints are all in good shape, and the comedy in each as good as the big fellow has ever done. One of the pictures comes every Sunday and is run for four days. With a Paramount feature and a Screen Telegram, this makes a splendid program.

THE FIRST of the James Montgomery Flagg comedies was shown at the Gaiety on Sunday, Monday, Tuesday and Wednesday, November 17, 18, 19 and 20. "Independence, Be Gosh," was the title, and the crowds liked it. "Private Peat," Paramount-Artcraft's special with Private Peat was the feature, and it, too, scored heavily.

EVERYONE is set for the biggest Thanksgiving in history. All managers have booked special shows, and the bills will be most tempting.

JOVIAL Ben Rovin announces the purchase of a new Minusa Gold Fibre Screen, which will be installed in the Amuse-U immediately. Ben has started out since the reopening to shatter all records for big business, and long lines are seen at the ticket window every afternoon and evening. With Triangle, Metro, Universal and Fox pictures, Ben can offer the best of the program releases, and his plan of so doing has resulted in great satisfaction to his patrons, and increased business for himself. "Jack Spurlock—Prodigal," a Fox picture with George Walsh, W. S. Hart in "The Devil's Double," Bushman and Bayne in "The Voice of Conscience" and Monroe Salisbury in "The Quiet of Silence" are some late offerings which have garnered much coin for Ben and the Amuse-U.

Dubuque News and Views

"REACHING FOR THE MOON" with Douglas Fairbanks, came to the Family theatre on Saturday, November 9. As usual Douglas kept the house laughing from the start to the finish. Fairbanks' plays never fail to attract capacity houses, in fact, a Fairbanks comedy was never known to draw poorly in this city.

HENRY B. WALTHALL in "With Hoops of Steel" was the star at the Grand on Thursday, November 7. Walthall is a good actor, but just about this time people want lighter plays, and more comedy.

JEWEL CARMEN was shown at the Liberty theatre Sunday, November 10, in "The Fallen Angel." Miss Carmen did some good work in this picture and according to some it was her clever work that put the picture over.

ON SUNDAY, November 10, the Grand picture fans had the pleasure of seeing the Japanese actor, Sessue Hayakawa, in "His Birthright." The fans who witnessed the play considered it much better than his previous successes. There was a good attendance at all performances.

"IT'S A SCREAM FROM BEGINNING TO END," was the comment of an enthusiastic fan after seeing Jane and Katherine Lee in "Swat the Spy," at the Dreamland theatre on Sunday, November 10. That was evidently the opinion of a great many more people who witnessed the play, for nearly everyone coming out of the theatre had a "grin on their face and a smile in their eye." Of all the Fox players, these two children are the most popular hers—they always draw finely.

MARY PICKFORD was presented at the Family theatre Wednesday, November 7, in "The Pride of the Clan."

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THE WEST COAST

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LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Los Angeles Board of Trade Incorporates

HAVING perfected an organization, members of the Los Angeles Film Board of Trade will incorporate within the next few days. Officers of the board were selected two weeks ago, but a few days ago a special meeting was held at which the members elected a board of directors to serve one year. The directors are: David Bershon, of Universal; T. E. Hancock, of World; Harry Ballance, of Paramount-Artcraft; M. A. Walsh, of Fox; B. E. Loper, of Select.

Mr. Bershon is president of the board while Mr. Hancock is vice-president and Michael A. P. Narlian, a Los Angeles attorney, is secretary.

The incorporation papers have already been prepared, which show that the organization has been formed to encourage a closer relationship between the film exchanges and the exhibitor. Arrangements will be made to settle all disputes between the exhibitor and exchange. As soon as the incorporation has been effected, President Bershon will appoint members of a grievance committee, the duty of which will be to settle all differences between the exhibitor and film man. Another purpose of the board is to see to the fulfilment of film contracts made by exhibitors. A number of committees will be appointed by the president the early part of December.

Theatres of San Francisco Get under Way Again

THEATRES in every section of San Francisco were opened on November 16. The influenza situation showed such improvement on the 15th that the Board of Health decided that there was no further danger of a recurrence of the epidemic and that it was therefore advisable to revoke the order which was to keep the theatres in the Mission and North Beach districts closed another week. When it was announced that all the theatres were to be opened the theatre men and exchanges decided to hold a down town celebration on Friday night. The campaign for the United War Work was on and the motion picture men aided and abetted by the other theatres placed large advertisements in the papers inviting the public to come down town and enjoy a carnival. It was intended to have nearly every professional in town provide free amusement from platforms and moving stages mounted on large auto trucks. The whole plan was to be a grand advertisement for the reopening of the theatres and also to give the United War Workers a chance to take up collections. But at the last moment the Board of Health vetoed the entertainment proposition. The afternoon papers carried the announcement that the carnival was off, but apparently few people saw it for the streets were crowded with people, wondering when the show was going to begin. This fizzle reacted on the Saturday night crowds in the theatres, which were only comfortably filled. On Sunday night a rain storm broke and continued throughout Monday. So the theatres have not yet had an opportunity to test whether crowds will attend the theatres and wear their masks as provided in the opening permit. However, it is announced that the masks will be abandoned by Thursday of this week, so after that date the theatres should again have their normal attendance. Oakland was opened up at the same time as San Francisco and many points in the state started up at the same time. Some places, however, have just been attacked by the "flu," like the mining camp, Angles' camp, and these will probably remain closed for some time. With these few exceptions practically all the northern part of the state will be open before Thanksgiving Day.

Practically every motion picture house in San Francisco gave its entire receipts for the opening day to the United War Workers.

December Hopes to See Cafifornia Towns Open

THE influenza ban is being lifted in many of the towns of Southern California and Arizona and it is expected that by the last week of November all theatres in the Los Angeles territory will be open to the public. Saturday, November 16, was a very busy day with all of the Los Angeles film exchanges. Many of the exchange men reported that preparations were being made to ship almost as much film to points in the territory as before the "flu" epidemic caused a general closing.

A number of towns lifted the ban on Saturday, November 16, including Long Beach, Santa Ana, and Corona. The Corona opened with the Universal special "Crashing Through to Berlin," while the West End at Santa Ana reopened with "For Husbands Only."

On Monday, November 18, the theatres of Bakersfield, San Diego, and Santa Monica reopened. The Superba at San Diego reopened with Carmel Myers in "Society's Sensation," the Cabrillo with William S. Hart in "Border Wireless," and the Broadway with Enid Bennett in "The Marriage Ring." The Pastime at Bakersfield reopened with a rebooking of "The Kaiser, the Beast of Berlin."

Theatres of Miami, Arizona, opened on Wednesday, November 20, while those of Yuma are slated to begin business again on Monday, November 25.

THE WEST COAST

Butte Opens But Faces Reclosing Order When Epidemic Looks Worse

BUTTE theatres are open but they are being operated under temporary restrictions. There was quite a flurry of excitement last week when it began to look as though the ban on account of the "flu" would be clamped on again in Butte, due to an increase in the number of new cases following the "victory day" celebrations. Such cases reached 75 per day.

For a time it looked as though the city would be closed again. The doctors of the city met and on Saturday the health board decided to permit public gatherings to continue, although children under 16 are prohibited from attending the shows and the public schools will not open until the atmosphere clears.

The "flu" epidemic will be fought from a new angle, one which has many advocates in preference to the scheme of closing theatres, etc. It is simply this—homes wherein influenza cases develop will be put under a week's quarantine and more if necessary. Patients will be isolated.

The theatres put up a vigorous fight against the threatened re-closing. They maintained that if the theatres must close all other places where crowds gather should do likewise, which would include all non-essential stores and business places.

In the advertisement of the American theatre Manager Frank Bailey came out with the following plain and bold statement:

> "NOTE: 'Selling' an epidemic is just like selling soap or soup—just *advertise* it strong enough and you'll get a flock of 'customers.' Three have it and seven are scared into it. We object to being closed *unless every place in Butte where people congregate is likewise closed*, in other words, the theatres were the 'goat' in the last 30-day closing which entailed a tremendous financial loss. We consider the American theatre *absolutely* safe, being ventilated, repainted and everything that human ingenuity can devise has been done. The air is *better* than that on the street. A rough estimate of new 'flu' cases from Monday and Tuesday's celebration show *one new case to every thousand people*, which is *not* an epidemic percentage. THE MANAGEMENT."

This plain statement hit the mark and had its effect with the health officials, as the decision not to close shows.

William Sheer Traces Career Back to Races

"BILLY" SHEER, the new Universal film star, used to be one of the leading American jockeys in the days when the royal sport of horse-racing was in its prime and such riders as Helgerson, Sloane, Mountaine, Murphy, Garrison, etc., were at the top of the list, with Sheer right up among them. Needless to say, he had a lot of thrilling experiences in the saddle, some of which lend themselves particularly well to screen reproduction. So "Billy" Sheer expects to try his hand at authorship soon. Right now he is "doping out" a racetrack story, in which he expects to play the lead. Unless his material fails "to jell," this tale of the turf should prove to the screen what "In Old Kentucky" was to the stage—the best horse-racing story ever produced.

Moos with Universal in Los Angeles

SIGMUND MOOS, formerly special representative of Universal's New York exchange, who came West with President Carl Laemmle on his recent trip, has decided to locate in Los Angeles and has joined the sales forces of the local Universal exchange under the banner of Manager David Bershon.

Reaction Hurts Business in Butte Theatres

THEATRES of Butte, Mont., which reopened to good business following the lifting of the influenza ban, now report business far below normal. For the first few days after the reopening on November 8 business was very good and the outlook hopeful. But gloom now pervades the theatrical atmosphere and all of the managers are operating under severe handicaps which cuts the box office receipts. This is due to the continued agitation calling attention to the alleged gravity of the situation in Butte and to threats on the part of the health board to again close the town. A second closing would mean putting the lid on tighter than ever, including the non-essential stores as well as theatres, schools and churches.

The restrictions prohibiting all under 16 years old from attending a theatre started the tough-sledding for the showmen. This cut business practically in half, for not only did it keep away the young folks but it scared the grown-ups—that is many of them. The psychological effect has been to make the situation appear more serious than it really is. The fact is that from 70 to 100 new cases are reported daily the past week, which is a marked increase over a week precious. So conditions are admittedly bad, but the question arising is how best to combat the disease and prevent its further spread. The business men maintain that to close business is the wrong way; that the correct solution is to quarantine and isolate homes and cases. The experience of Kansas City is cited to prove the contention that closing a theatre does no good.

The Peoples, Rialto, American, Orpheum, Ansonia, Broadway, Liberty and Empress all report light business. The smaller houses are suffering in the same proportion.

"Flu shy" is the most fitting phrase to apply to the local situation and the theatre-goer seems shy indeed. The newspapers have been playing up the seriousness of the situation pretty strongly and this has not helped business for the showman in the last.

The reopening was a grand success, with big crowds at all houses. For three or four days all went well. Then the reaction came with the announcement of the new restrictions to be imposed by the health officials and the continued cry of the fact that new cases were on the increase.

Leonhardt Celebrates His Birthday

HARRY LEONHARDT, presentation director at the New California theatre, to be opened early in December, recently celebrated his birthday with a forty-seventh annual eats. The menu included Leonhardt special cocktail, Poutporri a la Universal; Select, Turkey; Salad, United; Pie, a la Fox Sunshine; Miller's Green-Eyed Monster Cream de Menthe, and Rosie sparkling Burgundy. Other refreshments were imported direct from Venice and Vernon. As a number of exchange managers were present, the menu advised that cancellation should be sent to the home office, and that no first run engagements for the California theatre would be considered at the party.

Seattle Sees Pictures While Wearing Masks

THE great "flu" ban was lifted in Seattle, Wash., on a Tuesday. Although it was announced that "Flu Masks" should be worn in all theatres none were worn, as that ban was also lifted. The theatres and movies were crowded and only standing room was left, for the fans were so anxious to be able to return to their favorite shows. They also desired to celebrate the ending of the war. This announcement came the day before. The movies at Camp Lewis opened a week later and in Tacoma almost ten weeks later. The Sunday following the opening of Seattle movies, crowds were lined up for two blocks at some of the larger establishments. The whole state is now open.

In and Out of Seattle

J. WILLIS SAYRE, one of the best advertising and newspaper men in Seattle, has accepted the position as publicity manager of The Greater Features Company, in Seattle. G. F. Fullerton, formerly held this position, but resigned to take a position with the United States Exporting and Importing Co., Seattle.

SEATTLE is not only a fan city, but these fans as well as others like to have their pictures taken by a picture camera. Ernst Brothers have opened a studio, where they take photos. The machine, which is made by the Anderson Company of San Francisco, does not work as fast as the regular movie camera, so that the different poses can be obtained in a shorter time.

MANAGER MEAD, of the Universal Film Company, Seattle, announces that Joe Muller, of the Palace Hip, Seattle, and Manager Page, of the "Page," Medford, have been placed on the soldier entertainment honor roll.

MR. BERSTON has purchased the picture house at St. Helens from Mrs. Ethel Jeffries.

THE EXHIBITORS' FILM EXCHANGE, F. V. Fisher manager, has obtained the Northwest rights for the Mary Pickford pictures.

ETHEL CLAYTON, famous Paramount star, paid Seattle a short visit the later part of the week.

AMONG the recent visitors to Seattle's Film row was George H. Reizner of Raymond and South Bend, Wash., who is building a combination moving picture and road show house that will seat 1,100 people. Mr. Reizner believes that every exhibitor in a small town can make more money when his house is built on these lines. His reasons are that one cannot always get the picture he desires and that the patrons often wish to see a road show.

A RUMOR has been rampant in the Northwest that the Mutual Film Corporation, which has an exchange in Seattle, is about to give up its business, as published in Motion Picture News, Mutual has merged with Affiliated.

JOE DONNELLY, the Queen Bee, of Film Row, has taken over the Montana rights for "The Finger of Justice." Miss Donnelly is well known for her aggressiveness in the Northwest film business. She was formerly connected and Seattle manageress for the Billy West features and the Bee Hive exchange. "The Finger of Justice" has taken well wherever shown and it is certain that with Joe in the pitcher's box there is no doubt but what "The Finger of Justice" will be put over 1,000 per cent style.

H. ABRAMS, of the New York office of the Famous Players-Lasky Corporation, recently paid a visit to Seattle, where he consulted with Manager Rosebaum of Lasky Corporation in Northwest. From Seattle he went to San Francisco.

THE COLISEUM and the Mission each opened on the first Sunday after the ban was lifted with new Wurlitzer's. The Coliseum now claims the largest organ in the world. It is a Wurlitzer of the Hope-Jones type and cost $50,000. The organist will be Arthur Hay Malotte. For the opening Oliver G. Wallace gave a special half hour concert which consisted of melodies of popular songs, a sextet from "Lucia," a serenade by Drdla and the National Emblem March by Bagley. The Mission's organ cost $20,000.

THE NORTHWEST FILM BOARD at its last meeting decided to issue letters to all exhibitors, notifying them that after December 1 no C. O. D. shipments will be made. Instead films must be paid for in advance.

Seattle Exchanges and Accessory Firms

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A RECENT visitor to Film Row included H. Neuman of the Arcade, Hog, Wash., who after a trip East, has become an enthusiastic film man. After this he will show high class films, which he believes will pay him better than vaudeville, which he has been playing in his house. Messrs. McNish, of Tacoma, and Guy Halperg, of the "Lincoln," Pt. Angeles, Wash., also paid visits to the exchanges.

FRANK MONTGOMERY, efficiency expert for the L. J. Schlaifer Company, is now on the road and is sure to bring in big orders, placing "Mona Darkfeather."

Correspondent Says Fans Tire of War Pictures

IN a letter to MOTION PICTURE NEWS, a correspondent of Seattle, Wash., says:

"Seattle fans are getting tired of seeing so many war pictures and there is no doubt but what the feeling is the same all over the country. While it is true the houses are crowded, the reason for that is, that the city of Seattle is also crowded and growing faster each day. Then, again, the people go expecting to see something a little different. But they don't. Now when the war is over and won they do not want to be 'entertained' for one hour and a half or longer with killing 'stunts.' That is no amusement. Maybe a two-minute reel, at the most would go. Once in a while a picture is advertised, and under it is the following sentence: 'No war picture.' When the boys come home, they'll be so tired of these reels, they are liable to cut them all out and go to some vaudeville house for a good time."

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What Exchanges and Theatres Are Doing

A. P. PATTEN, manager for the Mutual Film Corporation's Los Angeles exchange, is on the sick list. Mr. Patten had an attack of the "flu," but is now improving. A. B. Lamb, manager of the Los Angeles Metro exchange, has also been confined to his home with a cold, but is now much improved.

DAVID BERSHON, manager for the Los Angeles Universal exchange, started his men on the road to cover the Southern California and Arizona territory during the week.

THE BROADWAY theatre of San Diego has booked from David Bershon, of Universal, the special production, "The Model's Confession," featuring Mary MacLaren.

PRIVATE showings will shortly be arranged by Manager H. M. Lentz, of the United Picture theatres, for "Light of West Stars'" in which picture Dustin Farnum is the star.

CLAUDE LANGLEY, proprietor of the Hippodrome of Taft, Cal., spent Saturday, November 16, in Los Angeles, arranging bookings for the reopening of the theatre which took place on Sunday, November 17.

FRIENDS of T. E. Hancock were much concerned when he appeared at his office at the World Film exchange late in the week with his hand bandaged. Mr. Hancock had just returned from a shooting trip at Palm Springs and it was at first thought that he had blown off several of his fingers. Mr. Hancock quickly quieted all fear, however, when he explained that he had punctured his hand while eating some of the quail he had shot on the trip. The expedition was very successful it is reported and many birds were secured although the party ran into a big sand storm several miles from Banning, Cal., which made existence rather uncomfortable for about an hour.

P. J. SOURES, proprietor of the Lyric theatre of Miami, Arizona, is visiting Los Angeles and completing his bookings for the fall season.

THE Metro Film exchange salesmen left Los Angeles for the South and Arizona on Monday, November 18.

T. E. HANCOCK, manager for the World Film Los Angeles exchange, ordered his salesmen to visit the Southern California cities and Arizona theatres beginning Wednesday, November 20.

J. E. RICKARDS, of Rickards and Nace, Phoenix, Ariz., has been visiting his friends of Los Angeles "film row" for several days. Mr. Rickards has been booking pictures for the Hippodrome of Phoenix, which will open in a few days after a five weeks' close down on account of the "flu" epidemic. Arrangements are being completed by Rickards and Nace for the opening of the new Strand theatre of Phoenix. The opening date has been set for December 15. The new house will seat 1,000 persons. It will be very ornamental and will be equipped with a large organ.

A. B. LAMB, manager for the Metro Los Angeles exchange, has booked the first Harold Lockwood, screen classic production at Clunes Broadway. The picture will be given its first public exhibition in Los Angeles the second or third week after the Broadway reopens.

RAY BRANDON, of the American theatre, Phoenix, visited Los Angeles en route home from Salt Lake. While in Los Angeles he arranged a number of bookings for the reopening of his theatre which occurred on Wednesday, November 20. Mr. Brandon was manager of Riverside Park, Phoenix, during the past summer.

G. DOUTHWAITE, proprietor of a chain of theatres in Oxnard, Cal., spent several days in Los Angeles, picking his features for November and December showing. The Lyric theatre reopened on Monday, November 18, with Tom Moore in "Just for Tonight," a Goldwyn production, while the Oxnard Opera House reopened Sunday, November 17, with the Fox production, "Riders of the Purple Sage," starring William Farnum. The Victory reopened with a World feature.

ANNOUNCEMENT has just been made by H. M. Lentz, manager for the Los Angeles exchange of the United Pictures Theatres, that negotiations have been closed by which United Pictures will be presented first at Miller's Californian, the handsome new theatre to be opened in Los Angeles about the middle of December.

PRIVATE showings will shortly be arranged by B. E. Loper, manager for Los Angeles Select Pictures exchange, for Edith Cavell, "The Woman the Germans Shot." The production is a new five-reel picture and the film is expected to arrive in Los Angeles within a few days.

W. H. HEPBURN, manager for the Vitagraph Los Angeles exchange, reports that Guy Empey's "Over the Top" has been booked by Jack McDonald of the Lajolla theatre of San Diego.

THE HODKINSON SERVICE began releasing its picture through the Los Angeles Pathe exchange on Sunday, November 24. G. R. Sirwell, formerly manager of the Hodkinson exchange, moved to the Pathe office and assumed his new duties as special representative for the Hodkinson Service.

R. O. PROCTOR, the new West Coast Division Manager for Pathe, spent several days in Los Angeles the latter part of November. He is now in San Francisco. Mr. Proctor was transferred from the Chicago office, where he was formerly division manager, for the middle west.

MANAGER E. D. TATE, of Pathe, is preparing for preliminary exhibitions to exhibitors of Pearl White's newest serial, "The Lightning Raider." The first episodes are expected to arrive in Los Angeles in a few days. The new Gaby Deslys production, "Infatuation," will have its first public presentation in Los Angeles early in December.

A. T. CUNNARD, a Taft, Cal., exhibitor, spent several days in Los Angeles during the latter part of November.

E. D. TATE, manager for the Los Angeles Pathe exchange, has just announced that the new Pathe Weekly No. 92 will be known as Pathe Victory News.

Reopening with Butte Theatres

THE BLUEBIRD at Anaconda reopened with Charles Ray in "The Claws of the Hun."

THE MYRTLE at Lewistown had a stem-winder for the reopening day which came just after the abdication of the kaiser and the surrender of Germany. Manager Ritch offered his patrons the feature, "To Hell With the Kaiser." With those words on the lips of everyone the selection could not have been more timely.

ANOTHER feature relating to the war was used as the opening headliner by a Montana house. Manager Hyneke of the Judith at Lewistown had "The Hun Within."

"THE GEEZER OF BERLIN" was a part of the feature bill used the past week at the American here. Advertising Manager Raleigh threw some "pep" into the publicity and business was good.

FILM MEN are beginning to visit this territory after a five weeks' lay-off. Mel Wilson, of the Famous Players-Lasky, is again on the job, calling on exhibitors along the Northern Pacific.

"THE IRON TEST" is being shown by Manager Merle Davis along with Pantages vaudeville. This is an innovation at this house but it is expected to prove popular with the patrons.

ARCHIE MALOTTE, formerly with Fox, is now with the First National Exhibitors league exchange, out of Seattle. He is in Montana "making" the territory assigned him.

MANAGER RUFFNER, of the Rialto, reports business normal since the "flu" shutdown has been cancelled. Lila Lee in "The Cruise of the Make Believes" proved a refreshing attraction and it made a big hit. The new star won "a home" with Butte movie fans.

H. BRADLEY FISH, branch manager for Goldwyn at Denver, was a visitor in Butte the past few days.

HALF OPEN is the way E. Marshall Taylor, of the Ansonia, characterizes the present theatrical situation in Butte. This is due to the ruling of the board of health that none under 16 years of ago shall be permitted to enter a theatre. A number of patrons come to the window, with some in the party under that age. They all decided not to enter when informed of the ruling. "Well, is influenza so bad here," is a typical query. Even though the manager replies, "We do not think conditions are so very bad but that is the order that we are demanded to observe" the fear of the prospective customer is not allayed and so not only the children, but the older ones, decide not to enter the house. For this reason business is below what it otherwise would be.

Around the Golden Gate

SOL LESSER is contemplating a trip East in about a week's time. At present he does not know how long he will be away from his San Francisco office. His office reports that the demands for "The Hearts of the World" are very satisfactory and that "America's Answer" is having a good play, notwithstanding the cessation of hostilities across the waters. "Under Four Flags" has not yet been released, but the opinion is expressed that the ending of the war will not seriously affect its bookings.

WALTER S. RAND, Division Manager of the General Film Co. (Inc.), was in Denver recently when he was recalled to Chicago for a conference with the sales managers for the General and the George Kleine System. After this consultation Mr. Rand left for San Francisco at once where he has been busy formulating an extensive sales campaign. The General Film offices are very busy these days and have taken on the appearance of old times. Besides the Kleine System the Parex Films are located at the General Film, and Charles I. Luntz, who was formerly manager of the Sherry Service, has been engaged as salesman in the General's local office. Both M. J. Cohen and H. F. Moore will continue to handle the Kleine attractions from the office of the General, and Mr. Cohen is getting ready to take a swing around the territory controlled by the company.

THE old Kleine office at 183 Golden Gate avenue has been taken over by the Film Clearing House, Inc. J. H. Chadkin is here from Chicago completing arrangements for the opening about December 1. He has just come in from Los Angeles and leaves for Seattle in a day or two, and will take over the fixtures, etc., of the Kleine in that city.

THE COLESEUM theatre, a new theatre in the Richmond district, opened its doors on the 22nd inst. under the guidance of Sam H. Levin. The entire receipts for the opening night will be donated to the Red Cross. The new theatre will be opened under the auspices of the Park-Presidio Improvement club, the Clement street Merchants' Association, and the United Motion Pictures Industries of Northern California. Appropriate exercises have been arranged and among the speakers will be Mayor James Rolph. The whole affair is under the direction of Major M. J. Cohen.

THE T. & D. theatre in Oakland opened on the 16th to big business. "Rosemary" was selected as the principal picture for opening week.

WORD has been received here of the death of J. Dowling of the Newark theatre, Newark, Cal., who has been suffering from an attack of influenza. He was well known among the film exchanges and ran a little circuit of theatres in the small towns in the neighborhood of Newark.

A. RICHARD, of the Lodi and Turlock theatres, and Mrs. Pettingill, of Eureka, were visitors to Film Row during the past week.

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All the News of Portland

AFTER a closed period of several weeks, due to the Spanish influenza quarantine, the picture shows and theatres opened Saturday, November 16. The big feature of the week is "Crashing Through to Berlin," or "Why the Allies Won," which is being shown at the Star theatre under the auspices of the National League for Woman's Service. Special features have been announced for each night, which will be participated in by the best of Portland's talent. Monday night will be known as society night, when dozens of Portland folk are planning to entertain with line parties. In addition to "Crashing Through to Berlin," the Marie Dressler film, taken at the Grant Smith Porter ship yards, during a booster meeting when the employes subscribed more than $180,000, will be shown.

INTERMOUNTAIN and Northwestern territory have received visits from a number of important officials from the New York office of the Universal Film Company during the past few weeks. The visitors hit the Intermountain territory just ahead of the "flu" wave, and were in the Northwestern territory while the ban was on tight. Joe Brandt, general manager and assistant treasurer of the Universal, reached Portland the day that the ban was put on. He visited the other Northwestern offices and discussed the needs of the territories before starting for home. Manager Sol Baum, manager of the Northwestern exchanges, accompanied him around the Northwestern circle.

FOLLOWING Mr. Brandt in a few days was D. B. Lederman, who installed a new system of handling contracts and other accounting details, which will immensely facilitate the service of the territory. G. B. Howe, traveling auditor, was in Portland at the same time, coming here directly from the Intermountain district.

A. TUCHMAN, of the Supply Department in New York, visited the Portland office last week. While in Portland he called attention to the features which have been installed, which will provide exhibitors with the best of publicity matter which is obtainable at the present time.

HENRY CLAY BELL has been engaged by Manager Marquard, of the Globe theatre, as organist. Mr. Bell is probably the youngest movie organist on the Coast, being only 16 years of age. Special musical numbers will be a feature of each show. The management of the theater announces that any numbers which are requested by the patrons of the show will be played by Mr. Bell.

WHITESIDE BROTHERS, who control the theatrical situation at Corvallis, Oregon, drove to Portland recently, especially to book for the reopening of their houses last week. The Majestic and Crystal are their theatres. They plan to open as big as possible, so booked "Crashing Through to Berlin," for the Majestic, and "That Devil Bateese," for the Crystal.

THEATRE men in Portland generally took advantage of the closing order to go over their theatres and put everything in readiness to open as big as possible. The Majestic, Strand and others had a thorough renovation. Fred Longerman had a new floor installed in the New Grand. M. B. Donovan put in a new floor, new screen, and all new interior decoration.

INCIDENTALLY most of the theatres are using Universal specials, Jewels or Bluebirds to open with.

WALLACE POTTER, manager of the Spokane Universal Exchange, came to Portland recently to line up things for a big drive in his territory on the opening of the "flu" ban.

HAMILTON ABRAMS, of New York, vice-president of the Famous Players and the Paramount Film Company, was in Portland for a few days on a business trip.

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¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

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In San Francisco Film Circles

ALL the big houses on Market street, San Francisco, have increased the prices of admission from a basis of 25 to 50 cents to a 35 to 75 cents basis. All the nickel houses have gone on a 10 cent basis. In the Fillmore district the big houses have gone to 20 cents and the small to 10 cents. It is too early as yet to note what effect these increased prices are going to have, but so far the theatre men say that they have had no complaint.

DURING the period that the houses were closed the Lincoln theatre in the Richmond district has been entirely remodeled and renovated. A. Winterhold, who is one of the pioneers in the business in this section, has been made manager. Mr. Winterhold has not been in the business for several years, but the owners of the theatre feel that they have a jewel when they persuaded him to take charge of the house.

THAT the celluloid drama men are now turning their attention to San Francisco and environs is evidenced by the arrival in this city of a quartette of picture producers, who are planning to establish headquarters here for independent pictures. Harry Garson, one of the foremost of the independent producers, spent a few days in the city. Al Cohn, Harry A. Sherman, Miss Pickford's personal representative; Marshall Neilan and Allen Dwan remain in San Francisco to work out details of the new production.

HIRAM ABRAMS, vice-president of the Famous Players-Lasky Corp., and Herman Wobber, district manager for the corporation, were driven down to Los Angeles by M. H. Lewis, manager of the San Francisco branch, in Mr. Lewis' car last week.

THE VITAGRAPH announces that it expects that J. Stuart Blackton's latest production, "The Common Cause" will be released in the near future.

D. WILDER, assistant manager of the Vitagraph, is reported ill with the influenza.

HARRY LEE KNAPPEN, manager of Select Picture Corporation in this territory, has a broad grin on his face over the running start with which the corporation got off in this territory after the long shut down. In practically the entire territory which was opened up the Select opened with first run pictures. In San Francisco "At the Mercy of Men," featuring Alice Brady, was produced at the Portola. Norma Talmadge in the "Forbidden City," will soon be given its premier in San Francisco and Knappen is looking for an early showing of "A Pair of Silk Stockings" at the Portola, featuring Constance Talmadge. A private preview of "The Midnight Patrol," featuring San Francisco's Chinatown, was recently given to a number of the San Francisco police force. The picture is to have an early showing.

THE FAMOUS PLAYERS-LASKY CORPORATION will have four pictures in four of the principal houses on Market street next week. Dorothy Dalton, appearing in "Green Eyes," will be presented at the Portola; "Private Peat" at the California; W. S. Hart in "The Border Wireless" at the Strand, and Dorothy Gish in "Battling Jane" at the Imperial.

R. O. PROCTOR, western district manager of Pathe, is in San Francisco on a visit, the first he has made since he has been transferred to the charge of this territory.

J. VANSANT has purchased the Rialto theatre at Eureka, Cal. This is a new house opened in that city a few months ago by the owners of the Rialto theatre of San Francisco.

E. A. BENJAMIN, a theatrical man of long experience and recently connected with the McDonough theatre in Oakland, has been appointed manager of Sol Lesser's interests in this city. Harry Carney, who formerly occupied that post, has gone on the road for the same company.

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NEVADA opened up the same time as San Francisco and reports from Reno show that big business was enjoyed the first two days.

CHARLES H. STEINFELD, a member of the Moving Picture Operators' Union, has been killed in action in France, according to word just received. He met his end on one of the last days before the truce was declared.

THE WILL of James T. Turner, of Turner & Dahnken, has been filed. He left half of his $250,000 estate to his widow and the rest to his children.

THE "SWEETHEART AND RELATIVES" film produced by Thomas H. Ince is being shown at the Imperial theatre this week. Nearly one hundred and fifty thousand people are shown on this film and faces in the crowd are frequently easy to recognize.

This Is How the Metro Studios on the Coast Will Greet the Eye of the Visitor in the Future. Already the Bulk of Producing for the Winter Has Been Scheduled for the Coast

What Exchanges and Theatres are Doing

C. H. COYLE, of the William Fox Los Angeles sales force, left November 15 for Arizona.

IT IS probable that arrangements will be made by Guy Gunderson, manager for George Kleine Los Angeles exchange, for a percentage of the proceeds of the first showing of "Behind the Line," the big Italian war film, to go to the Los Angeles Red Cross. Preliminary exhibitions of the picture are now being made.

THE TITLE of the William Fox production originally known as "Why America Will Win," has been changed to "The Land of Promise." The picture which is a screen history of the life of General Pershing will be shown at the Kinema, Los Angeles, early in December.

THE booking rights for "Redemption," with Evelyn Nesbit and her son Russell Thaw, have been secured by H. W. Stubbins, manager for M. & R. Features, for Southern California and Arizona. The same concern controls the rights for Dewart Hall Caine in the picturized version of his father's novel, "The Deemster."

BEN FISH, manager for the Los Angeles Goldwyn exchange, is preparing for preliminary exhibitions of two new pictures, Mabel Normand in "A Perfect Thirty-Six," and Geraldine Farrar in "The Hell Cat."

THE BROADWAY THEATRE COMPANY of Los Angeles, who have the Superba theatre, has leased the Laughlin theatre at Long Beach and will take possession November 23. Matthew Bridge will be managing director, and the opening bill has "Laughing Bill Hyde," Rex Beach subject, as the feature. The company will show Jewel, Goldwyn, Universal and Bluebird subjects. Many improvements are planned for the theatre including installation of a big orchestra.

THE THEATRE EQUIPMENT ESTABLISHMENT, organized by Michael and Henry Calmy in Los Angeles several months ago, has found the need of larger quarters and so have moved to 752 South Olive street where they have a big stock on display. Michael Calmy was formerly manager of the Golden Gate exchange at San Francisco, and following that served as manager of the Universal at Phoenix. His brother, Henry Calmy, is a former exhibitor. The window at their new location bears a big sign "Movie Emporium."

C. F. CHARLES, manager of the American Photoplayer Los Angeles office, has placed an order for a style 45 Photoplayer to be installed in the Opera House at El Centro, California, the order being placed by Manager James Cook. Mr. Charles is now making a trip over Arizona and New Mexico.

C. J. MARLEY, manager for the Los Angeles Triangle exchange, has arranged for the initial presentation of the first run Triangle features at the Victory theatre to take place the second week after the reopening of the theatre.

GUY GUNDERSON, manager for George Kleine Los Angeles exchange, opened his new offices in the General Film exchange, 738 Oliver street, Monday, November 18.

MR. AND MRS. JACK McVEY of San Diego, Cal., managers of the Grand and Casino, arrived in Los Angeles the latter part of November where they spent several days filling their booking sheets.

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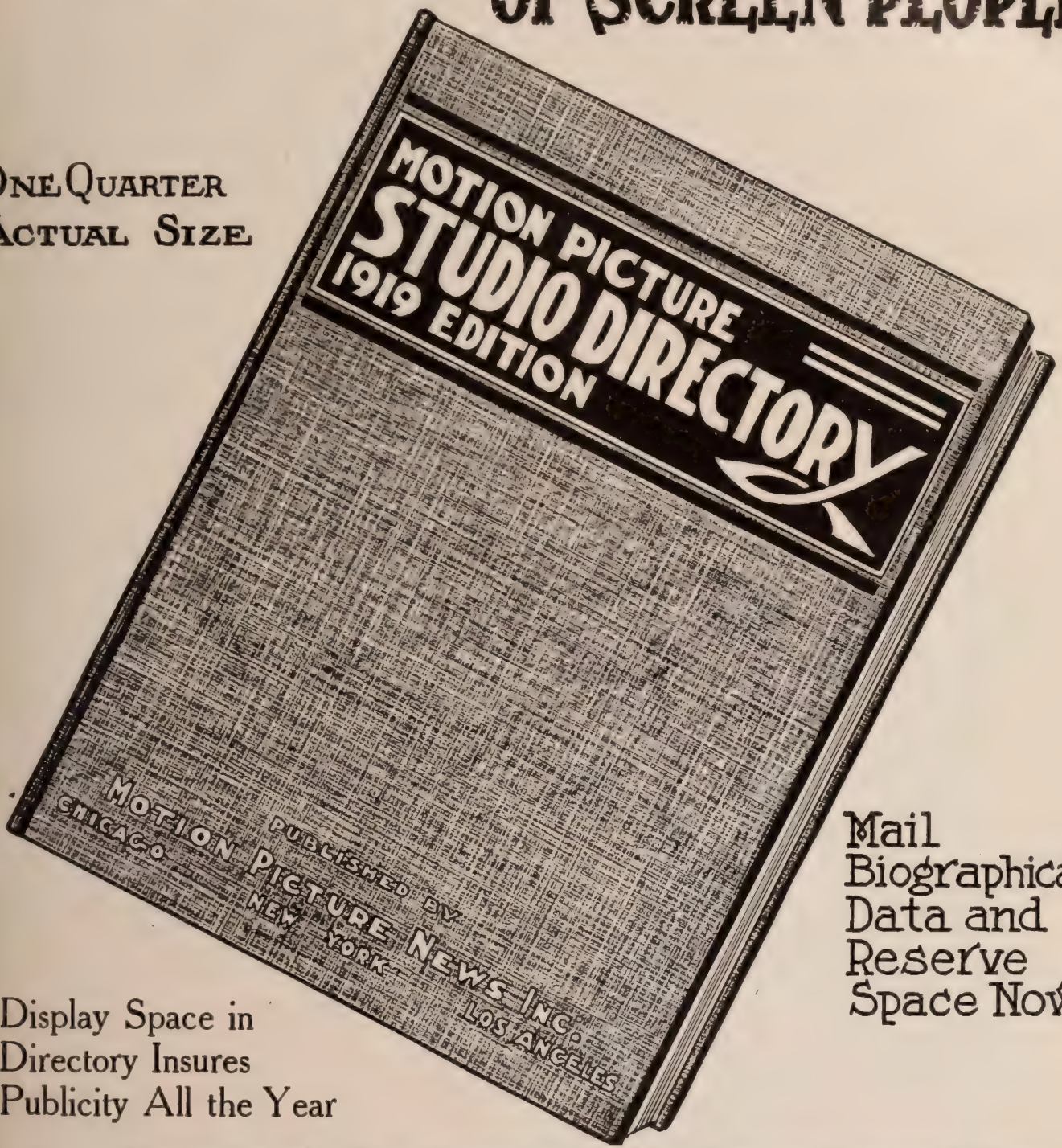

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If you advertise, "I show Paramount and Artcraft Pictures," you bring more Joneses to your theatre.

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NEW YORK

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ARE as distinctive in their acting as the Griffith Productions are distinctive in motion pictures.

Miss Lillian Gish portrays the modern French girl who is a figure of such commanding interest to the women, and men, of America.

"Lillian Gish has gone to such heights of expression that she has pulled up her ladder after her."—Beulah Brown Fletcher, *St. Louis Republic.*

"The acting of Lillian Gish exceeds anything I have ever seen on stage or screen."—Ona Moody Lawrence, *Chicago Post.*

"Miss Gish plays fine and subtle harmonies upon the heart strings of all who watch her." — *Philadelphia Public Ledger.*

Robert Harron, who plays the role of a fastidious American youth, has won the highest praise for his work.

"Robert Harron—a wonderful artist."—*New York Times.*

"Robert Harron does the most wonderful work ever seen."—Kitty Kelly, *Chicago Examiner.*

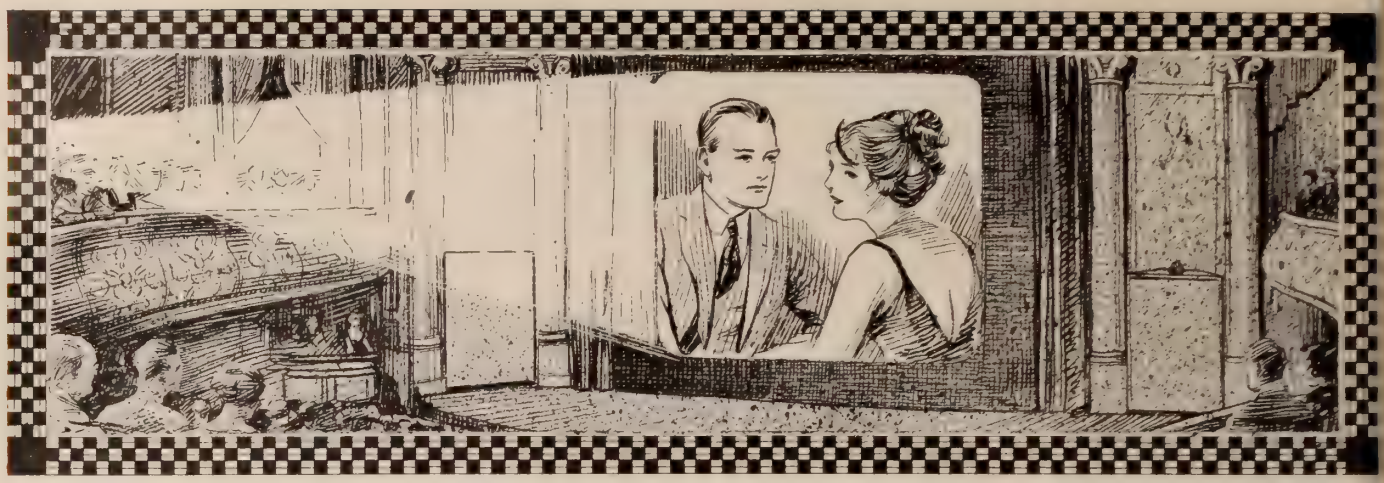
"Robert Harron exhibits marvellous talent." — Tamar Lane, *Boston Record.*

"Robert Harron's work is a revelation." — *Philadelphia Ledger.*

"Robert Harron's acting is superb."—W. K. Hollander, *Chicago News.*

"Robert Harron, the greatest of all screen actors."—Monroe Lathrop, *Los Angeles Express.*

Miss Gish and Mr. Harron are supported by a cast which meets the high standard set for the Griffith Players.



Paramount Pictures

For December

In order of their release,

Nine of the fifteen best pictures released in December,

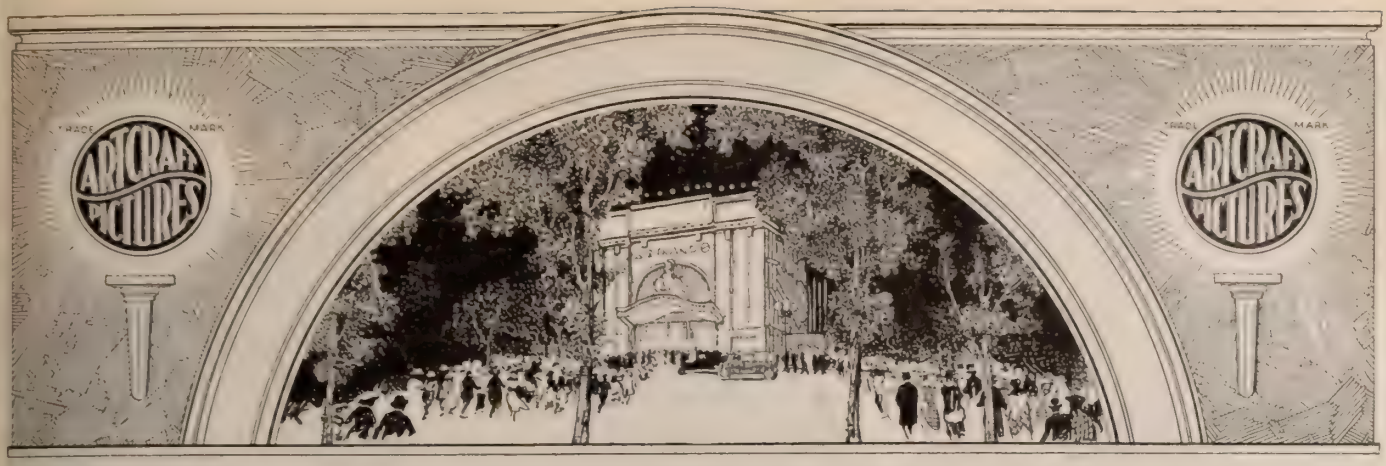
The other six are Artcraft Pictures,

Enid Bennett in "Fuss and Feathers"
Wallace Reid in "Too Many Millions"
Shirley Mason and **Ernest Truex** in "Good-Bye BILL!"
Charles Ray in "String Beans"
Ethel Clayton in "The Mystery Girl"
Dorothy Dalton in "Quicksand"
Marguerite Clark in "Little Miss Hoover"
Dorothy Gish in "The Hope Chest"
Bryant Washburn in "The Way of a Man with a Maid."

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES



These are six of the fifteen best pictures released in December

The other nine are Paramount Pictures.

ARTCRAFT PICTURES

For December

In order of their Release

Elsie Ferguson in "Under the Greenwood Tree"

Douglas Fairbanks in "Arizona"

D.W. Griffith's Greatest "The Thing in Life"

Wm. S. Hart in "Branding Broadway"

Cecil B. DeMille's "The Squaw Man"

Paramount - Artcraft Special

Maurice Tourneur's "Sporting Life"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Jesse L. Lasky *presents*

CECIL B. De MILLE'S

Production

"The Squaw Man"

An ARTCRAFT Picture

By EDWIN MILTON ROYLE

A modern version of Edwin Milton Royle's famous play, "*The Squaw Man.*"
Adapted for the screen by Beulah Marie Dix.

IS there anything you need to know about this picture except that Cecil B. De Mille has produced this modern version of Edwin Milton Royle's popular play?

The cast? Well, there's Elliott Dexter, Ann Little, Katherine MacDonald, Theodore Roberts, Jack Holt, Thurston Hall, Tully Marshall, Herbert Standing and Edwin Stevens.

That's all *anybody* needs to know to realize what a great box office attraction this production is going to be.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Sure it's that bonnie lass
PAULINE STARKE
featured by Triangle in
"Irish Eyes"
The Tender Romance of a Fisherman's Daughter
Shimmering vistas of happiness remain unseen to the eyes that are blinded by fear and jealousy. But felicity is rewarded by romance to Pegeen, when she realizes the honor of her benefactor.
Directed by William Dowlan
Scheduled for early release
1457 Broadway
Triangle Distributing Corporation
New York

REX BEACH PICTURES

January Cosmopolitan's

6,000,000 Readers
Plus 20,000,000 American Relief Workers

FIGURE such an army of men and women lined up behind a motion picture; interested in its success; helping you organize public interest and public sentiment to bring the best elements of the nation's cities and towns past your box-office and into your theatre.

Figure these representatives of the great United War Work Campaign organization pulling patronage to you with a power that no one has ever before seen equalled—plus 26,000,000 persons directly interested in seeing such a picture *themselves*.

This is the power that Goldwyn and Rex Beach have summoned to the assistance of all exhibitors who present in their houses

REX BEACH'S
Powerful Drama of Human Emotions
Too Fat To Fight
with Frank McIntyre
Directed by Hobart Henley
Produced under the direction of
GOLDWYN

A production of *vital, throbbing heart interest.* Filled with situations that grip the heart and bring a catch in the throat. The editors of *Cosmopolitan* assert this to be "the most powerful story Rex Beach has ever written."

Every exhibitor in the country should read the current issue of the *Goldwyn Gold-Winner* to see how the drawing power of this production can be trebled in his theatre.

"Too Fat To Fight" is released everywhere December 15. Available for pre-release *now.*

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42*nd* Street New York City

REX BEACH PICTURES

Official Indorsement of "TOO FAT TO FIGHT" by National Council Y.M.C.A.

JOHN R. MOTT, GENERAL SECRETARY
CLEVELAND H. DODGE, TREASURER
WILLIAM SLOANE, CHAIRMAN
ASSOCIATE GENERAL SECRETARIES: F. S. BROCKMAN, J. S. TICHENOR, CHAS. R. TOWSON, C. V. HIBBARD

NATIONAL WAR WORK COUNCIL
OF THE
YOUNG MEN'S CHRISTIAN ASSOCIATIONS OF THE UNITED STATES

YMCA

HEADQUARTERS: 347 MADISON AVENUE
CORNER OF 45TH STREET
NEW YORK

November 27, 1918.

My dear Mr. Beach:

I have just spent a most delightful hour in viewing your remarkable production, "Too Fat to Fight". Having been in France the past summer and seen the work of the Y.M.C.A. I can assure you that the picture that you have drawn of a fine type of Y.M.C.A. secretary is very true to life. The whole picture is full of interest and the story extremely well set.

With best wishes for its success,

Sincerely yours,
William Sloane
Chairman.

Mr. Rex Beach,
259 West 70th Street,
New York City.

GOLDWYN'S house organ, *The Goldwyn Gold-Winner*, this week contains, arranged by States and alphabetically by towns, the names of more than 2,000 Y. M. C. A. secretaries who stand ready in their communities to back up the indorsement of this great production by their National organization. If you are not on the regular mailing list get a copy from your nearest Goldwyn office and arrange to throw the tremendous power of this and the other six United War Work Campaign organizations behind your local presentation of "*Too Fat To Fight.*" Act quickly and get the full values of this unprecedented opportunity.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

Always "A Garden of Girls"

American audiences admire feminine beauty. They buy millions of magazines with "pretty girl" covers. They flock to the musical shows with beautiful choruses. They demand beauty in their motion pictures.

"SMILING BILL" PARSONS
in CAPITOL COMEDIES

26 a Year *Every Second Monday*

knows this, which accounts for the bevies of lovely youngsters always in his pictures. Besides the basically funny stories, he has selected the next biggest element of screen popularity.

We invite exhibitors to view at once "The Jelly-Fish," released everywhere December 15. It's another winner.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

Here's What They'll All Say About Louis Bennison:

A BRAND new, likable, wholesome personality on the screen who is destined to gain instant popularity.

"Louis Bennison is just wonderful," will be the verdict of women fans.

"O, what a smile; what a boy he is! There's no one else like him," the men will say approvingly.

Your public will be watching for the first screen appearance, on December 22 and thereafter, in the first of his Betzwood Film Company's Star Series of

LOUIS BENNISON in Oh, Johnny!

By Wilson Bayley
Directed by Ira M. Lowry

All over America he has been welcomed on the stage. In the theatres of the country he was the biggest individual hit of two seasons in "*Johnny Get Your Gun.*"

At the end of a show patrons will stop you in the lobby to say: "Well, I'm glad to see you get this new star. He brings new life to the screen."

All Goldwyn offices have prints of "Oh, Johnny!" and are holding trade showings and signing contracts for the star who is immediately going to capture the fancy of the country.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

SELECT SP PICTURES

presents

MITCHEL LEWIS

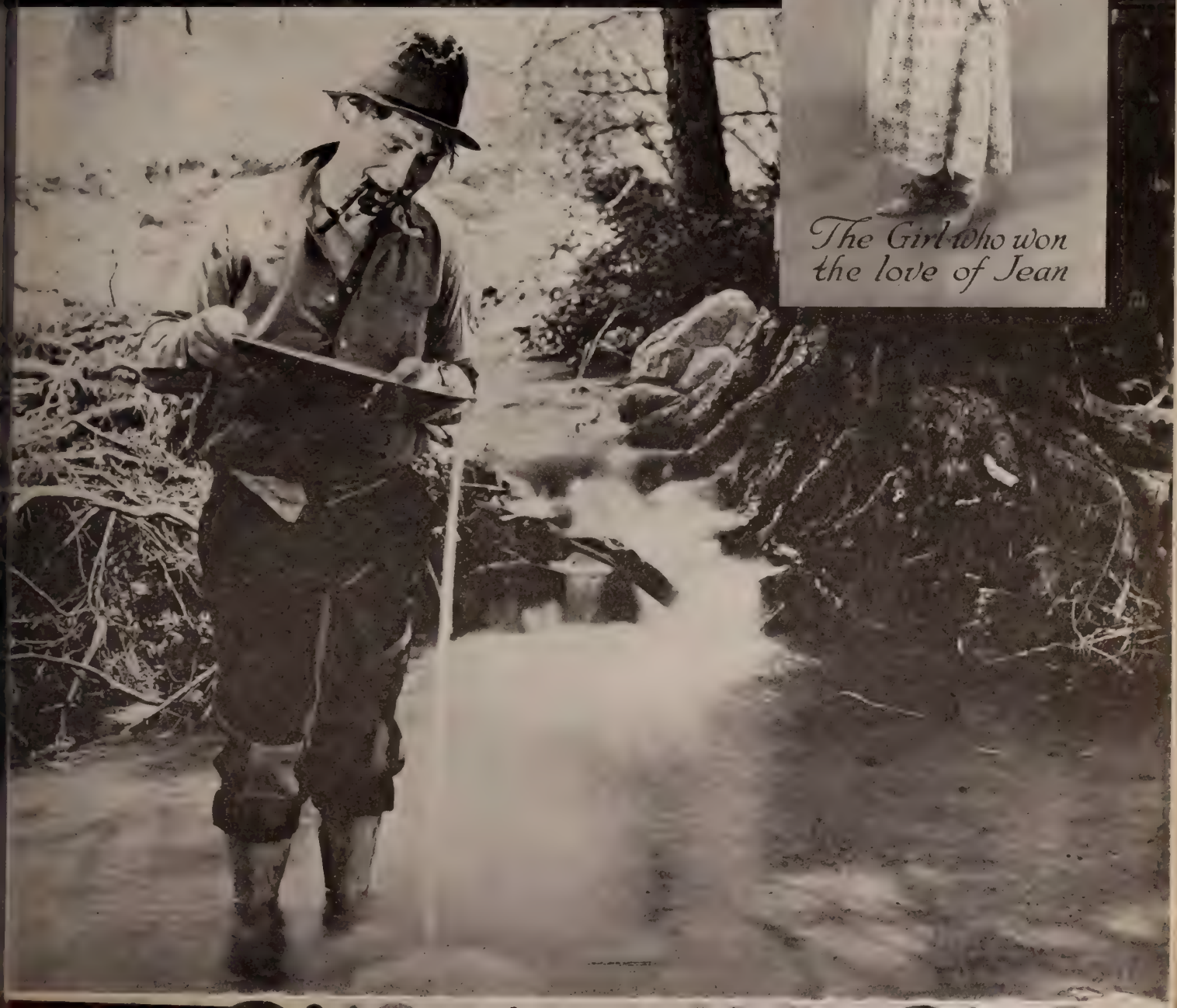
in the first of his Select Star Series

The woman who sought Jean Dubois

CODE of the YUKON"

Scenario by Bertram Bracken
from the story by Anthony Paul Kelly
Directed by Bertram Bracken

The Girl who won the love of Jean



Taking Com

65 WEEKS-455 CONSECUTIV

PALACE AMUSEMENT CO., INC.

PHONE A-3969

Palace Theatre

7TH STREET BETWEEN BROADWAY AND H

LOS ANGELES, CAL.

September 10th, 1918

Mr. Al. E. Christie,
Christie Film Co. inc.,
Hollywood, Cal.
Dear Mr. Christie:--

Your comedies keep coming so good, and fresh, and clean, each one better than the last, that an impulse has caused me to write and let you know that we thoroughly appreciate the good work that you are doing.

After running sixty-five consecutive releases, my patrons look forward each week for the coming release with as much interest as I do myself.

That the patronage of the Palace is so steady and constant I attribute to the great help that the CHRISTIE COMEDIES lend so steadily to the rest of the program.

Wishing you continued success, I am,

Yours truly,

H. B. Beecknedel, M.D.

edy Seriously

IGHTS OF CHRISTIE COMEDIES

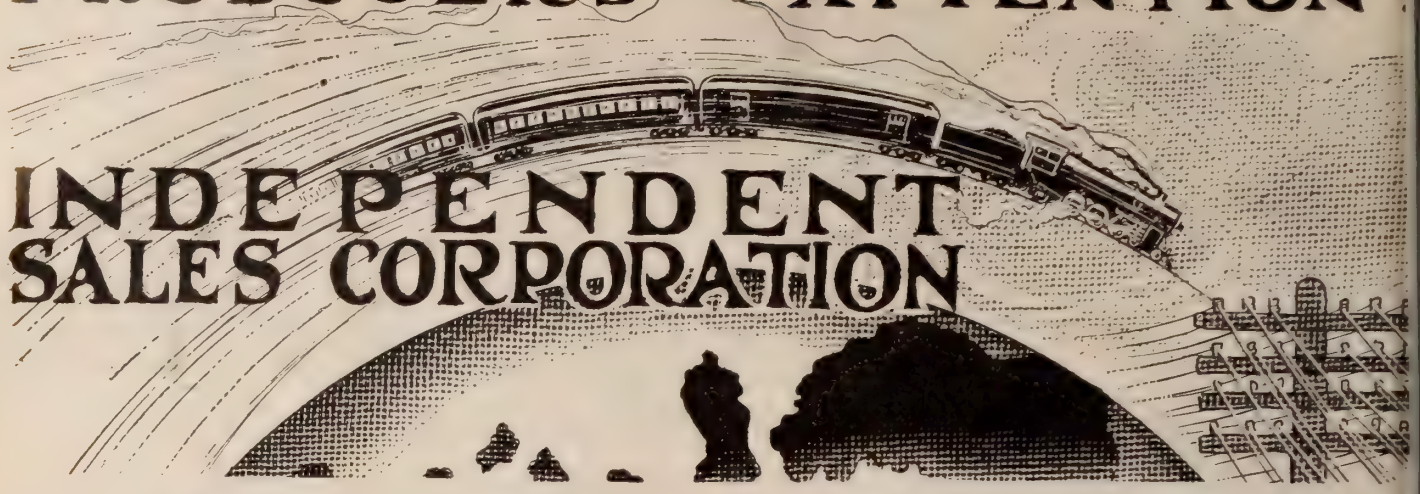
AT THIS DOWNTOWN THEATRE

REAL BOX OFFICE VALUE

ALL COMEDY WEEK
Palace
BETWEEN BDWY & HILL
7th St.
WEEK SUN. SEPT. 8
SOME CAVE MAN
A RIOTOUS CHRISTIE COMEDY With BOBBY VERNON
DOUGLAS FAIRBANKS IN BOUND IN MOROCCO
CHARLIE CHAPLIN in HIS MILLION DOLLAR JOB

BOOKED THRU FOREMOST INDEPENDENT EXCHANGES

PRODUCERS ATTENTION !



INDEPENDENT SALES CORPORATION

NOW

MAINTAINING A POWERFUL SALES FORCE IN EVERY TERRITORY TO BOOK

Single Productions, Groups of Productions, Star Series, Director's Series, Author's Series, Serials, News and Magazine Weeklies, Etc., Etc.

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Making Cash Advances on Negatives, and Financing Prints and Advertising.

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Furnishing and managing separate groups of salesmen for *each* producing company to market *their* pictures exclusively.

NOW

Securing Physical Distribution for Producers through

FILM CLEARING HOUSE, INC.

Where weekly reports and weekly settlements are guaranteed

INDEPENDENT SALES CORPORATION
126-130 West 46th Street
New York

HOUDINI

WHAT THEY SAY

¶ A MASTER SERIAL.
—Morning Telegraph

¶ WILL LEAVE MOVIE FANS HARDLY ABLE TO WAIT FOR THE TIME BETWEEN EACH INSTALLMENT TO PASS.
—Moving Picture World

¶ THE ADVANCE ADVERTISING CAMPAIGN IN THE TRADE PAPERS HAD WHETTED THE APPETITES OF ALL OF US AND WE WENT TO THE SHOWING WITH THE FEELING, "WELL, THIS SURE HAS GOT TO BE GOOD; IT'S GOT TO BE BETTER THAN THE MOST OF THEM, OR WE'LL BE MIGHTY DISAPPOINTED." WELL, WE WEREN'T DISAPPOINTED, NOT THE LEAST BIT.
—Exhibitors' Trade Review

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: - - 18 East 41st Street, New York City

SOUTHERN TERRITORY

ROLFE PRODUCTIONS OF ATLANTA

65½ Walton Street
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NEW ENGLAND

ROLFE PRODUCTIONS OF NEW ENGLAND

48 Piedmont Street
Boston, Mass.

WESTERN PENNSYLVANIA

ROLFE PRODUCTIONS OF PITTSBURGH

412 Ferry Street
Pittsburgh, Pa.

EASTERN PENNSYLVANIA SOUTHERN NEW JERSEY

ROLFE PRODUCTIONS OF PHILADELPHIA

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ROLFE PRODUCTIONS OF NORTHERN NEW JERSEY

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1911½ Commerce Street
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CANADA

REGAL FILMS, LTD.

21 Adelaide Street, W.
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FOREIGN RIGHTS

EXPORT AND IMPORT FILM COMPANY

729 Seventh Avenue
New York City

WHAT THEY SAY

¶ NOT ONLY HIGHLY ABSORBING, BUT WILL PROVE BETTER THAN ANY OTHER SERIAL ATTRACTION FOR THE EXHIBITOR.

—Motion Picture News

¶ IF IT DOES NOT KEEP SPECTATORS SITTING ON THE EDGES OF THEIR SEATS NOTHING WILL.

—New York Review

¶ FASCINATING, WITH SOMETHING DOING EVERY MINUTE.

—Variety

¶ DESTINED TO TAKE THE COUNTRY BY STORM.

—The Billboard

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: - - 18 East 41st Street, New York City

An announcement of the greatest importance to every exhibitor —
PEARL WHITE
surpassed by no one as an attraction, the premier serial star of the world, is presented in an entirely new role in her newest and greatest serial
THE LIGHTNING RAIDER
Produced by Astra
Directed by Geo. B. Seitz
Written by Bertram Millhauser and Geo. B. Seitz
Released Jan. 5th
PATHÉ
DISTRIBUTORS
STRANDENAES.

STRANDENAES 18
You know what to expect in a
PEARL WHITE
serial – action, thrills, story, acting and feature production of the highest type. You will find them all in
THE LIGHTNING RAIDER
Produced by Astra
Directed by Geo. B. Seitz
Written by Bertram Millhauser and Geo. B. Seitz
Released Jan. 5th
PATHÉ
DISTRIBUTORS

The Surrender of the German Fleet—One of the Most Tremendously Spectacular Events in History,

will be shown in an early number of

OFFICIAL WAR REVIEW

The Division of Films is advised that official cameramen of the British Government secured a full reel of scenes of this surrender, which in importance and in the size of the fleet given over by the Germans exceeds anything in history.

This one reel picture would bring very large prices as a "special." It will be issued in a regular number of the Official War Review.

This picture, together with many other exclusive and intensely interesting pictures, assure to exhibitors showing the Review that it will continue to be an unexcelled box-office attraction. The French, British, Italian and American Governments are still taking pictures which will be found only in the Official War Review.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

Made In America

THEY ARE COMING BACK FROM BATTLEFIELD AND CAMP

MILLIONS of young American soldiers, trained to the minute—those splendid armies whose skill and valor shattered Germany's dream of World Domination—they represent the triumph of our modern military system and our national efficiency.

"MADE IN AMERICA" in a series of eight epoch-making episodes presents with wonderful realism an authoritative story in pictures, of the Selective Draft, the training of the American soldier here and in France, and the making of America's Victorious Armies.

Upon the background of this great panorama replete with scenes of deepest interest to every patriotic American, a story has been drawn which will appeal strongly to the hearts of the American people. It is a story of devotion to country, mother's love and sacrifice, regeneration and the valor of the American soldier on the battlefields of France.

Exhibitors: "MADE IN AMERICA" is sure to be a strong and continuous attraction. Everyone who sees it will "carry on" and follow through the experiences of the typical young Americans to the grand finale—PEACE WITH VICTORY.

First Release December 29th
One Reel Released Each Week

Produced with the Cooperation of the Government, thru the Division of Films

Produced by Mr. Ashley Miller
Scenario Furnished by the Gov't

Published and Distributed by the W. W. HODKINSON CORPORATION, thru Pathe Exchange, Inc.

BLACKTON SUPER PRODUCTION

"The Common Cause"

J. STUART BLACKTON'S Latest Film Production

With an All-Star Cast Including

Herbert Rawlinson—Sylvia Breamer

Lawrence Grossmith, Charles and Violet Blackton
Huntley Gordon, Louis Dean, Mlle. Marcel and Philip Van Loan

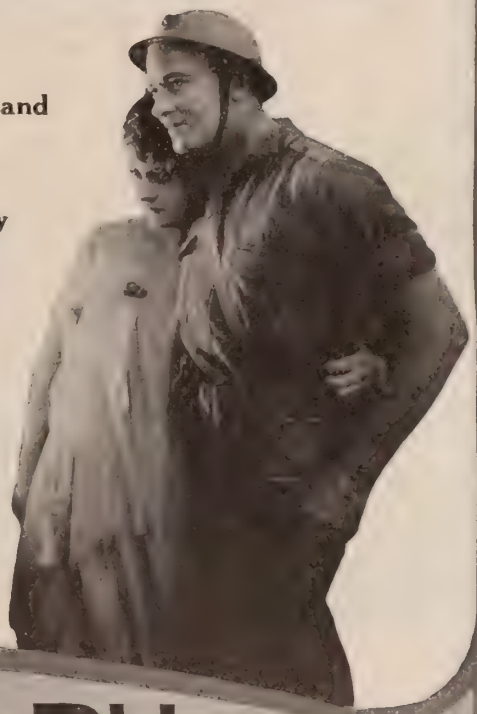
and in the Prologue and Epilogue

Julia Arthur
Marjorie Rambeau
Irene Castle
Effie Shannon
Violet Heming

Story by
J. Hartley Manners and
Ian A. Beith

Scenario by
Anthony P. Kelly

Musical Score by
Manuel Klein



The Story with a Laugh,
a Thrill and a Throb

THE ONE BIG FILM OF THE HOUR

VITAGRAPH
ALBERT E. SMITH *President*

We have secured good advertisers to talk to YOU. Listen to them!

BLACKTON SUPER PRODUCTION

24-Sheet Stand

Biggest Exploitation Opportunity In Film History

NEVER before in the history of the film business has a production come to the showman with more *timeliness* or more possibilities of exploitation.

This Blackton masterpiece is ready for presentation to the public at the very stroke of the hour which it symbolizes—the victory hour of the world's civilized nations, bonded in a common purpose.

Produced by a master of screencraft, marketed by a distributing organization whose name is a synonym for fairness, presenting fourteen noted players—five of them world-renowned luminaries of the stage—and adapted by a master of drama whose creations hold front rank on both stage and screen—a production worthy indeed of the best exploitation a showman can give. An audience of millions awaits

J. STUART BLACKTON'S
SCREEN MASTERPIECE
"The Common Cause"
THE WAR STORY WITH A LAUGH, A THRILL AND A THROB
WITH AN ALL STAR CAST INCLUDING
HERBERT RAWLINSON AND SYLVIA BREAMER
VITAGRAPH

Three-Sheet

J. STUART BLACKTON'S
Latest Film Production
"The Common Cause"

Six-Sheet

J. STUART BLACKTON'S
SCREEN MASTERPIECE
"The Common Cause"
THE WAR STORY WITH A LAUGH, A THRILL AND A THROB
WITH AN ALL STAR CAST INCLUDING
HERBERT RAWLINSON AND SYLVIA BREAMER
VITAGRAPH

Three-Sheet

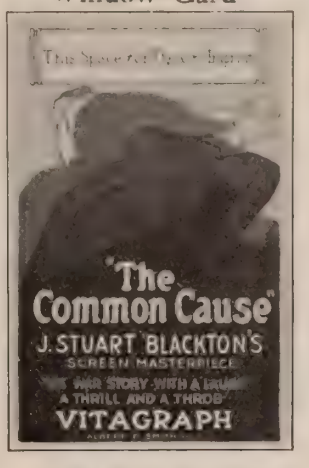
VITAGRAPH

ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

One-Sheet

Window Card



One-Sheet

J. STUART BLACKTON'S
LATEST FILM PRODUCTION
"The Common Cause"
THE WAR STORY WITH A LAUGH, A THRILL AND A THROB!
HERBERT RAWLINSON, SYLVIA BREAMER
VITAGRAPH

Money-Making Aids

FROM posters to press sheets, the links in the chain of exploitation aids for "The Common Cause" are unusually strong ones. Every unit of possible box-office boosts has received attention. The lithography consists of:

ONE TWENTY-FOUR SHEET STAND
TWO STYLES OF THREE-SHEETS
ONE SIX-SHEET
ONE WINDOW CARD
TWO STYLES OF ONE-SHEETS

THE OTHER AIDS CONSIST OF

TWO STRONG SLIDES

FULL LOBBY DISPLAY

of two beautifully colored 22 by 28-inch gelatine prints and eight 11 by 14 reproductions from stills of actual scenes.

EXTRA STAR LOBBY DISPLAY

Portraits of the players whose names mean *money* to you.

SIX STYLES NEWSPAPER ADVERTISING ELECTROS

FIVE STYLES OF SCENE CUTS

SIX STYLES OF STAR CUTS

A COMBINATION CAMPAIGN FOLDER AND PRESS SHEET

showing just how to use these powerful aids to swell your box-office receipts, and further explaining the innumerable ways and plans to put this feature over BIG and make it an historic record-breaker.

Front View of Herald

CUT OUT HERALD

A real novelty that will not only be eagerly scanned by your patrons, but *preserved* to attract and bring in other theatre-goers. In general treatment, it may be compared with the extremely novel "Over the Top" cut-out-herald—the practical value of which was attested by its sale of *millions* to discerning exhibitors.

Magnificently illustrated, its front cover shows a cut-out of one of the "terrible tanks" silhouetted against the battle field. It is in most attractive tones and colors, and contains portraits of fourteen stars of "The Common Cause" as well as stills of many of the play's most dramatic scenes.

VITAGRAPH
ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

Two Cols. Wide
Seven Inches Deep

The Two Little Refugees
Released by VITAGRAPH
Find that Fighting Men Can Have Hearts as Tender as They Are Brave
See J. STUART BLACKTON'S Screen Masterpiece
"THE COMMON CAUSE" The War Story with a Laugh a Thrill and a Throb!
Theatre name, date and prices go here

Three Cols. Wide Seven Inches Deep

They've Taken THIS TOWN By Storm!
A BLACKTON MASTERPIECE
Herbert Rawlinson
Sylvia Breamer
Lawrence Grossmith, Charles and Violet Blackton
VITAGRAPH
ON THE WAY TO BERLIN
J. STUART BLACKTON'S
SCREEN MASTERPIECE
"The Common Cause"
THE WAR STORY WITH A LAUGH A THRILL AND A THROB
Space for Theatre Name, Date and Prices

Two Cols. Wide
Five Inches Deep

ORIGINAL NEWSPAPER AD ELECTROS

THE cuts shown herewith, greatly reduced from the originals, are available at Vitagraph Exchanges. They admit of the working out of variations for greater space---full pages, half-pages, strips, etc.

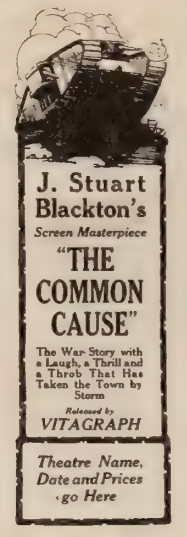
CHANCE FOR ORGANIZATION AIDS

The coming of "The Common Cause" to your theatre can be made a real event. All national and local organizations will be only too glad to have their aid enlisted in the promotion of a super feature of this magnitude. Countless money-getting plans to follow in the promotion of this feature are treated at length in the combination campaign folder and press sheet. They mean box-office records for

"THE COMMON CAUSE"

SEE THESE GRIM, AVENGING FIGHTING TANKS in
J. STUART BLACKTON'S
SCREEN MASTERPIECE
"The Common Cause"
THE WAR STORY WITH A LAUGH, A THRILL AND A THROB
An All Star Cast including
HERBERT RAWLINSON
SYLVIA BREAMER
Lawrence Grossmith, Charles and Violet Blackton
and in the prologue and epilogue
Released by VITAGRAPH
Space for Theatre Name, Date and Prices

Four Cols. Wide
Ten Inches Deep


J. Stuart Blackton's
Screen Masterpiece
"THE COMMON CAUSE"
The War Story with a Laugh, a Thrill and a Throb That Has Taken the Town by Storm
Released by VITAGRAPH
Theatre Name, Date and Prices go Here

One Col. Wide
Seven Inches Deep

With the Devil Dogs—in France!
J. STUART BLACKTON'S
SCREEN MASTERPIECE
"THE COMMON CAUSE"
Released by VITAGRAPH
An All Star Cast Including
Herbert Rawlinson—Sylvia Breamer
Lawrence Grossmith, Charles & Violet Blackton
and in the prologue and epilogue
Julia Arthur, Marjorie Rawlinson, Irene Castle, Effie Shannon & Violet Heming
Space for Theatre Name, Date and Prices

Four Cols. Wide
Ten Inches Deep

VITAGRAPH

ALBERT E. SMITH President

ALBERT E. SMITH
presents

GLADYS LESLIE in "THE BELOVED IMPOSTOR"

SECOND RELEASE OF THE GLADYS LESLIE STAR SERIES

Written by Mrs. Elizabeth J. Mariani **Directed by Joseph Gleason**

A LOVABLE mite of a teasing, heart-grabbing debutante is the role of Gladys Leslie in this tender comedy drama.

Betty made a wager that she could win Dick Mentor—a woman-hater—his hate springing from the heart-ache that another woman had caused him in the past that he was trying to forget.

And to batter her way into a heart armored against the wiles of women—how to do it! Betty knew. She assumed the part of a twelve-year-old child, and Dick turned to her as the first feminine influence that he had allowed to enter his life since the great event that had embittered him.

But Betty's plan worked too well; for when she had won his love as a child, she knew that she had lost her own woman's heart to him. It is the way in which she works herself out of this serio-comic situation that makes this unusual role the best in which this widely popular star has ever appeared.

GLADYS LESLIE STAR SERIES SCHEDULE
(Current Releases)
"The Mating"
"The Beloved Impostor"
to be followed by seven additional features on these dates:

January 27, 1919	June 2, 1919
March 3, 1919	July 14, 1919
April 21, 1919	August 18, 1919
September 15, 1919	

VITAGRAPH
ALBERT E. SMITH, President

A Chain of Testimonials on "THE IRON TEST"

From NEW YORK, N. Y. to ACHILLE, OKLAHOMA

IT'S proving a delight and a surprise to me. It's the first of your serials I've run, but it won't be the last one, for you can book me up soon as the rest are ready. It's making box-office records for my theatre.

DOME AMUSEMENT COMPANY
NEW YORK CITY
A. W. KOEHLER, Mgr.

"THE IRON TEST" met with instant approval, and from the favorable remarks heard about the theatre, I am sure it will be a *better* drawing card than any other Vitagraph serial and that's saying quite a bit.

SAUL S. HARRIS
General Mgr.
Gem-Royal-Crystal-Kempner Theatres
LITTLE ROCK, ARK.

FIRST episode took well in my house, and second episode opened with a capacity and turn-away house. No exhibitor can lose by booking the serial.

W. H. GRIMES
Universal Theatre
ACHILLE, OKLA.

AND COUNTLESS MORE LINKS FROM A CHAIN THAT GIRDLES THE NATION!
METROPOLIS---TOWN---VILLAGE---HAMLET---
That Human Nature is the Same in All of Them is Proved by

"THE IRON TEST"

Written by Albert E. Smith and Cyrus Townsend Brady

Featuring ANTONIO MORENO & CAROL HOLLOWAY

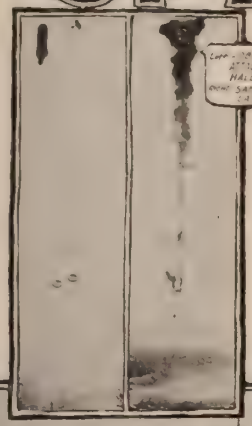
VITAGRAPH

ALBERT E. SMITH
President

Mr. Carle E. Carlton Presents

LIEUT BERT HALL and MISS EDITH DAY

IN "A ROMANCE OF THE AIR"



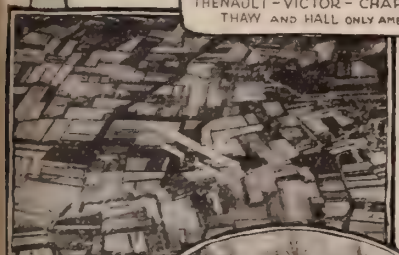
Miss EDITH DAY AS THE AMERICAN GIRL

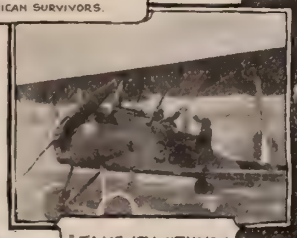
INTRODUCTION OF Miss EDITH DAY FROM THE GOOD OLD U.S.A.

ORIGINAL LAFAYETTE ESCADRILLE

Left to Right — COWDIN - HALL - THAW - Lieut De LAAGE - PRINCE - McCONNELL - RACKWELL - Capt. THENAULT - VICTOR - CHAPMAN.

THAW AND HALL ONLY AMERICAN SURVIVORS.





"TAKE IT WITH YOU, JUST FOR LUCK"

THE CROIX DE GUERRE

MEDAILLE MILITAIRE

INTERESTING FACTS ABOUT Lieut. BERT HALL

HE FOUGHT IN THE FOREIGN LEGION.
HE WAS DECORATED BY GEN'L. JOFFRE.
HE RECEIVED THE MEDAILLE MILITAIRE.
HE RECEIVED THE CROIX de GUERRE WITH 3 PALMS.
HE WAS DECORATED BY THE CZAR FOUR DAYS BEFORE HE WAS DEPOSED.
HE BOMBED THE KAISER'S PALACE AT SOFIA

CROSS OF ST. VLADIMIR

Lieut HALL AND MAJ. THAW ARE THE LAST SURVIVORS OF THE ORIGINAL FAMOUS LAFAYETTE ESCADRILLE.

ORDER of ST. STANISLAUS

CROSS OF ST. GEORGE

A BIG BOX OFFICE ATTRACTION

Now Booking the Principal Cities. Lieutenant Hall, himself, appears personally at each performance.

RELEASED THROUGH

CREST PICTURES CORPORATION

Times Bldg., New York City

MOST PEOPLE KNOW WHAT THEY WANT- GIVE IT TO THEM

Fox Films

BOOK FOX FILM— THEY ARE WH.T MOST PEOPLE WA.T

Shows New York Visitors Never Miss

From now until after New Year's Day New York's Great White Way will be black with visitors.

Their missions in the metropolis will be many and diverse, but these visitors will have one objective in common.

It doesn't make any difference from what station in life they come — it matters not whether they are too devout at home to countenance amusements —no, and not even is the length of their purse a consideration—

every one of them—doctor, lawyer, merchant, chief, rich man, poor man, beggar, thief —each and all, from top to bottom, will see the big extravaganzas—and pay a premium for the privilege.

Why?

Because that's the one sort of entertainment they are sure they will like——

because it's a distinctively New York entertainment——

or was, until William Fox conceived the Idea of making extravaganza the universal show—— of transporting it throughout the country and giving to exhibitors of America the privilege of offering their patrons an exclusively New York attraction without the trouble or cost of a long railroad journey.

FAN FAN

A tale of old Japan—thousands of persons, lavishly costumed, in thrilling scenes of Oriental splendor—gay revels, swift action, glorious romance—all the color and charm of the East blended with a beautiful story that fills the heart with the spirit of Christmas — clean, wholesome, joyous — a happy picture for a happy time.

ALI BABA AND THE FORTY THIEVES

The greatest story of the wonderful Arabian Nights translated to the screen with all its entrancing beauty—the magnificence of ancient Persia impressively presented—the famous slave market of Teheran—gorgeous palaces, rich bazaars, quaint caravans—robber chieftains in strange rites and stirring deeds—harems, dancing girls and rippling comedy—a picture to please the holiday crowds and pull the profits.

OTHER BIG HOLIDAY ATTRACTIONS

JACK AND THE BEAN-STALK
ALADDIN AND THE WONDERFUL LAMP
THE BABES IN THE WOODS
TREASURE ISLAND
AMERICAN BUDS
WE SHOULD WORRY
TWO LITTLE IMPS
TROUBLEMAKERS
DOING THEIR BIT

And the extravaganza of motion pictures, as it has been developed through the Fox Idea, is more colorful, more bewitching, more gorgeous, more fanciful and dazzling than any mere stage production, with its apparent artificiality of painted canvas, ever possibly could be.

It is the newest and most startling triumph of the camera—a triumph appropriately developed just preceding the year-end period when people's thoughts everywhere are turning naturally to amusements.

The William Fox extravaganzas are pictures made for December crowds — productions to draw business into your theatre **now.**

Be Your Own Santa Claus! Book Them Now!

F O X
FILM CORPORATION

MOST PEOPLE KNOW WHAT THEY WANT-GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-THEY ARE WHAT MOST PEOPLE WANT

Why Fox Exhibitors Succeed

Fox exhibitors have a material advantage over their competitors

——they are sure of uniformly good pictures

——they are saved the embarrassment of apologizing for production shortcomings.

Fox pictures are made to a standard; then tested to see if they fit. Nothing is left to chance.

It is the Fox Idea that yesterday's experience should be made the basis of better pictures today

——that it is cheaper to stand the loss of discarding productions than to market them at the cost of good-will.

This is the policy that has made VICTORY PICTURES and EXCEL PICTURES the sensation of the 1918 season.

Every production offered in either of these two series has been a little better than its predecessor, and every one that will be offered hereafter will be better than any that have gone before.

You may have thought, when you saw the first VICTORY PICTURE:

"Oh, well, Fox **has to** make the **first** ones right." And you may have argued with yourself that quality of this sort could not long be maintained.

But now you know better——

VICTORY PICTURES are the talk of the trade——

the biggest series of profit-winners, without exception, that ever have been offered the American exhibitor.

They owe their success to the Fox Idea

——to the Idea that it is story, plus direction, plus star that makes a picture, and that a standard of excellence, once attained, merely represents wasted effort unless it is **maintained.**

GLADYS BROCKWELL, TOM MIX and GEORGE WALSH in smashing, up-to-the-second dramas, sumptuously staged, masterfully directed, and packed with action, punch and popular appeal

——that's the story of VICTORY PICTURES.

And you'll find a similar appeal—similar quality—in EXCEL PICTURES.

No series of productions has ever attained the volume of bookings in a year that have been scored up for EXCEL PICTURES in the three months they have been on the market.

VIRGINIA PEARSON, PEGGY HYLAND and JANE and KATHERINE LEE have established new records for drawing power, and now these recognized and favorite stars have added to their ranks MADLAINE TRAVERSE, the young woman whose marvelous character interpretation in "The Caillaux Case" brought her into national prominence almost overnight.

VICTORY and EXCEL PICTURES are the biggest "buy" in the market today.

VICTORY PICTURES

Tom Mix in
FAME AND FORTUNE
Gladys Brockwell in
THE STRANGE WOMAN
George Walsh in
I'LL SAY SO
Tom Mix in
TREAT 'EM ROUGH
Gladys Brockwell in
THE CALL OF THE SOUL
George Walsh in
LUCK AND PLUCK
Tom Mix in
THE COMING OF THE LAW

EXCEL PICTURES

Virginia Pearson in
BUCHANAN'S WIFE

Peggy Hyland in
CAUGHT IN THE ACT

Madlaine Traverse in
THE DANGER ZONE

Jane and Katharine Lee in
SMILES

Peggy Hyland in
THE GIRL WITH NO REGRETS

Your Patrons Want to See Every One of These Pictures!
Book Them Now!

F O X
FILM CORPORATION

A magazine's success is measured by its advertising. Look at the "News!"

MOST PEOPLE KNOW WHAT THEY WANT-GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS THEY ARE WHA MOST PEOPLE WAI

Always Just a Leap Ahead

Up to the minute and beyond! And always out *first* with Big, Timely Pictures that record and make history. That's William Fox. That's part of the Fox Idea. That's why progressive exhibitors—the live ones who want great feature dramas hot from the griddle of world events—are booking these smashing full-house attractions.

EVERY MOTHER'S SON

Written and staged by Raoul A. Walsh

The picture of Reconstruction! It plunges boldly into the future and explores the new world that will rise from the War. The greatest mother drama ever filmed—Inspiring patriotic scenes that show the final downfall of the Hun—The Peace Conference at Versailles—Heroic deeds, romance and the fervor of youth—Filled to the gunwales with box-office values waiting to be seized.

THE PRUSSIAN CUR

Written and staged by Raoul A. Walsh

Why did the Kaiser fall? What was the sinister system with which he long braved the world and made his power so hated and feared? Capt. Horst von der Goltz, for ten years a secret agent of Emperor Wilhelm II, exposes in this astounding drama the whole dastardly German plot to throttle mankind. Show your patrons this great spectacle—and watch 'em raise the roof! Don't procrastinate.

WHY I WOULD NOT MARRY

Staged by Richard Stanton

The most powerful morality play of the decade—A picture that will set society by the ears and strip from marriage the hypocritical shams that now wreck countless lives. The woman in this story **lived.** She learned the world and its ways—and men. Here is a revelation that goes straight home to every man and woman in America. Sure to be a popular sensation and a money-making clean-up for any live exhibitor.

THE LAND OF THE FREE

Staged by Richard Stanton

The life story of General Pershing brilliantly picturized. What attraction could possibly draw bigger crowds at this time than the intimate record of the career of America's greatest military hero? This absorbing drama follows him from the little Missouri village where he was born right up to the Hun lines—and through these lines right into Germany!

QUEEN OF THE SEA

With Annette Kellerman

The world's most shapely woman and hundreds of ravishing nymphs in a subsea phantasy that eclipses even "A Daughter of the Gods." A vivid story, a stupendous spectacle, and marvellous scenes of surpassing beauty. A picture that never can fade from memory.

Individual Basis—Book Them Now!

F O X
FILM CORPORATION

MOST PEOPLE KNOW WHAT THEY WANT-GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-THEY ARE WHAT MOST PEOPLE WANT

The Best that Brains and Money Can Make

Under this slogan William Fox has built up a brand of pictures that has been shown to more people, and has brought more money to exhibitors, than any other brand in the world.

Standard Pictures, featuring THEDA BARA, EVELYN NESBIT and WILLIAM FARNUM, and including powerful all-star productions, have succeeded because they have *worth*.

They are built upon the best stories available in this country and abroad.

They are built by directors who stand in the forefront of their profession—such men as J. Gordon Edwards, R. A. Walsh, Frank Lloyd, Richard Stanton and Kenean Buel—masters all.

They are built at an enormous expenditure for casts and settings and atmosphere.

They are interesting, impressive, dramatic, artistic, appealing.

Therefore, being built on honor, Standard Pictures have the confidence of the public.

Book them, advertise them, stage them effectively, and then stop worrying about your box office.

Begin at once—today—now!

STANDARD PICTURES

Theda Bara
in THE SHE-DEVIL

Evelyn Nesbit
in I WANT TO FORGET

William Farnum
in FOR FREEDOM

Theda Bara
in THE SIREN'S SONG

Evelyn Nesbit
in WOMAN, WOMAN!

William Farnum
in THE MAN HUNTER

Theda Bara
in THE LIGHT

The Right Picture at the Right Time,
and Assistance to Put it Over—
That's the Fox Idea—Get Into Line.

F O X
FILM CORPORATION

How can an advertiser continue advertising? By giving YOU value.

HENRY B. WALTHALL

in

"AND A STILL SMALL VOICE"

First of a series of eight big dramatic pictures produced by the National Film Corporation of America

Released by the

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

No Star in the Screen world is better known or has a greater following than HENRY B. WALTHALL.

He came to the front in the famous old Biograph days when D.W. Griffith was laying the foundation of the modern photoplay.

No portrayal before nor since has so endeared a player to the American public as Walthall's famous depiction of the little Colonel in that screen classic "The Birth of a Nation."

Walthall's Colonel Cameron still stands as the best loved characterization in the realm of the Silent drama

ROBERTSON — COLE COMPANY

Controlling world's rights

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WOMAN

Directed by Maurice Tourneur

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SELLING AGENTS, HILLER & WILK, Inc.
LONGACRE BLDG., 42nd & BROADWAY, NEW YORK CITY

In the Rivoli, New York, week of December 22nd

In your theatre, When?

THE RIVOLI
BROADWAY AT 49TH STREET

NEW YORK

THE RIALTO
TIMES SQUARE

November twenty-second
Nineteen-eighteen

OFFICE OF THE
MANAGING DIRECTOR

Mr. Richard A. Rowland,
Metro Pictures Corp.,
New York City.

My dear Mr. Rowland:

I have just finished seeing Nazimova in "EYE FOR EYE" and I want to compliment you upon having one of the best pictures I have seen in a long time. It will lend itself to a wonderful presentation and I am sure will be a great box office attraction also.

Mme. Nazimova is absolutely a revelation and her personal performance has not been surpassed upon the screen. I am looking forward to its presentation at the Rivoli on the week of December 22nd with a great deal of pleasure.

Very truly yours,

Managing Director.

NAZIMOVA
PRODUCTIONS

METRO
EXCLUSIVE
DISTRIBUTORS

MAXWELL KARGER
Director General

Call it luck-
Call it genius or
Call it good management-

The Most Despised
He was dragged from his throne by a great idea.

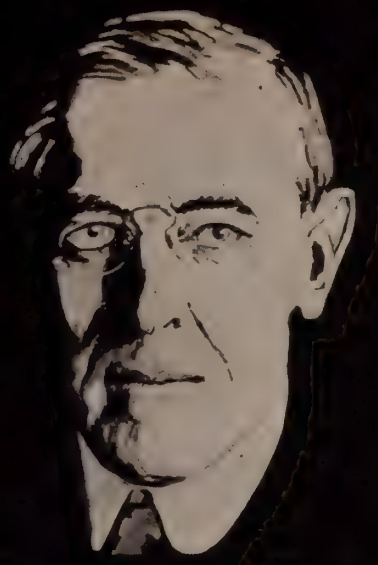
The GREAT Wi1 or Kai

The Fall of the

Directed by Chas. Miller. Scenario by June Mathis and A.S. LeVino

SCREEN CLASSICS INC.

NOW BOOKING AT ALL



The Best Beloved!

This man provided the great idea that did it.

VICTORY

lson

the

ser

Hohenzollerns

Story by MAXWELL KARGER
Director General

SCREEN CLASSICS INC.

It anticipated actual events.

It beat history to it.—

It is the timely money coining attraction of

NOW

METRO EXCHANGES

MAY ALLISON
is appearing in
METRO *All Star Series*
Productions that are so
fine, so charming, that
audiences everywhere
are insisting upon see-
ing more – *No Star*
is climbing to great
heights faster than

MAY ALLISON

presented by METRO in

The TESTING *of* MILDRED VANE

By Charles T. Dazey adapted
by George D. Baker and
directed in 5 acts by Wilfred
Lucas · George D. Baker
Manager of Production ·

Released by

METRO

DECEMBER
SECOND

TOM MIX
MASTER OF THE PLAINS
State Rights

(BY SPECIAL ARRANGEMENT WITH WM. N. SELIG)

WE ARE PRESENTING THE WORLD FAMED STAR IN A SERIES OF SIXTEEN

Two Reel Masterpieces

THE FIRST

"TWISTED TRAILS"

TO BE RELEASED JANUARY 1st, AND THEN ONE EVERY WEEK

These Famous Tom Mix Two Reel Western Comedy-Dramas were Produced and Copyrighted by Wm. N. Selig.

We Are Being Deluged With Inquiries From Exhibitors

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COMMUNICATE WITH

EXCLUSIVE FEATURES, INC.

126 W. 46th St. New York, N. Y.

Phone: Bryant 6436

Louis Burston

"The Francis"

Read These Success Reviews

From MOTION PICTURE NEWS:

"Should Please Mightily."

"This should please mightily in every theatre that makes a practice of running serials—and especially in those localities where Francis Ford has a good following. Every episode is full of fist fights to bring the average fan to his feet many times and the continuity is easy to follow. . . . Francis Ford is not alone in passing out the wallops. . . . It has the sustained mystery so necessary to serials.

From MOVING PICTURE WORLD:

"Packed with Thrills and Creepy Doings."

"The new Francis Ford Serial lives up to its title. . . . 'The Silent Mystery' is packed with melodramatic thrills and creepy doings. . . . Francis Ford directed the story and he also plays the hero detective. . . . Everyone in the cast follows the pace set by the director. . . . The regular following of the serial will get a run for its money."

From EXHIBITORS' TRADE REVIEW:

"Starts with a Francis Ford Wallop."

"Mystery has come to be the keynote of serial pictures, and if 'The Silent Mystery' doesn't make your hair stand on end, and cold shivers take possession of your spinal cord, then probably you have died of fright. Sets are lavish and picturesque. The cast keeps the plot humming. It is impossible not to keep one's eyes glued to the screen. It is doubtful if an audience which is following 'The Silent Mystery' would leave the theatre if it started to burn down around them. Such is the power of 'The Silent Mystery.'"

WID'S DAILY says:

"A Full Limit of Stuff to Advertise."

"Has enough novelty, action, creepiness and kick to register as a very good serial. They certainly hand you a full limit of stuff to advertise. . . . Certainly has wild action that will cause gasps, giggles and gulps."

From THE MORNING TELEGRAPH:

"Cannot Fail to Find Favor."

"There is an atmosphere of mystery and suspense about 'The Silent Mystery' which cannot fail to find favor with the eager and enthusiastic followers of serial productions. . . . This latest Francis Ford effort is replete with excitement and action. It would be unwise to attempt to steal 40 winks during the course of the production because during that few minutes so much would have taken place that it would be difficult to take up the thread of the story again. 'The Silent Mystery' is indeed cramfull of happenings."

From BILLBOARD:

"The First Episode Presages Success."

"Packed with punch, a thrill to every minute, Francis Ford's latest serial, 'The Silent Mystery' has gone its predecessors one better of originality, continuity and gripping interest. . . . The synopsis does not convey an idea of the marvelous stunts indulged in by a company of superlative merit. The very first episode presages success, for it has a tense grip upon the emotions, and is withal logical and convincing."

The Greatest Serial Production of the Year

presents

Ford

in his Newest and Greatest Serial

SILENT MYSTERY"

with MAE GASTON and ROSEMARY THEBY

Hand'ed Through the Open Market

The Same As All Other Unusual Productions

Productions that are too large to be handled on programs or through releasing organizations—especially huge productions like "The Silent Mystery," with its great Box-Office value—are properly sold on the open market—therefore Francis Ford's greatest serial will be handled the same way.

My first announcement of a new and greater Ford Serial brought a flood of inquiries from Program and Releasing organizations. They didn't even wait for the splendid reviews shown on the opposite page.

They Knew the Box-Office Value of a Francis Ford Serial.

Some had novel propositions to offer. There were so many that distribution was held up till they could be analyzed. But, as my associates pointed out, *none of them considered the Exhibitor.*

After mature deliberation my associates and myself decided that the most advantageous way for all was to handle this notable serial,

In the Open Market

—In this we found the Exhibitors' and States Rights buyers views identical.

I have insisted from the first that since the fans demanded this big picture that ALL EXHIBITORS should have an equal chance to book it. And I knew then and know now that the best way to insure this was to handle it in the big way it deserves—through State Rights Buyers.

Hiller & Wilk, selling agents for the serial, wish to thank the Exhibitors and State Rights men for their kindly interest. As the various territories are sold, announcement of the buyers will be made through the Trade Papers. Watch for them.

LOUIS BURSTON, President,
The Silent Mystery Corporation

HILLER & WILK, (Inc.) *Selling Agents,* 42d and Broadway, 912 Longacre Building, **New York City**

UNITED

JAN. 5

DUSTIN FARNUM
in
The LIGHT of WESTERN STARS

JAN. 26

KITTY GORDON
in
'A DELE'

Foreign Distributor,
DAVID P. HOWELLS,
729 Seventh Ave., N. Y.

RELEASES

and - In February

FLORENCE REED

in

A New Emotional Drama

by Tribune Productions, Inc.

DUSTIN FARNUM

in

'A MAN IN THE OPEN'

UNITED PICTURE THEATRES OF AMERICA INC

J.A. Berst -
President

1600 Broadway, N.Y.

"THE TIDAL WAVE"

WRITTEN AND PICTURIZED BY WILLIAM STOERMER

WITH A CAST OF NOTABLE PLAYERS

A COLOSSAL THEME 8 PARTS

A Big Human Suspense Drama—

ALL THE WORLD FOR ITS BACKGROUND

STATE RIGHTS! The Peace Shot is Here! Hence the EXPLOSION!!

The first ULTRA Sensation reflecting the Current of THOUGHT OF THE MOMENT!

- ☞ NOT A WAR STORY, YET GRIPPING WITH INTERNATIONAL CONFLICT! NOT A LOVE STORY, YET WITH ROMANCE QUIVERING IN EVERY SCENE! NOT A DETECTIVE STORY, YET WITH MYSTERY AND SUSPENSE IN EVERY SITUATION!
- ☞ The first big picture since the close of the WAR to Sharpshoot directly at a subject of worldwide interest!
- ☞ Every reel detonating with substance for a SUPERPICTURE!
- ☞ Every one of its leading characters of Irresistible Attraction!
- ☞ Every one of its more than a score dramatic situations BIG ENOUGH FOR THE BIG SPOT IN ANY SPECTACULAR DRAMA!
- ☞ GET ON YOUR TOES FOR A FIRST LOOK AT THE MOST ABSORBING! MOST TIMELY!! VIVID!!! STUPENDOUS!!!! THRILLING SCREEN WONDER PLAY OF THE YEAR!

WATCH THE MOMENTS!

State Right Buyers

KEEP YOUR CLOCK WOUND!

***Our FRANCHISE BOOKING PLAN will make it possible for you to make BIG MONEY on this Ultra PICTURE SENSATION!

Exhibitors

KEEP YOUR CALENDAR CHECKED UP!

***Get in touch with our Booking Department immediately, giving us your OPEN DATES, for we will give you one of the BIGGEST, MOST INHERENTLY PROFITABLE BIG BUYS!

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COMING!

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BILLY WESTS

Better
Bigger
Funnier

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EX-RULER OF GERMANY FACING TRIAL

CEL ... OF THE ... ESTIGATORS

BROADWAY WANTED FOR MURDER

Wanted for

Former Kaiser May Surrender to the American Authorities

When Things Get Too Hot in Holland British Think He Will Seek the Protection of the Stars and Stripes.

[By Wireless to "The Evening Sun."]

Give Up Kaiser at Once, Allied Council Demand

British War Cabinet Unanimously Decides t Press for Extradition.

GIVE UP KAISER AT ONCE TO BE THE ALLIED DEMAND; WILSON GIVES HIS ADVICE

Holland Expected to Agree to Surrender of Former Emperor as a Pirate

ENTENTE IS UNITED

Policy Toward Hohenzollern Fixed at Conference in London

Regarded as Saf...

AMSTERDAM, Saturd... e crowns of the Kingd... German Empire have ced by William Hoher... ext of a document si... eror which is quoted i... from Berlin. In addit... e Hohenzollerns rele... ers from their oaths o...

COPENHAGEN, Sat... ment of Emperor Wi... y has arrived in Berli... espatch to the Abend...

BELIEVE KAISER ... MERONGEN, Holland, S... at William Hohenzollern h... wife before going elsewh... he will return to Germany... eve he will resume the thr... member of Count von Ber...

at the onetime Emperor was greatly moved when fe arrived and seemed particularly delighted. One r Hohenzollern's servants is reported to have said is master was "much brighter" and to have added:— Things are looking much better for us."

JOINS HUSBAND IN EXILE.

AFFORDING THE MOST SENSATIONAL ADVERTISING CAMPAIGN — A CLEAN UP

NOT A PROPOGRANDA OR WAR FILM

SEE — IRENE FRANKLIN AND BURT GREEN — WOMEN'S MOTOR CORPS OF AMERICA — SALVATION ARMY WORKERS

ROMANCE THRILLS ADVENTURE

Harry Rapf presents
Elaine Hammerstein
starring in

WANTED FOR MURDER

by S. J. Kaufman

Directed by Frank Crane

STARTING SUN. DEC. 8

BROADWAY THEATRE

New York City

Direction of M. Kashin

WAR CABINET TO ASK HOLLAND FOR WILHELM

Unanimous Decision Has Been Arrived At, Says Attorney-General.

BETHMANN-HOLLWEG SPEAKS

Denies Emperor Was Sent Out of Way to Norway During Pre-War Crisis.

Pirate's Trial for Kaiser Is Allied Dema...

President Wilson Agrees with Entente on Question of Bringing Hohenzollern to Justice.

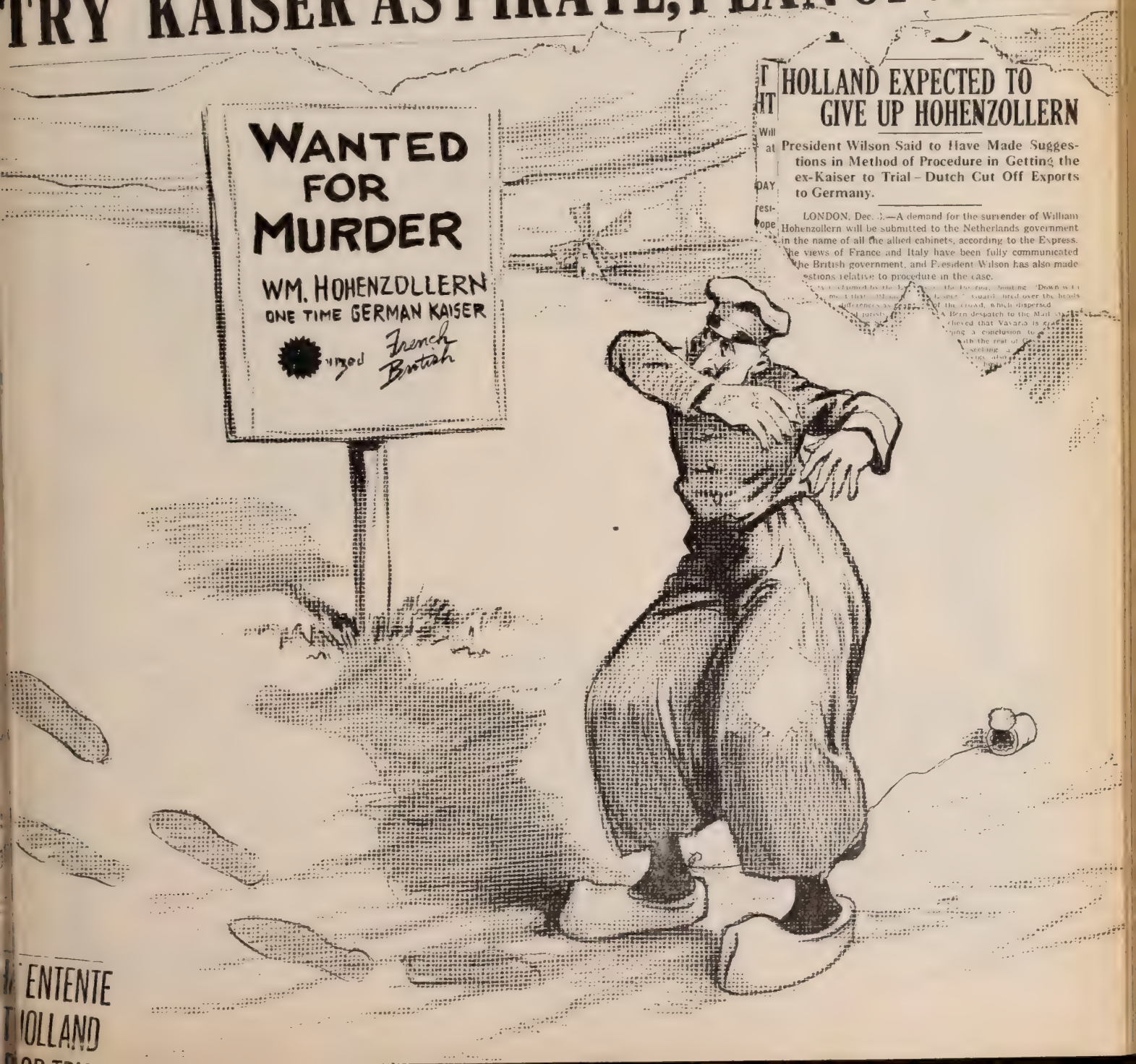
SAY ALL COUNTRIES DENY HIS KIND SANCTUARY.

Paris Experts Hold Wilhelm Can Be Extradited, as Atrocities He Ordered Constitute Crimes Against Common Law—Keeps in T...

ALLIES DEMAND KAISER,

MURDER

TRY KAISER AS PIRATE, PLAN OF ALLIES



HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial – Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated the British government, and President Wilson has also made estions relative to procedure in the case.

ENTENTE
HOLLAND

WORLD-PICTURES

WORLD PICTURES
present
LEWIS S. STONE
in
"The Man of Bronze"
with
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Motion Picture News

Vol. 18 No. 24. December 14, 1918

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Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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"The Exhibitors' Medium of Communication"

Volume 18. No. 24 December 14, 1918

The Point of View

UNHAPPY is the picture man who loses his perspective, and with it his sense of humor; sorrowful is the picture man who is fondly convinced that his point of view is the only correct one.

Such are the thoughts that roam through our typewriter keys as we consider the interesting contents of this week's issue of MOTION PICTURE NEWS.

That fuss we kicked up by publishing J. A. Quinn's protest about producing conditions and by spurring our readers to comment is to blame. You will remember the interesting contributions to the discussion that have already appeared.

But the letters selected for publication this week are the most striking thus far. Striking—because they disagree. Interesting—because each one of the writers presents a case with a ring of conviction.

Coming back to our opening paragraph: If you fear your perspective is becoming warped, if your sense of humor is hanging in the balance, read every word of this week's collection.

The letters start on page 3496.

* * * * * *

All Views Are Represented

THE discussion on the Quinn protest opens this week with a letter from a small-town exhibitor who wonders why the big exhibitors always seem to be so sour on life.

This exhibitor declares that he picks his program with as much care as he would a wife—and still he is willing to admit that he finds plenty of good pictures on the market.

It's unusual to hear an exhibitor speak that way—and when you read his letter you will know that, while a small-town man, he gives every evidence of being a showman from hair to heels.

Then following it are letters that yell as loudly as an exhibitor ever yelled—and back Quinn up to the limit in his protest.

And there is an anonymous letter.

"Anonymous" is the bane of an editor's life. If he agrees with the editor, that person does not like to publish his words because there is no strength to an unsigned boost; if he disagrees, the editor doesn't like to give his letter the waste-basket fate an anonymous communication deserves because he feels like a coward.

But this week's anonymous writer says some pert things so interestingly that we waived all rules and let him break into print.

The burden of his remarks is that the exhibitors who know so much about producing should try that end of the game for a time.

What do you think?

And as We Go to Press

JUST as we write these words there comes a letter to the Exhibitors' Service Bureau from that live showman, Frank L. Newman, of the Royal and Regent, Kansas City.

In the course of his remarks, Mr. Newman says:

"I wish that every trade journal would do what the MOTION PICTURE NEWS is doing now—print articles like Mr. Quinn's and request the exhibitors to express their views so that it will open the eyes of the producers and force them to make the class of pictures that the public wants to see.

"I believe I have never read an article that was so true and that told the producers so many facts as Mr. Quinn's article in the November 16th issue.

"I hope that every producer has read that article. It does seem a shame to have producers make picture after picture just simply to have five or six reels of film.

"When Mr. Quinn said that there were only a hundred pictures out of every thirteen hundred that were good, he was absolutely correct.

"I feel that there is no excuse for making bad pictures now. The producer is getting more money for his pictures and the exhibitors are getting better admission prices. I, for one, would always be willing to pay more for the pictures just to know that I have on a *regular picture* every week."

* * * * * *

Getting Acquainted With the Patron

IT seems to us as though our letter-writing friends have succeeded in making a most interesting number of this week's issue.

For instance, in "The Reader Has His Say" department there is a communication from an exhibitor which contains a live tip for all managers.

When the work of the Four Minute Men ceased this showman started thinking. He kept on when a few spoken comments led him to think that perhaps the Official War Review was not wanted now that the strife is over.

He put the two thoughts together. And he decided that the Four Minute Men had "broken" his audiences to expecting some sort of intimate talk occasionally along with their picture entertainment. And what better sort of talk than a heart-to-heart chat with the manager?

So he took the stage one evening, and after a clever talk put the Official War Review question to his patrons for a vote. And the answer came back overwhelmingly, "Keep on giving it to us!"

Since then he has put other problems up to them for

(*Continued on next page*)

Continued from Preceding Page

solution. He is taking them into his confidence week by week—he is a Four Minute Man on his own behalf.

Don't you imagine those patrons have an extra touch of chumminess now as they enter this manager's theatre?

Read his letter—it's on page 3503.

* * * * * *

George Kleine and His Critics

IF he keeps up his present habits we will be inclined to award George Kleine the palm for letter-writing formerly held by the late Mayor Gaynor of New York.

You will remember that some few weeks ago Mr. Kleine's letter to the War Industries Board got him into a tussle with a trade paper editor that brought forth a most interesting Kleine letter.

Now another editor has taken exception to the pioneer's remarks and the result is an interesting letter:

"GENTLEMEN:

"Again you honor me with unsolicited space upon your editorial page under the title, 'Censorship A la Kleine,' and credit me with certain weird opinions, as, for instance, the necessity of censoring electric light signs on theatre fronts.

"This is 100% untrue.

"When I was called before the Commission that is now asking information from moving picture people and others, I made various statements, all of which are in the official record.

"Nowhere do I find any reference to electric signs.

"You state that I endorse 'censorship of films, of posters, of still pictures.' As this is 33⅓% true, I would have overlooked the little difference of 66 2-3% had it not been for the flare of your electric light discovery.

"To be one-third correct might be considered an accomplishment, but to be one hundred per cent untrue is not good sportsmanship.

"Very truly yours,

"GEO KLEINE."

* * * * * *

After the War—What?

THAT question might be trite, but it is giving birth to some very interesting reading matter these weeks.

You will remember the article we had a few weeks ago from Edward L. Hyman, of the Training Camp Commission and formerly well known as an exhibitor? And the words of the Department of Labor?

This week a number of the picture producers have expressed their views in an interesting manner. We have combined them into one story and present them on page 3499.

* * * * * *

Bad News From the "Flu" Zone

WE don't like to chronicle bad news, but the facts in the case speak for themselves in the story on the opposite page.

But the more we think it over the less we see reason for alarm in the fact that a few sections of the country have experienced a resurrection of the influenza peril.

Only the most optimistic could have expected that the scourge would run its course and then leave the country entirely, without temporary and isolated flare-backs. Its progress was weird enough, without our expecting it to be methodical.

Dealing in Personalities

"He Has Ways of His Own"

SCORE another one for Frank Carroll! Meaning—"The Cavell Case."

Frank doesn't follow any of the accepted rules for "fillum men." He moves along in his own peculiar way, handling a select list of big stars and directors, and occasionally producing. But only producing when he has a sure-fire, hot-off-the-griddle IDEA.

First, with Ira Lowry—that young-old veteran of film producing—he gave us "For the Freedom of the World." That hit the bull's eye and registered one of the biggest successes of Goldwyn's big first year.

Followed a period of quiet. Then the linking of the names "Joseph L. Plunkitt and Frank J. Carroll." Then the news that "Joseph L. and Frank J." *presented* "The Woman the Germans Shot"—now called "The Cavell Case."

And once more the timely IDEA won. The proof of the pudding is the tip we got that even before Select had ordered the posters first run rental contracts had been signed assuring over half the purchase price.

What's next, Frank?

A Few Odds and Ends

ED. ROSENBAUM, who broke into film ranks with King Bee and has in recent months been with Fox, left for Los Angeles on Tuesday. When he meets Winnie Sheehan out on the Coast he'll know what it's all about.

BEN HAMPTON, rumors tells us, has a new one up his sleeve. He leaves for the Coast this week, so, with Sherlock Holmes cleverness, we surmise that it might be a new production organization.

WE ARE ALL GLAD to see Oscar Cooper back on the job after a few months' tussle with an Officer's Training School. The blame school didn't let him loose soon enough to get a whack at the Kaiser.

"Wants You To Call Him Bill"

UP at the top of this page we told you of one man who plays the "special production" game with success.

Which reminds us of another "regular fellow" who does the same thing—and with successful regularity. William L. Sherrill is the name.

We prefer to call him "Bill"—and he's the kind that likes you to do it.

We all remember the ten-strike "Bill" made with "The Witching Hour" and "Bill" probably remembers it better than any of us when he looks at the bank balance.

The next time "Bill' called for our admiration he did a two-fold job. First, with a good picture—Arnold Daly in "My Own United States." And second, with some live-wire inside salesmanship on that picture—and if you want to know the answer ask the Metro auditor.

And today "Bill" Sherrill has the distributors smiling to him again—for he has "Once to Every Man," a Larry Evans story, a "Tony" Kelly scenario, a T. Hayes Hunter-Sherrill production.

Keep your eye on it.

Influenza Peril Flares Up in Sections

Two Pennsylvania Counties Close Churches, But Permit Theatres to Open with Restrictions—Flareback of Plague in Some Western Territories

DISQUIETING signs of a flareback on the part of the influenza scourge caused uneasy interest this week among picture executives in New York. A summary of the reports at the close of the week indicated, however, that the boomerang had struck in widely separated sections, and that there was little fear of the epidemic even taking state-wide proportions again.

Two counties of Pennsylvania, many Ohio towns, some sections of Indiana and Iowa, and Butte, Montana, are the territories from which definite reports came during the week that the "flu" had returned and theatres closed again.

Penn Churches Closed

HARRISBURG, Pa. (*Special*).—The influenza flareback has resulted in the health authorities of Erie and Johnstown re-establishing the ban on public gatherings, although in the latter city motion picture theatres have been permitted to remain open provided their attendance is kept down to 75 per cent of capacity. On several days last week, nevertheless, the theatres were overcrowded, but the authorities took no action. This riled the church folk, because the churches and Sunday schools were ordered closed, and the ministers met on Friday and filed a protest.

Following the placing of the ban on Erie, which covered theatres and saloons as well as churches and other places of public gatherings, Richard P. Dailey, saloonkeeper, went into court and applied for an injunction against the enforcement of the order. C. H. English, attorney for the business men interested, announced he had instructed his clients to disregard the closing order. Subsequently Judge Rossiter and Whittelsey issued the preliminary injunction asked for by Dailey, restraining the local health authorities.

In both Johstown and Erie the closing orders, in this instance, were issued by the city health boards, and not by the State Board of Health, Dr. B. Franklin Royer, State Health Commissioner, having declared, since the statewide ban was removed several weeks ago, that the restoration of the ban in communities where the flareback occurred rested entirely with the local officials.

Cleveland Managers Worrying

CLEVELAND (*Special*).—Contrary to general expectations the influenza epidemic has not abated with the coming of the cold weather. Last week twenty-one towns in Ohio sent in a report to the various exchanges in Cleveland that the epidemic had taken another spurt, and the motion picture theatres were again closed down for another two weeks period. The towns affected by this order are at the present writing Bellaire, Crestline, Cambridge, Cochocton, Cadiz, Canal Dover, Bratner, Canton Alliance, Garretsville, Massilon, Minerva, Marysville, St. Mary's, Willard, Martin's Ferry, Prairie Depot, New Philadelphia, Oberlin, Tiltonville and Chagrin Falls.

In almost all of these cities the theatres have been operating again for the past two weeks. In Canton the theatres have not yet opened at all. They have been closed for the past six weeks in Canton, with indications of remaining so for the next two weeks. An exhibitor from Canton was in Cleveland one day last week, and said the influenza had not yet abated in the least.

Cochocton is not only closed—it is quarantined altogether. Travellers are met at the station by members of the police, who announce that they have the privilege of boarding the next train out of the city, or of remaining in the town indefinitely.

No trouble of like nature has been met with in Cleveland since the opening of the theatres here two weeks ago. In fact, all of the restrictions have been gradually lifted, until now everything is being conducted as formerly, with the additional benefit that the lighting restrictions have been either raised or sufficiently modified to overcome the difficulties of operating a theatre without advertising advantages derived from bright illumination in front of the house.

Comes Back in the West

BUTTE, Mont. (*Special*).—Butte theatres are dark again for an indefinite period and all non-essential business places have been closed. The action was taken by the County Board of Health.

Previously a partial closing order that was not fair to the theatres was adopted. But the general closing order came on Nov. 30 following the appearance of a delegation of three hundred persons connected with motion picture work at the office of the health board.

An average of fifty new cases of influenza and ten deaths daily have been reported during the past week.

SAN DIEGO, Cal. (*Special*).—Claiming that the influenza situation is again serious the local Board of Health sought to have the Common Council adopt an emergency ordinance placing quarantine upon churches, schools, theatres, saloons, pool halls, rest rooms and other places of gathering, but the request was denied.

Every theatre and motion picture house manager was present at the meeting. They urged enforcement of a strict quarantine upon every individual case of influenza to include the members of family, servants, and others.

All houses are still open as usual. Requests are in the evening papers that people with coughs or colds remain away from amusement places.

OPEN AGAIN!

Los Angeles Theatres Draw Big Crowds Once More

LIKE the Christmas Jack-in-the Box, Los Angeles motion picture theatres have popped open again, after being opened and closed once before.

In all, the picture palaces of that town were closed seven weeks and a half.

Following the latest lifting of the influenza ban, the theatres have been drawing remarkably large crowds, and exhibitors are rejoicing.

All seem to believe prosperity is on the way, and coming fast.

United States Frowns on Proposed Comedy

Hint of the probable action of Government officials with respect to propaganda pictures which have been made, is given this week in a letter by Frank R. Wilson, director of publicity of the Treasury Department to Julian Eltinge. Mr. Eltinge had written the department offering a suggestion for a film to boost the Fifth Liberty Loan sales. Mr. Wilson's letter follows:

My dear Mr. Eltinge:

I have your letter of November 8, asking my judgment concerning a proposed comedy drama entitled "Blewey Fluey," having to do with distribution of influenza germs by German agents. I am disposed to think that this story has been outlawed by the war developments.

Our immediate task in government finance is to raise money to bring the boys home, and to re-establish peace. We must finance peace, as well as war.

I offer the suggestion that it would be timely to capitalize in a picture for the Fifth Liberty Loan, the patriotism that will be generated by the return of our victorious soldiers. It would contribute to patriotism and support of the government too if the wonderful achievements of the United States in quickly bringing order to a disturbed world could be emphasized.

You know the way to appeal to human emotions so much better than I, that I feel presumptious even in making these suggestions to you.

Sincerely yours,
FRANK R. WILSON,
Director of Publicity.

Admits Children Free

A. J. Ellsworth of the Orpheum theatre, South Side, Omaha, opened Ruth Roland in "Hands Up" at his place several weeks ago with the idea of admitting every child for war tax only.

And the kids flocked there and brought their parents. The Orpheum will start Leah Baird's "Wolves of Kultur" on Saturday with the same stunt.

Bing! Bang! Biff! Zowie!

¶ Our First Is From An Exhibitor Who Says There Are Plenty of Good Pictures.

NEW EMPIRE THEATRE

TIMMINS, ONT., November 30, 1918.

The Editor, MOTION PICTURE NEWS,
New York City.

DEAR SIR:

IT seems strange to me that all the controversies ever carried on in the trade papers should be signed by the big boys, of whom the great majority of the lesser lights stand in awe.

We open our paper on its arrival and find an article signed, Whoozis, Manager Director of the great Turnemaway theatre, and the little fellow says to himself he must be right—I'll put his argument into working order, only to find that either circumstances alter cases or that the thing never looks the same the second time it is worked.

It was with a great deal of pleasure I read the article by Mr. Goldfish in your issue of November 30th, wherein he asks the question: I wonder how many exhibitors there are in the United States who really know what kind of stories, themes and productions their audiences really like and desire to see on the screen. I wonder if Mr. Goldfish asks this question of the exhibitors as a body or to the representatives of first-run picture palaces of the country.

For the big fellow I should answer NO! But—if he is an intelligent person he can offset the fact that he has no means of studying his audience with the great advantage he has over the little fellow that he has an eye in his head to tell him which is good and which is bad. Namely, he can review every photoplay shown in his house.

For the little fellow I shall at least answer for one—myself—YES! While he has no four-foot electrics to flash out the fact that he is showing "Sheeza Bear" for the first time in the city, he can at least spend his time to the better advantage of studying his audience inside his theatre and buying his program accordingly.

I believe that there are enough good films made—get me, I say GOOD—to supply all the first-run theatres in any city, providing there are enough prints made. If my contention is right, and according to the pictures I can buy it is, I feel sorry for the big boy who can't pick the good ones.

Having the firm conviction of the first-runners in the matter of finding fault with the present output of film, and the most of them seem to know a remedy, I would get out of the exhibitor end of the game and start producing. However, as I understand from themselves that good pictures are hard to find, I would suggest that good scenarios might be harder. This would tend to make it tough on the rest of the kickers.

I am a small town manager, you will readily understand—the city boy may have a laugh at my expense—but I at least know my own needs and the needs and wants of my patrons.

Ours is a mining camp. Our audience, from all parts of the world. Rich, poor, educated, and those of them who are ignorant. I am glad to say that I have been successful, which I derive from the following facts:

I have studied my audience.
I have made percentages of the different nationalities.
I know on which nights certain of these come.
I provide pictures for them accordingly.

Our patrons did not need a brick house to fall on them before they understood my methods of running this theatre, and today I believe they enjoy knowing that at least I am in there trying to please them, and they back me up in the box-office.

Now, Mr. Big Boy, I'm not after your job—probably I couldn't hold it—but every time I read of some of you kicking against the present output of features it reminds me of the story about a certain manager of a theatre in a great location, who on being approached by a film salesman says: Why should I buy your pictures —my help like them—they tell me they are all right—which tends to prove that a great many don't take too much trouble to get the right grade of film or they are not interested enough in their own business to get out and dig it up.

Very sincerely yours,

C. J. APPEL,
Manager New Empire Theatre.

¶ One Writer Digs the "Big Exhibitors" and Finds Lots to be Thankful For—Another Agrees With Quinn's Protest.

¶ Our Second From a Team That Agrees with Quinn in Seeing "Something Rotten in Denmark."

AMERICAN THEATRE

SISK & JAMES, OWNERS AND MANAGERS
B. F. PARKER, ASSISTANT MANAGER

CHEROKEE, IOWA, November 21, 1918.

MOTION PICTURE NEWS, INC.,
729 Seventh Avenue,
New York City, N. Y.

GENTLEMEN:

MY pardner and myself have been going to write something to the NEWS for a long, long time, but we have been so very busy that we have neglected to do so. However, things will be differently with us in a short time, and we have several articles written, in unfinished form, that will make somebody's hair curl—if the NEWS will print them, as they say they will in the issue of November 16th in "We Dare You To———."

We have been watching the different trade papers for some time, more closely than before, and we said to ourselves just a few weeks before the article appeared in the NEWS that there was a Motion Picture Revolution in the air. We could seem to FEEL IT. It is coming as sure as anything can be sure.

There are many reasons for it. Each branch of the industry has got a bone to pick with some other branch, and the only thing that is holding it back is the fact that there have been so many beat-around-the-bush letters and articles. We believe that when a man has got something to say about ANYTHING or ANYBODY that he should SAY IT in no UNCERTAIN terms, so that the fellow who is being criticized can either remedy his ways or deny the truth of any statements made. Unless you make the "other fellow" understand that it is HIM that you are talking to there is no use in talking at all.

Under such a policy we were intending to write an article to the NEWS when you came out with your dare in the issue of November 16th, but we are going to wait a little while now and see what some of the bigger fellows have to say—it's all very interesting. We are very small exhibitors, anyhow, and probably our opinions would not get a place where they would be read, anyhow—and if they did not it would not pay us to voice them.

But, just the same, no matter what this "big gun" or that "little gun" may say or do, there is going to come a "poppin' off" time in this industry, because there are too many fellows that are bleeding the "other fellow," and just as soon as the "other fellow" really wakes up to the fact that he IS being bled, and finds out

War On Over Quinn Letter

¶ Fun Poked at Exhibitors Who Should Try Producing, By an Anonymous Writer — Opinions as Varied as Weather.

who is DOING it—well, there is going to be HISTORY MADE FAST in the picture game.

There is hardly anyone in the business that's really IN it that won't tell you there are a lot of things that need fixing which are being "passed off" as GREAT BUSINESS JUDGMENT.

After Mr. Quinn has had his say, and Mr. Williams has finished, and any others that will no doubt come out, it will be laid on the shelf and all that will be said is: "Well, it made mighty fine reading, anyway."

Why are none of these arguments ever settled?

After everybody has exploded his opinion—we don't even find a shell-hole. What's an argument for if not to BETTER conditions? THE EXHIBITORS UNITED IN STRENGTH OF OPINION AND *ACTION* is the ONLY way that ACTION will EVER be brought. It's a dead cinch that the producers will never start anything that will make *them* walk the "famous dotted chalk-line." And, believe us, there IS a time coming when THEY are the BOYS that WILL walk it, either forewards or backwards, on their feet or their hands—any old way that the BIG NOISE MR. EXHIBITOR SAYS HE SHALL WALK.

Why, the Exhibitors, if ORGANIZED, would be the BEST THING THAT COULD EVER HAPPEN TO THE PRODUCERS. It would keep THEM from cutting EACH OTHERS throats, and that's what they DO. DON'T THEY? To the tune of millions on a single contract. OH, BOY! THINK OF IT! The producers have MORE enemies in their OWN ranks than anywhere else, and the devil of it is THE EXHIBITORS PAY, PAY, *PAY* for the cut-throat policies of the producers. NOW ISN'T THAT THE CHEAPEST THING FOR THE PRODUCER TO DO, that is possible FOR THEM TO DO? THEY GAMBLE with the EXHIBITORS' money. If THEY bid MORE than they should, the exhibitor PAYS. What of the Pickford case?

But we didn't start out to write an article on this business. The above is just a little "passing thought." But we could write an article that would start an awful howl—if it was given a chance. And the time IS coming, as we said to start with, when the Exhibitor WILL "rear up on his hind legs" and then on his front, and simply kick the stuffing out of EVERYTHING that has got the WRONG kind of stuffing in it.

A *FEW* MEN CANNOT RULE *THOUSANDS ALL* THE TIME, and those FEW better WATCH their step NOW or they will be adopting a NEW kind of STEP—more quickly than they will be prepared to step in harmony.

SISK & JAMES.

¶ We Don't Like Anonymous Letters, But This One Demands Print—A Style All His Own.

November 25, 1918.

MOTION PICTURE NEWS,
New York City.

GENTLEMEN:

Anybody can criticize. No person is perfect.

THE First National (J. D. Williams) is perfectly right when he agrees with J. A. Quinn in relation to what he intends doing with the Mary Pickford pictures, and he is right when *he has Chaplin Features in mind*, and probably "My Four Years in Germany." BUT how about "On Trial," "The Sign Invisible," "Fall of the Romanoffs," "The Third Floor Back," "Empty Pockets" and the Petrova Pictures? Are the latter pictures some of the *HUNDRED?*

In order to criticize a picture it is first necessary for some one to *MAKE a PICTURE.* Then, after the many weary days of work and worry are over, sixty per cent of the first-view people tell you *"it's no good,"* or bad, or fair, or rotten. But, Mr. Critic, can *you do as good?*

Why don't Mr. Quinn and the southern California theatre owners *MAKE PICTURES?* They are in Los Angeles and have everything within their grasp. Why not *SHOW* the producers? *SHOW* what real, live, up-to-the-minute, sure-fire hit producers as well as critics you are. *YOU* have 1,600 failures to enlighten you, you have 100 *good* pictures which for *this* or *that* defect *"would have been" GLORIOUS PRODUCTIONS.* You have the settings, facilities, knowledge, scenery, climate and other men's failures to act as pace-makers for you.

Glory be! It isn't the star, for there are few. You can show the actors how to act—MAKE STARS OF THEM.

You can improve on the stories written by this and that author. You have advertising facilities, plenty of material, plenty of press agents, and IF YOU NEED MONEY, *GET IT LIKE OTHER MANUFACTURERS.*

Then if you produce a flivver: Throw it away. Make a new one.

Spend money. Build magnificent sets, as you would like to see them. Make and produce the things you said these other producers and manufacturers didn't do.

Show these swivel-chair encumbents what real, live exhibitors, producers, critics can and will do. Then, after you have produced one or two of these mammoth, epoch-making, record-breaking, world-wonder productions—*SEE IT GET THE MONEY,* and rest in ease and prosperity the balance of your natural life, OR, if you can't do it or won't do it, don't criticize anybody any more.

There's millions in the business? You say you can get it? Go after it. That's the thing to do—get the million out yourself.

Don't tell these poor ignorant swivel-chair executive loafers what they should do. Keep it secret. Go get some of these millions for yourself.

EXHIBITOR.

Of Course Nat Royster Didn't Miss the Chance

KNOXVILLE, TENN., Nov. 22, 1918.

MOTION PICTURE NEWS,
New York City.

I HAVE been reading with great interest the many letters from Geo. Kleine's down to Mr. Quinn of California. Now to start with, I want it understood that I do not claim to know it all in this business, and of course most every one should know that I am only a small potato in this field, but, being sales manager of a small firm that buys what is known as states rights productions, I have learned quite a few things lately for myself.

In regard to so-called program pictures, I think, and have thought all the time, that when a star, director and company have one picture to be made and released weekly, or twice monthly, as a general rule that particular star and company can't give that production the time and attention that should be given a really finished picture. There are many plays not suited to the star and there are many plays that are not properly "treated" to make them 18 karat in every way. To my mind, they know that they have one, two or four a month to be released, and no matter how they look they release them. I know of a feature billed big by one of the foremost exchanges of the country this week, and I sat and counted over twenty of the grossest errors in producing I ever saw.

(*Continued on page* 3502)

NEWSY NEWS OFF THE WIRE

Many Happenings of Interest Reeling Away in Los Angeles Circles

REJOICING at the lifting of the influenza ban is not the only pastime in Los Angeles and the West Coast these days, according to sparks from the wire to "Motion Picture News."

Activity seems to be in the air—interesting activity that makes the industry sit up and take notice when reported exclusively through the medium of the "News."

Among the more important happenings is the purchase by Claude Halsell of the Garrick theatre from H. P. Caulfield. This gives Halsell three Broadway houses in the City of Angels: the Victory, the American and the Garrick.

Not the least surprising news of the week, if reports can be called news, is that to the effect that Goldwyn will return all producing units to New York as soon as current productions are finished. No reason for the move was announced.

D. W. Griffith has decided to give his forces four weeks of rest, beginning December 7. He stopped production on that date.

E. W. Hammons, of Educational and Griffith's New York manager, McCarthy, closed a deal here, but are silent as to the details. They have left for New York.

Nazimova and her leading man have arrived to film "The Red Lantern," which will be directed by Henry Kolker.

Samuel Goldfish Tours Country

President of Goldwyn Pictures Will Visit Principal Cities En Route to New Goldwyn Studios in Los Angeles

IN order to make a thorough survey of conditions in the motion picture industry throughout America, Samuel Goldfish, president of Goldwyn, left New York, December 3rd, on a trip to the new Goldwyn Studios, in Los Angeles, which will take in all the principal cities of the United States.

With him went S. L. Rothapfel, managing director of New York's Rialto and Rivoli theatres.

The chief purpose of Mr. Goldfish's tour of the country is to meet and consult with the most successful exhibitors in the big centres. It is his object through them to keep in touch with the trend of public thought and taste and to get opinions and suggestions that he can make use of in the production of Goldwyn pictures. He will also visit the most important of the Goldwyn branches.

For Mr. Rothapfel the trip will be primarily in the nature of a vacation

Having worked very hard steering two of the biggest cinema theatres in the world through the most serious crisis in the show business, he expects to have a grand time watching the other big exhibitors of the country work.

Since the news of his impending visit became known, it is reported that exhibitor associations, press clubs and chambers of commerce in several cities have arranged luncheons at which Mr. Rothapfel and Mr. Goldfish will be guests of honor.

The first of these took place in Cleveland at the Hotel Winter. One of the surprises of this occasion, by the way, was the presence of Will Rogers, who recently made his cinema debut in Rex Beach's "Laughing Bill Hyde."

"My trip is primarily an educational journey," said Mr. Goldfish before he left. "I mean educational for me. I am going to admire and to see, but above all to listen and learn. You know it is rather a misfortune that a cinema producer has for business reason, to spend so much of his time in New York. We do not produce our pictures for New York, but for America—for the entire world, in fact. It is, therefore, essential that a producer keep the closest personal contact with the exhibitor.

"I shall also spend four or five weeks in the new Goldwyn Studios at Culver City, Cal., supervising the production of our new pictures before I return East."

More Producers May Enter Detroit Theatre Field

It begins to look, in Detroit, it is reported, that many of the leading producers will have their own town theatres within a year, in order to insure themselves first runs.

There are more features released each week than there are first-run theatres, in Detroit, because its eight big houses hold their pictures for one week and often for two.

About a month ago William Fox secured a lease on the Washington theatre, which has been a part of the John H. Kunsky local circuit. It is now said that Universal, Paramount and others are not aggressively but still persistently after houses.

The lessee of one of the big theatres, where the rental is about $25,000 yearly, asked $40,000 for his lease only a week ago, when a film company representative inquired about it.

Now comes word that Marcus Loew is or has closed a deal for the lease of another downtown house, the old Detroit, recently called Detroit-on-the-Campus.

Many Gold Stars Shine in Film Industry

There are many Gold Stars displayed in the film industry to do honor to the boys who have made the supreme sacrifice. Carey Wilson, of Fox, United and Rolfe associations, sends us the sad news about Harry Sunshine. And Vitagraph furnishes us with the name of another of the many heroes.

Carey Wilson says of Harry Sunshine: "I knew young Sunshine when he was in motion picture advertising work. He was a New York boy, and the wrist watch he took with him when he went South to camp was a token of the goodwill of his fellow movie workers. Following a brief training Sunshine went to France.

"A postal card reached us in New York the day peace was declared and Mrs. Wilson and I were happy to know Sunshine would return. Seven days later the tidings arrived that the boy had been killed in action. He was only 22."

The day that the people of the United States were having their premature peace celebration—Thursday, November 7—a gold star took its place in the Vitagraph service flag, for on that day David Davidson, formerly an artist in the advertising and publicity department of the Vitagraph distributing organization, fell in action in France.

It was one of war's ironies that the young Vitagrapher, who was one of the first National Army men to reach France, should have died even as the armistice that halted hostilities was being arranged. News of his death was conveyed to his family in an official telegram from the War Department on December 2.

Davidson was twenty-six years old, a graduate of the Cooper Union Art School, and had been a commercial artist for several years before he went into the country's service. He had been in the Vitagraph art department for more than a year.

American Film President Will Visit Europe

Immediately upon his return from a flying trip to the Coast studios, President S. S. Hutchinson, of the American Film Company, will leave for an extensive European business tour. He is expected to sail on or about December 15th for France.

Thence to England, Belgium and other European countries. After a general meeting with his London managers and British representatives, Mr. Hutchinson will allegorically investigate the continental conditions on a two months' travel through Europe.

While in California he will inspect the latest, unnamed Mary Miles Minter feature, said to be an unusually interesting comedy drama, replete with plot, suspense and comedy.

In this picture Miss Minter plays the part of a charming, through shrewd girl who thwarts some deep international schemes. It is not a "spy picture," but is described as a story told in an interesting and convincing manner, with a strong cast and magnificent scenic effects.

Peace Stimulating All Motion Pictures

According to Three Prominent Producers in the Film Industry the Arrival of Peace Has Already Given Added Impetus to Motion Pictures

"WHAT is the effect of peace on the cinema industry?"

This question, so vital to exhibitors and producers alike, has been answered very thoroughly by three leading producers: Samuel Goldfish, J. Stuart Blackton and Famous Players-Lasky, through its art director.

It seems to be the consensus that the art has advanced so rapidly toward perfection during the strenuous fifteen months just past that the general public will just crave motion pictures more than ever.

The war picture has not run its vogue, according to the most authentic information gathered from every available source.

In fact, the productions touching on the world war are expected to have longer life than pictures produced upon other themes.

Stress is also laid by many on the demand for more pictures of the breezy light comedy type.

Samuel Goldfish Predicts

"Well, obviously the first and happiest result you will see from peace will be the one everybody has been shouting for so long—better pictures," said Samuel Goldfish, president of Goldwyn.

"In every way peace is a godsend to us. Of course, we were prepared and organized to stand an indefinite period of war conditions, although we were harder hit by them than any other industry in the country, probably.

"You see, quite apart from taxation—a tax on raw film, a tax on the finished product, income tax and so forth—and tremendously increased expenses, we had to face a seriously curtailed revenue. In the first place a great many very keen regular fans were for the time being eliminated by enlistment and the draft. Out of every 100 soldiers there are probably not less than 100 enthusiastic attendants at moving picture theatres.

"What has been still more serious for us is that while they were away from home, or at any rate as long as the war lasted, their women folk stayed away from the theatres. This was particularly noticeable in the smaller towns, where this is partly a matter of sentiment and partly of convention and imposing on the neighbors. Already reports from Goldwyn exchanges all over the country show an extraordinary increase in theatre-going since the news of the signing of the armistice was confirmed.

"So, although a couple of years may elapse before all the men return from Europe, the relief from worry and anxiety has brought many of the indispensable fans back to the theatres."

J. Stuart Blackton Asserts

"What will be the future of motion pictures and stage plays founded on or concerning the war? Will they continue to make a record as successful box office attractions and satisfactory entertainment?"

On this subject, J. Stuart Blackton, producer of "Safe for Democracy," work-or-fight picture, and "The Common Cause," filmed under the auspices of the British-Canadian Recruiting Mission for Vitagraph distribution, states:

"The dominating question is 'What will be the attitude of the public toward war plays and war pictures now that peace has been declared?' And in answering it I am very glad to be able to express my opinion based upon a close and critical study of the situation during the past week or two, based also upon common sense, logic and human nature and, best of all, because most practical, based upon actual performances and conditions I have observed.

"Do the people still want war plays? Emphatically yes. To substantiate this opinion, I sent around to the Cort Theatre the other day to get seats for "The Better 'Ole." The house was sold out! Late in the afternoon two box seats were returned and I got them at $3.30 each. And this was not on a holiday. The play is a dramatization of Captain Bairnsfather's well-known sketches of life as it is or was at the front. It is war from beginning to end and the packed house loved it. They cheered wildly, laughed a lot, cried a bit, and went out saying, 'beautiful, wonderful! They'll go home and tell their friends to go and see it.

"The people still want war plays of the right kind, the proof being that every war play in New York is doing big business. They do not want any more horrors or atrocities, but the play or picture that is human, clever and funny, with a war background or a war theme, that picture is going to get the money for its producers when many others are starving to death."

Artistic Progress

Wilfred Buckland, art director of the Famous Players-Lasky Studio, in Hollywood, expects the films to follow the lead of the stage in artistic staging. Not the lead of the stage represented by the Broadway production, but the school of producing represented by Gordon Craig, Granville Barker, and others of the radical artists. Mr. Buckland believes in suggesting a scene and appealing to the imagination of his audience.

"During the past year," says Mr. Buckland, "we have made some advance in an artistic way, but it has been slight. For the most part we have played safe, and realism has held sway, both in the kind of stories filmed and in their handling.

"'The Blue Bird' and 'The Whispering Chorus' were successes from the artist's point of view and all lovers of literature and the decorative arts were glad to see those pictures.

"I firmly believe that the next few years will see a great many changes in the pictures from the art director's point of view. We will come to handle scenes in a different way; we will try to create backgrounds that will emphasize the mood of the scene, that will allow the audience to follow the story without distraction and give a smoother flow to the narrative.

"But artistic progress in the pictures is necessarily slow, owing to the wide appeal of the screen as an entertainment and the necessity of securing a marketable and popular commodity. We have to face that fact. The greatest advance of the pictures, as far as artistic settings are concerned, is still to take place—and in the near future.

"I also believe that there will be a corresponding advance in the artistic value of the stories that we will present in the future. Now that the war cloud has lifted, the screen art will again become more experimental and more progressive."

VERY MUCH ALIVE

Reads His Death Notice But Thinks It Exaggerated

LAST week's issue of "Motion Picture News" carried a glowing account of the heroic death in France of Fred Wade, a former cameraman. His death in action had been reported from the West Coast.

This week Fred Wade, now a chief chemist of the Republic Laboratories in New York, walked into our office and entered a protest at being pronounced dead. Mr. Wade said the item refrrred to him, undoubtedly. He termed it greatly exaggerated.

The Fred Wade in the casualty list was not in the industry, it is said.

Hines of South Bend in Big Theatre Deal

George H. Hines has been running the Auditorium, a 1,650 seat-house at South Bend, Indiana, for the past five years and for eight years previous to his arrival in South Bend he was a Chicago exhibitor. It was only a short time ago that Mr. Hines declared that he has been a subscriber to Motion Picture News since its first issue and anxiously awaits it each week.

The South Bend *News-Times* runs a first page story to the effect that two new theatres are contemplated for that town. It is reported that Chicago parties have interested themselves with Mr. Hines and that a 2,500 seat house will be erected on one site and the Auditorium management will also erect a 3,000 seat Hippodrome.

A "STEPS TO SUCCESS" STORY

How a Michigan Exhibitor Made His Fliver a Packard

HARRY SCOTT, manager of the First National Exhibitors Circuit Exchange in Detroit, has turned writer for the moment and contributed one of the most interesting features of next week's Motion Picture News.

It's a regular "Steps to Success" story—the sort of plain recital of facts that gives you jazz and inspiration.

Mr. Scott tells of a Michigan theatre which has just completed a year with a gross profit in round figures of $20,000—and the twelve months preceding had chalked up a loss of $10,000 for the previous owner. "The house had been given seven 'Grand Openings' in three years," and as many managers had fallen by the way-side.

It was certainly some "Flivver"—and just as certainly it is today some Packard. How it was done is told in Mr. Scott's article.

AND BEST OF ALL! NAMES and PLACES are mentioned. This is the real goods, not the day dream of a space hungry dopester. Watch for it!

Katterjohn Predicts Golden Era

Monte M. Katterjohn, Well-Known Producing Author of Los Angeles, Is Enthusiastically Optimistic on Film

"WE face a golden era in the film industry if we only know how to make it so," declared Monte Katterjohn.

He then proceeds to give a comprehensive outline as to the best themes for photoplays at this time and sends a copy of his views to all the prominent producers.

Mr. Katterjohn believes that if a thorough experience counts for anything in the motion picture industry, the following views are well worth the earnest consideration of not only the producers, but the distributors and exhibitors as well:

"The cessation of the great world strife, heralding a gradual return to the normal course of human events, ushers in a new era for motion picture entertainment. The amusements of the American people must now accord with new characteristics shaped out of the destinies of war, and our national viewpoint will unfailingly bring the plain, unvarnished story-drama back to its own," declared Mr. Katterjohn.

"With the signing of peace and the demobilizing of almost four millions of men, affecting every home in the United States, the tendency will be toward an appreciation for the true dramatic story, with its tenseness, pathos, laughter and heart-throb—toward exhilarating tales with resounding and tremendous punch. The signing of the armistice has lifted the nervous barrage so long suspended over the nation, and our future productions must return to spirited drama if they are to please a populace which no longer thinks in terms of war, but nevertheless in terms of confident, conquering, honest-to-goodness red-blooded Americans.

"Clever satire, clean comedy and really original comedy-drama will always have their following; but the sugar and saccharine play, as assembled to exploit doll-faced ingenues of more or less ability, who pout through willy-nilly, tiddley-wink stories, will surely fall into the discard.

"Wholesome entertainment is something more than a filmy fabric of nothingness with a happy ending. The greater portion of American picture patrons have always demanded on the screen those things which they themselves may have felt or observed, but have been unable to properly clothe in imagination or express by words. And instead of catering to this natural inclination, we have for the past two years been presenting totally false pictures of life, with the laudable but somewhat mistaken idea of making a people's burdens easier. Cheerfulness is always an absolute necessity of every story, but in our endeavor to create pictures with this quality—for a war-time public—we mistook silliness for gladness. The result has been a procession of productions in which inane puerility has been presented in its most advanced state.

"Photoplays became meaningless. We knew they were not true, and never could be true, so we smiled and let them flicker their way across the screen. We were not especially depressed; perhaps we forgot for the moment the horrors of war, but surely we were not entertained. We merely drove dull care away and lowered the public estimation of our art.

"The present situation confronting us may be likened to the 'novelty' period of yester-year, when the movements of the characters formed the attraction—before real thought had been introduced to the screen play. Again we stand on the threshold of a great advancement, bound only to the past by the entangling fetters of production precedent. The paralyzed thought of the war period has served to bring about a stagnation which has halted our march, even though the wheels of progress apparently seemed to turn.

"Three years ago we were producing big, virile dramas, with as many as six or eight sterling players in them. Now each one of these players is alleged to be a star, although the public at large refuses to accept them as such, or to appraise them at their exploited valuation. The truth of the matter is that in no way are present-day productions on the high plane of quality that they occupied during the years 1915 and 1916. "Quality," as here used, implies all-around entertainment value.

"Since the temperamental attributes of the industry extend even to the executive offices of our leading producing organizations, an earnest effort toward motion picture reconstruction may thoughtlessly be regarded as Bolshevikian reform, but with the very financial future of the industry at stake it is high time that consideration were given to working a change in the system which has proven so disastrous.

"But we cannot rebuild around the winsomeness or the charms of a few popular stars. We must create new groupings of sterling players who will discount the growing dislike for alleged star-pictures, or at least the lack of interest which is the direct result of monotonous sameness and vacuous inanity.

"It is of interest to learn that more than one big producing organization has recently discovered that their special productions are in greater demand than their star-pictures—this solely for the reason that the former are vastly superior in actual entertainment value to the star-productions. Recent conditions, brought about by the manufacturers themselves, have made a group of perhaps ten stars, and not the photoplay itself, the real drawing power of all cinema entertainment.

"The productions on which we now embark must be shaped to meet the after-war conditions of public thought; they must accord with the progressive, combative spirit which has been kindled through winning the greater conflict; or in other words, with the birth of a new and better national soul.

"The full import of the motion picture's retrogression can only be realized through a study of war-time releases, while even a superficial review of the year's pictures is sufficient to show that the productions of the future must not be founded on the precedents of the past. A close study of the reception accorded pictures already produced, but not yet released, should be instructive and valuable in indicating just how far we have missed the mark in providing true entertainment.

"The pictures which endure will be those which accurately reflect our ideals as a nation, and which accord in thought with the present world era. The same noble spirit which made possible the creation of our great national army will obtain in commercial pursuits, and the people will revel in the portrayal of virile thought and action with true characterization.

"Now is the time to act upon the realization that through the manufacture of prune-pie meringue plays, not to mention a mistaken policy toward commercial production, we have builded a Tower of Babel on shifting sands.

"We face a golden era if we only know how to make it so."

No More Censorship for Films Exported

The National Association of the Motion Picture Industry received a communication from the Committee on Public Information stating that it had been agreed at a conference between the Treasury Department, the Committee on Public Information, the War Trade Board and the Customs Department that commencing Monday, December 9, the censorship of films for export would no longer be required.

Following is the statement authorized by the committee:

"At a conference held in Washington, Friday, November 29, between the Treasury Department, the Customs, the War Trade Board and the Committee on Public Information, it was agreed that on and after Monday, December 9, there will be no censorship of films for export by the Customs or the Committee on Public Information. Applications for export license must continue to be made by the shippers according to the requirements of the War Trade Board."

This action on the part of the Government officials is expected to clear up a large degree of the difficulties that have been hampering the exportation of motion pictures. Much of the delay and resultant loss of money that has characterized the export business since this country entered the war will be done away with by this action.

Bull's Eye to Produce Billy West Comedies

The Bull's Eye Film Corporation has just been formed to produce and market Billy West Comedies.

The new company is located at 729 Seventh avenue, New York, and plans to make one comedy a month for the first three months and then enlarge the output to two a month.

Billy West is said to have already gone to the west coast.

M. H. Morange, Manager of the New York Film Service, Who Sails This Week for South America

Launches Country-Wide Trade Show

Louis B. Mayer in Introducing Anita Stewart's "Virtuous Wives" Plans the Innovation of Simultaneous Trade Showings Throughout the Country

FIRMLY intrenched behind the confidence of complete satisfaction with the first Anita Stewart production, "Virtuous Wives," Louis B. Mayer is clearing his decks to show the trade such co-operation between producer and exhibitor as it has never seen before, according to announcements.

In a recent interview Mr. Mayer took up arms in behalf of the out-of-town showman; he pointed out that the so-called "trade showing" is a misnomer and a great injustice to the theatre man who cannot come to New York, where all trade shows have always been held; he has been expected to read about it and abide by the decisions of the various self-constituted authorities who usually disagree on the merits of the picture and leave the absent exhibitor to gather his conclusions from the confusing reports published.

Pre-Release Showings

While the remedy has been almost prohibitive because of the expense involved, Mr. Mayer has decided that this is the time for innovations and that the service justifies the expense; and now, for the first time in the history of the trade, there is to be a pre-release showing of a production on a national scale.

It means that arrangements are being made for the showing of Anita Stewart in "Virtuous Wives' in at least twenty-five cities in the United States and Canada, each showing to be conducted on as great a scale as the most elaborate "Broadway showing" within the memory of film men. An operation of such proportions is declared to be entirely within the broad-stroke plan of action of Mr. Mayer, and the following will convey an idea of how it will be accomplished:

Four crews of experts in publicity and theatre exploitation will leave at the same time, each striking into a certain part of the country, with itinerary so arranged that when each has covered its group of cities the country will have been covered from coast to coast.

General Sales Manager Joseph F. Lee will oversee operations from the exhibitors' standpoint, jumping into each territory as situations may arise. The general publicity arrangements are in the hands of W. H. Leahy, who has selected his own corps of assistants from his years of experience in the highest class of theatrical press-work.

Special Press Work

Still another phase of the work which Mr. Mayer has planned in each territory is that of special "stunt" or novelty press work.

For this he has engaged Leon J. Rubinstein, known to the trade as "Ruby," with an established reputation for special publicity; his work and that of his assistants will team with Mr. Leahy's corps, so that in each territory all the available advertising and publicity forces will be let loose at one time.

In every city visited the best and biggest house will be engaged, and if there should not be a large enough symphony orchestra available, the house music will be augmented with artists from the nearest city to play the thirty-five instrument score.

All of the newspapers in each city will be served with material on this first Anita Stewart production, so that the trade show in each city will at the same time serve the purpose of publicity leverage.

The operation will accomplish also the personal touch now lacking between the producer and the theatre; all the accumulative effect of the experience of Mr. Mayer's special representatives will be abridged for the benefit of all the territory, so that "Virtuous Wives" will carry, in every house where shown, all the business-getting force which thought and experience of the most specialized kind can give it.

All the exhibitor needs do is reach out for it—it's his for the asking, and Mr. Mayer asks no special thanks for placing it before him; it's the Mayer idea of co-operation.

Many Want Mayer

A vexatious problem confronts Mr. Mayer in the execution of the national trade-show plan in which he asks the indulgence of the exhibitors. Since notice has gone forth regarding it, he has been wired and written to from various points throughout the country asking him to attend the shows and place before the exhibitors in person some of his constructive views which have attracted such wide attention.

It is obvious that Mr. Mayer will be unable to attend them all, but he wants the trade to know that he will take some means to communicate an important message at every viewing.

Unquestionably, the whole industry will observe with keen interest the operation of this first transcontinental trade show, and no matter what the final result may be (and they should be manifold plus profitable), it will mean that Louis B. Mayer has jumped right into the front rank of the film industry's progressives, a pioneer of the first water.

MOVIES ON BOARD

President Wilson Will Be Entertained Enroute

WHEN President Wilson and the other American delegates to the peace conference at Versailles left for France a few days ago they found that a series of elaborate entertainment had been provided for them while on board ship, a leading feature of which was motion pictures in which several of the most popular stars of the screen are seen.

Arrangements were completed by wire whereby the Famous Players-Lasky Corporation furnished the pictures and a list of fifteen Paramount and Artcraft subjects were accordingly prepared.

Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of Distribution, took personal charge of the selection of the subjects and picked out four Douglas Fairbanks pictures, three William S. Hart subjects, D. W. Griffith's Artcraft picture, "The Great Love"; three Mary Pickford subjects and one each starring the following players: Enid Bennett, Charles Ray, Dorothy Gish and Polly Moran.

M. W. McGee Resigns from Majestic at Detroit

M. W. McGee, managing director of the Majestic, tendered his resignation to the board of directors, to take effect about the first of the year.

He is considered among the most progressive motion picture theatre managers, and became identified with the Majestic when that house opened some four years ago. It is in a residential district nearly two miles from the center of the city and at the time nearly every one predicted its failure.

William M. Seabury, Organizer of Film Clearing House and Vice-President Independent Sales Corporation

War Is On Over the Quinn Letter

(Continued from page 3497)

I could not direct a picture if my life was at stake, but it seems to me that there are many producers making pictures today who just a year ago were not known to the business. How do they learn to really produce so quick? What school did they attend? I met a friend of mine a few weeks ago who, when I asked him what he was doing, said he was producing pictures for such and such a company, and I know to my certain knowledge, that he never saw one made until eighteen months ago.

There is no doubt but that seven-tenths of the features on the market today, could be culled down one reel out of every five, and many of the big features more. Our company sees many features, which we always do before buying, and half of them could be cut fully a reel less. Still, I want to say that the state rights market today offers better service to the number produced, than any other branch of the business. WHY? Because they know that they have no positive guaranteed market for their films, and they must be good, otherwise, how can we who think we know a good one, be expected to buy it. That is one reason why I have always contended that the open market was the safest way to buy.

Regarding stars' salaries, I would say that there has been much money paid to stars who had spent months between pictures, but at the same time, even Uncle Sam don't hire mail carriers by the trip, he hires them by the year, and when we go to paying stars' salaries by the picture, I think it will bring about more waste than ever. The right way is to get them at the right salary; and that will be hard to do when one firm with plenty of money wants that star.

Regarding the using of two journals for advertising, I would say just this: We know there are two legitimate papers through which to advertise; but does any other industry as large as this one confine itself to so many trade journals? Does the automobile industry confine itself to two papers? We must conserve, but at the same time, let's not get autocratic and ask and demand that free speech be stopped. Let them do all advertising they want to in as many journals as they want to, but if the exhibitor hasn't got sense enough to know how far to go, then he is not worthy of being in business for himself.

If any exchanges are trying to be autocratic in their business dealings, and I have no reason to believe otherwise, then let us, if possible, enlighten the exhibitors where we can. But I have found some that only will learn through experience, which is the dearest school of all. But by no means let us say that the industry can only advertise in two papers, for that sounds too much like the once happy fool of Germany, the Kaiser.

We don't buy features for the stars, as is testified by "The Whip," "Raffles," "The Warrior," "The Stiff Alarm," "Stolen Orders," and "Berlin Via America," and I believe that these pictures have made exhibitors about as much money as any pictures on the market, no matter how or where they come from. First, we buy for story and action, and of course if stars there be in them, so much the better, but the story and direction should come first.

I have found very few exhibitors that really use publicity in the right way. There is too much publicity on most pictures, and I only know of ten exhibitors in the South that have used the right methods of advertising pictures. Which also goes to show that there is much wasted in the way of letters, circulars, and certain publications that do not do an exhibitor one dollar's worth of good.

Brother Quinn is right in most of his arguments, and if this thing keeps up, I would like to submit a table some time in the near future, which will show a saving of over two million a year to the industry, just in needless advertising alone.

Respectfully,
NAT. L. ROYSTER,
Sales Manager,
Special Features Company,
Knoxville, Tenn.

"The Story in the Picture Is What Counts"

Editor, MOTION PICTURE NEWS:

With every point covered thoroughly, briefly and convincingly, as has been done by Mr. Quinn, it seems almost useless to answer the challenge of the NEWS and enter into a discussion of the matters treated.

There are so many ramifications to the problems confronting the exhibitor today, so many topics of discussion, that it is difficult to pick upon one which is of more importance than another. There is, however, a key log to this jam, which, if found, will set free the timber of the industry, to continue on its way to the quiet waters of Success. To my mind, this key log is the STORY, upheld by good delineation of character and capable direction.

It seems to have been forgotten, alike by producer, director and star, that the true motion picture is not of necessity a play, wherein one character predominates, but a visualized narrative depicting in natural sequence events in the lives of two or more characters of nearly equal importance. As such its construction should be governed by the rules which apply to narration and not by the whim of director or actor.

The successful pictures o fthe past year have been those which have contained an appealing story, stars having been of secondary importance. By the clever interpretation of the parts assigned them, stars have been made by these great productions. How many productions have been made by the stars?

Another point which has been overlooked is cleanliness. Can anyone point out a successful picture of the past year which was based upon sex lure, suggestiveness or morbidness? No. The really great pictures have been clean, every one of them, clean and uplifting. Yet the market is flooded with the productions, the stories of which would make any self respecting exhibitor blush with shame were he compelled to stand before his audience and tell them. Try it sometime, Mr. Manager. Then sit down and cancel every last picture on your program the story of which you cannot detail fully to your wife, your family or your friends, without feeling ashamed. By doing this you will strike the first blow at that key log which is holding us back.

What are the successful magazines of today? The ones which are clean and wholesome, the ones which the public can buy with the assurance that all the family may read, not the ones which have to be concealed from certain members of the household. The example of the publisher is one which the producer may emulate. Let the latter profit by the experience of the former.

Aside from cleanliness, which is the first asset, the picture must have the elements of simplicity and plausibility.

The picture caters to all classes—the rich, the poor, the educated, the ignorant—and must be so presented so that the masses may understand. All minds do not work rapidly, do not grasp the intricate details of complicated plot. A picture readily understood is appreciated; one hazy and uncertain, even though upheld by a great star, is branded "poor."

Plausibility, although of the utmost importance, seems to have been relegated to the scrap heap by the majority of producers, if we are to judge by their offerings.

One of many examples of the lack of plausibility in pictures is here given. The setting of this particular picture was in California in the days of the first gold rush. In the course of the story a means must be provided for the escape of an outlaw from the hands of the Vigilantees. In the early part of the story a doll has been purchased from a peddler by the outlaw and presented to a young girl who is living with him. The doll is of the wax variety, with movable arms and legs and almost as large as the girl herself and dressed as a modern society lady, hat and all. Just how dolls of this very fashionable variety came to be in the mining camps of California in the days of '49 is not explained.

Aside from this lack of discernment on the part of the director, further incongruities are offered. When, in the last reel, the outlaw, who is made a hero, is about to pay the penalty for his misdeeds, the girl rushes forward, holding in her hands the doll's clothes, which the guillible Vigilantees immediately accept as the garments of a future member of society, illegitimate though it might be.

For the sake of the presumably soon-to-be mother, and without any further investigation, this band of rough men, in the bigness of their hearts, let the outlaw go. This was a habit they had in those days. Upon visiting their former prisoner's cabin they find a 1917 model doll's body, denuded of garments, thereby discovering that they had been cleverly gulled by a supposed-to-be-ignorant girl.

Without further details it can readily be seen how utterly improbable, not to say vulgar, the situation is. By a little application of brains, a perfectly logical, clean, wholesome conclusion could have been given. It might be surprising to learn that this picture, instead of being a cheap production was the high-priced Artcraft offering, "A Romance of the Redwoods," the director Cecil De Mille ad the star Mary Pickford. And this is but one of many.

There are other elements which go to make up a real picture—originality, climax, interest—but space forbids a discussion of them.

It may be difficult to get all these six elements into a picture, but an analysis of the successful offerings of the year will show each and every one of them. Not only in the best pictures, but in every popular book on the market are they to be found, for they are the elements with which the author constructs his story.

Get these elements in the picture and you have the quality for which Mr. Quinn longs and which Mr. Williams claims are paid to publishers of books to secure.

These elements are to be found in every good scenario offered to the producer, for the scenario writer is trained to use them. Unfortunately, the accepted scenarios are seldom used as submitted, being changed to suit the stars and the whims of directors, thereby losing part or all of the elements which are their life.

Let us then look to the story in the picture. By so doing we may encourage authors to better efforts, thereby getting away from the necessity of presenting books, good and bad, in visualized form. By so doing we may persuade producers to present the scenario as written, thus preserving the delicate gradation of story from opening to climax. By so doing we may be able to eliminate some of the "rotteness" mentioned by Mr. Quinn.

IRIS THEATRE,
Pacific Grove, Calif.
Nov. 24, 1918.

Saw His Soldier Son in Hearst-Pathe Film

George P. Ahner, president of Duparquet, Huot and Moneuse Co., No. 110 West 22d street, New York, proudly displays at his Flatbush home a two-star service flag, for both of his boys are actively in the service of Uncle Sam—George Werner Ahner, 24, 305th Infantry, 77th Division, Headquarters Company, and R. W. Ahner, 22, with the 104th Machine Guns.

The Ahner family, accompanied by Louis H. Huot, vice-president of the concern of which Mr. Ahner is the head, went to a theatre on Nostrand avenue, Flatbush, where Hearst-Pathe News, No. 93, was being shown. The American pictures were grouped under the head of "With the Stars and Stripes Over There."'

The picture showed a husky, well set up collection of youngsters who looked capable of undertaking and carrying through the severest of tasks. Among them was one particularly aimiable and smiling face. "That is my boy—that is his smile," said Mr. Ahner.

M. Kashin Augments His Board of Review

So interesting have been the results of the Special Board of Review inaugurated by M. Kashin, at the Broadway theatre, New York, that he has extended it to include the class in scenario writing of the Y. M. C. A.

The earlier group of reviewers comprised the class in scenario composition of Columbia University. They attend each week. Criticisms written by the members concerning the various productions shown there, are engaging the interest of big producers.

A. G. Stolde Takes Charge of Omaha Strand

A. G. Stolde, former manager of the Strand theatre at Cedar Rapids, Iowa, has been engaged to manage the Strand theatre of Omaha, one of the A. H. Blank enterprises.

He was a printer at Waterloo, Ia., several years ago and broke into the picture business at Vinton, Ia., with a small theatre there. He later became manager of the Strand at Cedar Rapids, a town of some 50,000 people, and the natives were said to have been kept on tiptoes there with his stunts.

Frohman Production Takes Well with the Trade

"Once to Every Man," the latest product of the Frohman Amusement Corporation, was shown to the trade last week and judging from the comments made upon it by the press and the trade in general, the company has one more success to its credit. William L. Sherrill, president of the Frohman Amusement Corporation, has no announcement to make as yet regarding the channels through which the picture will be released. Several large distributing organizations have looked it over and it is known that they received it favorably.

Mr. Sherrill is confident that the picture will be a popular success. "It will be because it is based on a fighting story," he said, "it is based on a man's fight against an inherent longing for drink and this side of the story was forcefully brought out in the original work by Larry Evans, one of the best known authors of the day. Anthony Kelly who made the scenario has faithfully brought out the scheme of the author. But besides this strong element "Once to Every Man" has the benefit of numerous physical combats, the biggest one of which, the fight in the prize ring, is by all odds the most realistic ever screened.

"To insure the realism of these fight scenes," Mr. Sherill continued, "we secured the services of Eddie Kelly and Kid Broad, two of the best known men in boxing circles. They did great work and critics substantiate my opinion that the fight scenes far overshadow anything else done heretofore."

Jack Sherrill and Mabel Withee are the leads in "Once to Every Man," and the former is said to give the best performance of his career.

The last picture produced by the Frohman Amusement Corporation was "My Own United States." It has a long list of successes in the producing field including such pictures as "The Conquest of Canaan" and "God's Man."

Gordon Story Enthuses Director Worsely

Wallace Worsely, who is directing Kitty Gordon in a feature drama for United Picture Theatres, Inc., has informed President J. A. Berst that the story is the strongest he has ever produced.

"There is wonderful contrast in the plot," states Mr. Worsley. "Miss Gordon has every opportunity for strong dramatic work and is taking full advantage of her opportunities. It is a human drama of the upper and the lower strata of life and the climaxes are logically drawn out."

Major Beith (Ian Hay) Returns to America

Major Beith (Ian Hay), the British author-soldier, who collaborated with J. Hartley Manners on the play, "The Common Cause,' 'which was adapted by Anthony Paul Kelly and produced tby J. Stuart Blackton, returned to America again last Monday after several months' duty in England. Major Beith was a passenger on the Mauretania.

Letters of Interest from Readers

Humphreys Asks Audiences Opinion on Running Official War Review

Woodstown, N. J.

MOTION PICTURE NEWS,
New York, N. Y.

Gentlemen:

Now that the work of the "Four-Minute Men" is slowing up, I am wondering if it would not be a good thing if managers, especially in small towns like mine (1,500 population) continued the custom in occasional confidential chats with their audiences. An experience I had this week started my thoughts along this line.

We have been showing the "Official War Review" since reopening, and I had heard comments from some of my audience that they could hardly bear to look at this picture. Having noted in the Philadelphia houses that the audiences seemed less enthusiastic over the war parts of the News reels, since the armistice went into effect, I wondered if the majority had tired of such pictures.

So last night, at the finish of the War Review, I took my audience into my confidence, and in a little talk told them why I was asking for their decision as to whether I should cancel or continue this feature. Told them of the comment I had heard, some for and some against, that the Government was continuing this reel, even though hostilities had ceased, and while one of the most expensive reels on the program, I did not wish to continue it against the wishes of a majority of the audience. The response, when a show of hands was asked for, was surprisingly illuminative. It seemed as though every hand in the audience was held up for the reel, and only one was shown against. Needless to say, we continue the "War Review."

I also asked for a vote as to their wishes on the opening hour, since the change in the clock, and got a hearty vote to open earlier. As my News had seemed a bit ancient, I explained the reason—that the exchanges had handled no News reels during the five weeks closing for the epidemic, and we were making history so fast that a few weeks made quite a difference, and that our News for the following show would be four weeks fresher.

In my opinion any audience will appreciate having their likes and wishes referred to in this manner, and I offer the hint for what it is worth.

E. W. HUMPHREYS.

Dolores Cassinelli Suggests "Movie Fan" Club for Industry

MOTION PICTURE NEWS,
New York City.

May I be permitted to enlist the co-operation of the "Motion Picture News" for the formation of a Club for "Movie Fans"?

In every town in America, in every city in Europe, we have dramatic clubs, we have theatre leagues, we have opera clubs, etc., etc. Yet, the motion picture industry, although it has outstripped any other form of entertainment in popularity, and although the "movies" are nightly attended by millions of "fans" we miss an organization or a "club movement" which would help to elevate the industry more than anything else that has been attempted in the same direction so far.

I feel sure that the "Motion Picture News" is just the journal to take up such an idea with enthusiasm. What an opportune moment too for the formation of a club.. We could call it "The Victory Club for Movie Fans" and, for instance, take over as a preliminary club house one or two of the Y. M. C. A. huts, such as the one in Bryant Square.

There movie fans who are in the habit of walking about aimlessly for hours in the cold, pending or waiting for the showing of their favorite picture, could sit in a comfortable library, or reading room, could read their favorite motion picture paper, see movie stars in person, because, of course, we should want every important movie star to join such a club. In short, there are countless possibilities for such a club movement. A hundred ideas occur to one at the same time. For instance: Would not a club be an ideal way of forming "movie parties" just like the theatres have "theatre parties."

What an ideal way too of entertaining the boys when they come back from "over there." I feel sure leading picture artists would gladly entertain a few hundred boys. I, for one, would willingly entertain a few thousand at picture theatres when they come back.

As for "club members," I feel certain we could get thousands at once; I personally could bring along over two hundred.

Wouldn't you think it would be advisable to get the opinion of leading people in the motion picture industry on this too all-important subject?

I cannot help but feel that people like Mr. Rothapfel of Rialto and Rivoli theatres, Adolphe Zukor of the Famous Players-Lasky Corporation, William A. Brady, president of the National Association of the Motion Picture Industry, will support such a movement, and I feel sure that leading stars like Mary Pickford, Norma Talmadge, Douglas Fairbanks, etc., etc., would join the movement and come from time to time to the club house.

Speaking personally for myself, I shall be very glad if I have given an idea which will tend to elevate the motion picture industry.

I feel sure we must do everything to give the motion picture industry the same standing as the theatre industry has.

Many thanks for your co-operation.

Very truly yours,
DOLORES CASSINELLI.

He Calls a Spade a Spade in Interesting Manner

RILEY THEATRE,
F. J. RILEY & SON,
MANAGERS
Doland, S. Dak., Nov. 27, 1918.

MOTION PICTURE NEWS:

Gentlemen:

Just a few words concerning the theatrical business in general and your wonderful little magazine. Every page of the MOTION PICTURE NEWS contains something of value and interest to the exhibitors. Way out here in the "wlid and wooly West," we "small fellows" have a hard time getting the desired and necessary service even from Minneapolis. We take two movie journals, your's and the Exhibitors' Herald; both are essential to our business.

We have read "The Wail from a Small Town Exhibitor" (Mr. King, Leesburg, O.) and will back him up by saying that this is the plain truth. First National sure pulled a green one when they contracted Mary Pickford AT ANY PRICE. No more were they overly wise in contracting the time worn Charles Chaplin, to release him in some war camouflaged Keystone stuff. We will give them credit, though, for grabbing Miss Anita Stewart. SHE is a star!

And turning to Paramount-Artcraft, they really have a few good pictures, but oh! What a price—and THAT contract!

Now that we have showed up a few bad ones (but not all) let us turn to praising those who deserve it.

The Select Pictures Company now has a most complete and satisfactory group of stars. The Misses Norma and Constance Talmadge, Alice Brady, Clara K. Young and Marion Davies are releasing some very wonderfully classy pictures. We can give Select credit for some of the best stage settings put in to regular stuff. Their stars all dress well, their plays have the drawing power and with their specials they are ready to supply the most up-to-date theatre in our United States.

Universal, too, is realizing at last that poor stuff won't get by and they are coming out with some very good stars and plays that more than "get by."

And let us not forget Metro—they are the fellows who know how to treat an exhibitor right. Although we used their service only a few months we can thank them for keeping their books straight and putting out films in RUNNING condition.

Pathe is coming to hold its own; they give good service and always meet you halfway.

We believe in giving the devil his due if he deserves it.

Perhaps again we may write you a more complete letter pertaining to the advertising department. It is just as essential as a good picture, or good projection.

Respectfully,
(Signed) F. B. RILEY.

Two Hearst Photographers to Peace Conference

With the vanguard of the great peace mission that left Dec. 4 for Europe, went two of the fastest, nerviest, cleverest film news photographers in the country, acording to Universal.

They were U. K. Whipple and William J. Hearfield, who will turn cranks on the peace negotiations and incidents for the Hearst News.

Mr. Whipple was one of the earliest photographers in the game for the Universal news weeklies, the Animated and Current Events.

Exhibitor Service Bureau

St. Louis Lags Advertisingly

Exhibitors Fail to Make Most of Their Space While Newspapers as Whole Fail to Cooperate

ST. LOUIS is far behind the big city average in motion picture advertising, but we may hold up one finger and announce "There is hope," since there seems a disposition on the part of both the newspapers and the exhibitors to improve conditions. One element that promises to cause a difference is the entrance of William Fox into the field as an exhibitor, for his theatre, the Liberty, has started in to at least use much more space in advertising, and the Royal is going a strong pace with its offerings.

For a city of 850,000 there is not an excessive number of newspapers, five, with three of them publishing Sunday issues. The one thing that stands in the way of heavier advertising is the popularity of vaudeville and burlesque in the Missouri city. Especially in the summer the various gardens where drinks are served and vaudeville, band concerts and dancing, for the patronage is very heavy, and to some extent that interferes with the progress of the motion picture. But in our opinion the greatest bar has been the failure of the vast majority of the houses to do attractive, business building advertising.

There are 115 motion picture houses in St. Louis, of which twenty-two are downtown theatres. St. Louis covers a considerable territory, and therefore the popularity of the neighborhood house is great. With the exception of the Liberty the seating capacities of the theatres are not large, the downtown houses ranging from about 400 to 750 and the neighborhood theatres from 200 to 500.

First run theatres are the Lyric, Royal, West End Lyric (neighborhood), Grand Duchess (neighborhood), Liberty, New Grand Central, Strand and Grand Opera House. Others that may be ranked among the leading theatres are the Mogler, Pageant, New Delmar, American, Park, Shenandoah, and Orpheum. There are quite a few small circuits, or theatres under the same ownership, but there is nothing of the syndicate ownershop that would affect the situation so far as intelligent advertising, or the lack of it, is concerned.

As we have said, there are five English newspapers in St. Louis, and of course one must take into consideration that there is a large German reading population in that city. The papers, with their circulation as given by Lord and Thomas, are:

Globe-Democrat, morning (134,166), Sunday (161,862).
Post-Dispatch, afternoon (165,738), Sunday (360,867).
Republic, morning (96,466), Sunday (128,643).
Star, afternoon (106,679).
Times, afternoon (101,495).

Glancing at the pages opposite, the first thing that challenges attention is the unattractiveness of the great majority of the displays. In fact, the most of them are not displays at all, but a mere mass of type. Use of cuts in advertising is a rare thing, and it is mighty seldom in going over the St. Louis papers have we seen advertisements that gave any evidence of their having been carefully designed with some particular selling point in view. But before going into that point let us see what the newspapers are doing.

Easily the most attractive thing that the newspapers are doing is supplied by the *Globe-Democrat,* which runs on Sundays a full page of real interesting gossip about the players in colors, on the last page of the magazine section. This is illustrated with half tone layouts that stand out. The matter on this page does not refer directly to local attractions, but undertakes to give the actual news and gossip that is going the rounds of the photoplay world, with intelligent comment. This page also includes "Notes of the Studios" and "Answers to Movie Fans."

We have commented so often on the value of matter like this to exhibitors and on the fact that they do not need to have the name of their theatre mentioned in every item in order to get business that further repetition is unnecessary here, except to urge theatre owners to encourage newspapers that show this tendency to get out and print real stuff.

Turning to the regular news sections of the same paper, we find that the photoplay is carefully given second position to the speaking stage. The layout of first run attractions is carefully made smaller, and even the general heading is in reduced type. We can't help resenting any treatment that puts the motion picture in second place, but still the showing of the paper is so much better than any of the others that we have to accord it first place.

Turning to the advertising, we find a fine conglomeration of legitimate, vaudeville, motion picture and auction advertising all jammed together. The only things that might be called cuts on the page are illustrating legitimate attractions and the advertisement of the Royal. The motion picture houses run to heavy black type. The setting of the displays is very poor, most of them are overcrowded, and a big share of them fails to make any sales talk on the picture.

Royal has the largest display on the page, occupying 5½ inches across three columns and making a splendid display on "Crashing Through to Berlin." The newspaper does the theatre an injustice by giving its largest amusement advertiser the poorest position on the whole page. In all eleven photoplay houses are represented.

Turning next to the *Republic,* we find a three column layout on the attractions and advertisements of the Royal, Grand Central and Liberty, with five of the smaller houses represented.

In the Sunday *Post-Dispatch* all of the amusement advertising is again grouped, eight motion picture houses making their appearance. A careful search through several Sunday issues of the *Post-Dispatch* fails to bring to light a line of motion picture matter, which is a remarkable showing for the paper with the largest circulation, and doubtless the highest advertising rate. Probably the paper considers that it is merely selling advertising and that the motion picture is not due anything for the NEWS interest there is in them.

However, in the Saturday afternoon edition the *Post-Dispatch* does come across with a four column heading, "What They Are Doing in the Movies," and prints press notices for the larger houses that advertise and some gossip under the old favorite heading, "Flashes from Filmland." Six theatres are represented in the advertising.

The *Times* carries the advertisements of only three of the larger motion picture houses, and then sprinkles in a bunch of separate cuts more or less grouped together, three theatres being represented in the number.

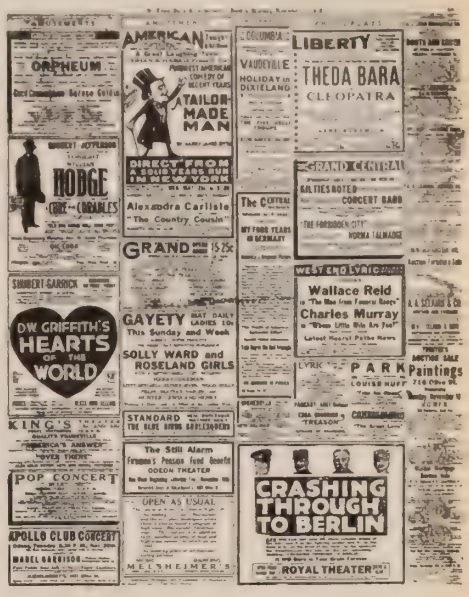
It remains for the *Star* to make a showing as the only paper that apparently makes an effort to go out and get the advertising of as many theatres as possible and group them together. Its directory in the Saturday afternoon issue is reproduced. Compare the showing with that of any of the other papers and you can see where intelligent, careful work on the part of the newspaper brings results. Twenty-eight theatres are represented in the advertising.

This directory is run every day, usually with less space than on Saturdays and varying with the announcements that the theatres have to make. For instance, on Friday of the same week we find the announcements of thirty-one theatres, three others of the neighborhood houses being represented. On Thursday there is an even thirty.

On Saturdays the *Post* devotes a two-column layout to all of the attractions, but we see but one motion picture player represented and that in a very small cut. On Friday, however, there

(*Continued on page* 3506)

Little Art Shown in Advertising of Motion Pictures in St. Louis

At the top are three pages from the Globe-Democrat, and then left and center of the middle row two from the Sunday Republic, and at right one from the Sunday Post-Dispatch. At the bottom, right and center are two from the Saturday Post and then one from the Saturday Times

Some of the most striking lobby display work in motion pictures is being done by Harry Pomeroty at the Holman theatre, Montreal. At the left he has built up the front of the house to represent a "tank" crashing at you, with a soldier standing at the entrance in the center. There is nothing to confuse here and one gets the big idea immediately. At the right is the display on "That Devil Bateete," the main decorations being supplied by skins and forest effects

William Fox Stirs Things Up with Theatre Opening in Minneapolis

THEATRE managers in this section are sitting up and taking notice as the result of the opening of Fox's Schubert theatre, which began its motion picture career with the showing of Theda Bara in "Salome."

Judging from the manner in which "Salome" was presented and the patronage accorded the initial presentations the Fox-Schubert is going to be a success, though the management will have to educate the filmplay public into turning off of Hennepin avenue to the north as well as to the south, where the Strand, Orpheum and New Garrick are situated. Hennepin avenue is the "main stem" of Minneapolis film circle, and the photoplay attending public is used to going just so far on certain "cut off" streets and no farther, hence it can be seen the Schubert, situated in a block that might be termed "untheatrical" is a little off of the beaten path.

During the time the "flu" ban was on the Fox management completely overhauled the theatre, previously used for stock, redecorated both interior and exterior and transformed the theatre into a high class motion picture play center. According to present plans of the theatre about eight reels will constitute each performance and the theatre will be divided into 25, 20 and 15 cent divisions of seats. A complete change of stage effects will be made weekly and the twelve piece symphony orchestra will be maintained permanently.

The program for the opening week followed. Overture—Selections from "Going Up" simultaneously with gradual changing of color scheme on back drop showing distant bay and hills surrounding it as viewed from portico of Egyptian palace. This was followed by an Allied War Review reel and a Mutt and Jeff cartoon entitled "The Kaiser's American Dentists." Corra Green then sang an aria from an American light opera which was well received. "Salome" opened with drawn satin curtains over the screen and these were parted as the titles appeared. Colored effects playing over screen at opening of feature were dimmed as initial titles came to termination.

The following week "Salome" was shown at the Metropolitan, St. Paul, and William Farnum was at the Fox-Schubert in "Riders of the Purple Sage." Evelyn Nesbit in "The Woman Who Gave," Annette Kellermann in "Queen of the Sea," Tom Mix in "Fame and Fortune," Theda Bara in "The She Devil," William Farnum in "Les Miserables," William Farnum in "The Rainbow Trail," Peggy Hylan in "Marriages Are Made" and George Walsh in "On the Jump" are also slated for showing at the Fox-Schubert in the near future.

William Raynor is managing the Fox-Schubert.

TO WELCOME THEM

You'll Get a Good Feature if You Dig Up the Old Film

OUR boys have started coming home from the training camps and from the battlefields of France. The arrival of the first big detachments of them in your community will probably be the signal for a great celebration. You will not be doing your part for your community and your city unless you make your theatre the central feature of it.

Here is a suggestion: Many local film companies and news weeklies made pictures of the soldiers as they started away at the call to arms or in the training camps. If you can dig these up and put them on at this home-again celebration you will interest not only the soldiers themselves, but all of their kin and friends. Everyone will be anxious to see again how they looked "then."

St. Louis Lags Advertisingly

(*Continued from page* 3504)

is a two-column layout on motion pictures alone.

During the week the *Post-Dispatch* carries regularly the ads of six houses; the *Globe-Democrat* has nine, this time grouped together; the *Republic* has eight and the *Times* three.

In brief, with the exception of the cases indicated there is very little to boast about in the St. Louis situation. But it is apparent to us that if one of the newspapers will make a definite effort to land the motion picture advertising and accompany it with reading matter daily, it will get results. The *Star* is making a good showing now so far as advertising is concerned, but with a total of 115 theatres it ought to have at least half.

"None of the theatres seem to have an exact plan of advertising," writes one St. Louis authority. And that is just what seems to be the matter. What a newspaper there needs is a man who understands motion picture advertising and who can not only go out and sell the advertising, but who can show the exhibitor how to use it. The St. Louis exhibitor has not been developed as an advertiser and it is not altogether his fault, for he simply hasn't had the chance. We would blame some of the exhibitors for saying that advertising does not pay from the way that they go about it and the lack of cooperation on the part of the newspapers is evident.

About all that we can say about St. Louis is that there is a golden opportunity there for some paper.

Three Special Service Sections in This Issue

Franklin Wants Fewer, Better Pictures

By Harold B. Franklin
Manager, Shea's Hippodrome, Buffalo

WHEN a prominent producer and an equally prominent exhibitor deign to discuss such an important question as to what kind of pictures the public want, it shows that the motion picture industry is progressing nicely. Eugene H. Roth, manager of two important theatres in San Francisco wrote a pointed article recently to MOTION PICTURE NEWS which inspired Samuel Goldfish, president of the Goldwyn Picture Corporation to reply forcefully.

One of the questions set forth by Mr. Goldfish was whether the exhibitor really spoke for his patrons in the booking of pictures. Mr. Goldfish is right in a good many things that he says, but he's wrong when he questions the capability of the exhibitor in voicing his patrons' taste.

The producer should welcome criticism on the part of exhibitors. The exhibitor is better able to judge the kind of pictures his audiences want than the producer, not because of a higher intelligence or a better understanding than the producer, but because the box-office is the best barometer of PUBLIC OPINION that has yet been conceived. We cannot help but agree that box-office receipts are eloquent indeed.

Those exhibitors, who through misjudgment pass up a good picture merely favor competitors who get the picture and reap the reward. The question as to what the public wants is not original with the motion picture industry. The public has always been clamoring for better plays and better books.

The progress made in motion picture stories however is an achievement that the industry ought well be proud of. The novelty of merely seeing persons move on the screen is gone, and the day is past when any kind of a story will do. Compare the crude stories of the earlier days of motion pictures and watch the development it has made up to the present day and it will be readily seen that motion pictures have kept march with progress. Perhaps one of the big things about motion pictures is that it will never reach its highest point of attainment. Progress demands higher ideals.

The triumph of the motion pictures is in its success in revealing in its own inimitable way the big moments of life. Human every day stories of real life appear to have met with greatest favors. Motion pictures have produced many writers and men of creative genius that the industry can well be proud of. These men revealed romance and pathos true to nature.

Glimpse of Shea's Hippodrome and inspiration to Harold Franklin's great success

The successful motion picture must not only have a "good" story, and good players, but to find true expression, should be handled freely and capably by the director, who can bring a far greater interpretation than the author ever intended. D. W. Griffith's handling of "The Birth of a Nation" proves this point conclusively. "The Clansman" was merely a novel and a melodrama. Griffith through the medium of motion pictures made it a masterpiece.

The greatest fault with most features is that they are manufactured—not produced. In order to keep pace with an artificial demand producers turn out features the same way as a tailor would turn out clothes. The star must produce a feature every six or eight weeks. Is it surprising that the story does not always go over big? Really big themes are the birth of inspiration and cannot be turned out to order. It is gratifying to note that Charles Chaplin is pointing the way to true artistry and also financial success. Mr. Chaplin evidently takes as much time as is necessary to complete a picture. The result is a more complete production and greater returns. When producers, stars and directors will make less productions, stop rushing themselves to death, and make those productions good, there will be less complaint of poor stories. The industry will be on a more solid basis than ever and the problem of over production will eliminate itself.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
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W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

WE are reprinting here only a portion of an advertisement of the Rex theatre, Knoxville, Tenn., which gives the bill for the week. This is as clear a piece of misrepresentation as we have ever seen. With the reduction that is made here it is hard to read the matter to which we refer.

First the Rex refers to Chaplin as "the

REX THEATRE
NOT THE BIGGEST HOUSE, BUT THE BEST PICTURES
Thursday, Friday and Saturday
Charlie Chaplin
The Million Dollar Comedian In His next newest and latest scream
"Triple Trouble"
Some of the funny stunts you will see in this picture
Chaplin—Kicks the Kaiser
Chaplin's Walk Beats the German Goosestep
Chaplin walks over the Kaiser in his Famous old Shoes
"Have a laugh on the Kaiser with Charlie Chaplin—in "Triple Trouble"
This is Chaplin's latest and newest and funniest comedy he ever made.
And no advance in prices
Adults 9c War Tax 1c
Children 4c War Tax 1c
"WE THANK YOU"
Charlie Chaplin in "Triple Trouble"

million-dollar comedian in his newest and latest scream"—meaning "Triple Trouble," which was made during the time that he was with Essanay. That would be bad enough, but the advertisement goes ahead to use a number of lines connecting the picture up with the war! Apparently a deliberate effort has been made to make it appear that this picture is "Shoulder Arms."

Friends, the temptation to do things like this isn't worth the while. They will as surely kill the public's faith in your house as you are alive. And don't ever think that the motion picture fans of these days do not know what is going on. You may bunk a majority of the public, but it is those who really know who are going to make real enemies for theatres that do things like this.

If you show the "best ever" today, what are you going to offer them the next time?

ALHAMBRA THEATRE, Indianapolis, has even carried out the wireless idea in the border design in advertising William S. Hart in "The Border Wireless." It is a little point that will be caught by everyone who sees the display. The advertisement is well balanced and well typed, but the general idea would have been better carried out if a figure of Hart in uniform had been used in the half-tone. As a matter of fact, in another display which we have at hand there is used a picture of Hart as a "two-gun man." This is just what we would have avoided in this particular case. This "two-gun" stuff has been worked to death not only in current releases but in the flock of re-issues, and when you get a picture of an entirely different appeal we would advise playing that appeal rather than making it appear that this is one of the usual Hart pictures.

WILLIAM S HART
in
The BORDER WIRELESS
ALHAMBRA
Thursday · Friday · Saturday
"Big Bill" Hart? They say he is immense in the role of Steve Ransom. First a bandit—then a rescuer of pretty girls—then a savior of Governmental secrets—and last, but best of all, a soldier for Uncle Sam.
Screen Telegram
Strand Comedy
TODAY—Billie Burke in "The Make-Believe Wife"

No matter how popular an actor may be, the public likes to think that he is going to do something "different." Certainly he does something different in this one and we believe money is lost by not bringing out that point.

Lots of times you have to go out and hunt up Opportunity, but the veteran knockers are always around.

NEWSPAPER space costs a lot of money in Chicago newspapers, but this does not keep the Casino theatre from getting mighty good results without using a large amount of room. Evidently the ad writer for the Casino takes advantage of every opportunity that presents itself.

"KISS OR KILL"
-the play · · that keeps you guessing to the very last scene · ·
A UNIVERSAL SPECIAL PRODUCTION
NOW PLAYING CASINO 58 W. MADISON
ALSO 2ND EPISODE "THE LURE of the CIRCUS"

In this case the Casino has used a design from one of the one-sheets supplied by Universal. In our special service section on this picture we advised the use of this one-sheet in a teaser campaign and we are mighty glad to see that the Casino has gone us one better and has incorporated this in the newspaper space. When you can get as striking a cut as this it is sure to attract attention provided you are willing to leave a lot of "talk" out of your display. The line that the Casino uses, "The play that keeps you guessing to the very last scene," is mighty good stuff. And the whole thing is only two inches, single column.

HERE is another misleading advertisement. You will note the way that the name of D. W. Griffith is made the most prominent thing in the entire display. Now it is true that Dorothy Gish was formerly with D. W. Griffith, but that fact had no business being displayed in this way unless the designer meant to leave the impression in some minds that this was one of the Griffith productions and to take advantage of the hit that "Hearts of the World" and "The Great Love" have scored in Portland, Ore.

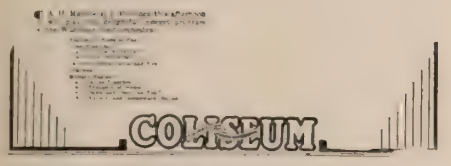
And rather than result in being in any way introductory to Miss Gish, this sort of a display is very apt to leave the impression that the exhibitor didn't think that he had much of a picture and that he resorted to this method of getting the people into the theatre. As a matter of fact, the people's theatre had plenty of selling argument for "Battling Jane," but aside from the use of the striking cut this seems to have been deliberately ignored to make way for camouflage.

A trey of hearts is worth more than a king of clubs—in your theatre.

WE have printed so many specimens of splendid advertising from the Jensen and Von Herberg theatres in Seattle that we are sorry to have to record this one, and we are doing it to point out a lesson to other exhibitors. The greatest fault about this display, which occupies seventeen inches across four columns, is that it is absolutely meaningless.

Never use a cut unless it has some idea to put over. Now the cut here is from a very minor incident in the story, of a killing during the escape of the girl from the Chinese palace. It leaves the impression upon the reader who doesn't know that the girl has just committed murder, and such things are generally revolting in advertising. There are many charming scenes in this picture that might be illustrated, many big points that might be

What Live Wires are Doing

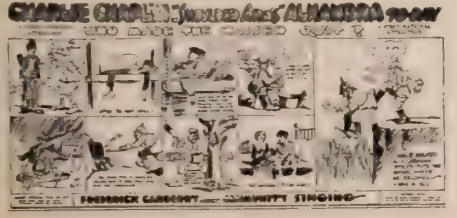


brought out, but they have all been missed in the display and the only thing that could induce people to come to see the picture would be the popularity of the star and the title of the picture.

Yes, we like striking cuts, big and with plenty of white space, but the cut is supposed to tell the story. Recall your circus days and remember, after you had admired these bills for days and days, remember what an added thrill you got when the thing that you wanted to see the most became a live event under your very eyes? That's the answer in the use of cuts in advertising.

Victory may be claimed often, but it only has to be WON once.

USING eight inches across the page, Alhambra theatre, Milwaukee, has adopted a novel plan for one of its advertisements of Charlie Chaplin in "Shoulder Arms." The advertising writer has simply had an artist to sketch a number of the actual scenes of the production, but the whole effect given is that of one of the comic strips that appear in the newspapers. It winds up with Charlie kicking the Kaiser off into the blazes.



There is only one fault with it. The designer has tried to keep this from looking anything like the usual advertisement, but that was scarcely a reason to put the name of the theatre and the title of the picure in lettering that is very difficult to read. But that is only a minor matter and certainly this display got just about one hundred per cent attention from the readers of the Milwaukee papers.

A patron that is staying away is worth the trouble of two that "come anyway."

RIALTO THEATRE, San Francisco, manages to supply some of the cleverest advertising that comes to this desk and the greatest thing about it is that all of the displays are marked with simplicity. When you can pick out the real selling line of a picture, then give it the

A whirlwind of bullets, bravery and horsemanship
It Starts Tomorrow.
The Screen's Fastest Drama
TOM MIX
IN
'FAME AND FORTUNE'
It's a sizzling play of hard riding and fast shooting. It's the speediest thing the whirlwind Mix has ever done, and that's saying a whole lot.
Coming — Perry's Minstrel Misses
Lawrence and His Orchestra
Afternoons and Evenings
and
Charming Eunice Mayo
RIALTO
MARKET NEAR SEVENTH

punch of an illustration, and finally resist the temptation of "talking your head off" you are coming mighty close to the best in advertising.

"A whirlwind of bullets, bravery and horsemanship," is an expression that will get everyone that likes a lot of action in pictures, and the rest of the display is in keeping with that. Instead of using a bunch of adjectives, the writer goes on to say, "It's the speediest thing that Whirlwind Mix has ever done, and that's saying a whole lot." Yes, it is saying a whole lot, and it is saying it well, like you were talking to your next-door neighbor, the sort of stuff that people will believe. Ten inches, three columns are occupied by this display.

Put your theatre first in the town's "Who's Who."

YOU probably never heard of Senath, Mo. We admit that we never had, and when we look it up in the census records

See The Boys Who Did It!
It's a glorious Peace that has come. It was only through hard fought battles that the Germans were "licked." See these battles and the boys, in
CRASHING THROUGH TO BERLIN
THE WHOLE COLOSSAL DRAMA OF THE WAR
The Dixie Theatre
Senath, Mo.
Thanksgiving Night, Nov. 28

we find that it is given a population of 1,028. But the proprietor of the Dixie theatre in that town shows that he is up to the game of keeping the appeal of his pictures right up to the minute, and considering that the only medium the theatre has is a weekly newspaper it has done mighty well.

Ten inches three columns was used in this display. In the center of it was incorporated one of the two-column advertisements furnished by Universal, and then the manager proceeded to bring the appeal of the picture coincident with the news of the day. So he didn't overlook the fact that the war is over and he referred the very first thing to that. "See the Boys Who Did It" is the catch line. Then a few words tell that this picture shows why peace is at hand.

In war or any other sort of pictures there is a whole lot in taking advantage of every opportunity. There is nothing of the fake about this display, but it does show that the manager was thinking.

WHAT DID YOU DO?

We Don't Think that We Have the Only Good Ideas

WITH each issue of the NEWS there appears one or more Special Service Sections, designed to tell the exhibitor how he can get the most out of the various productions so covered. In this number there are three.

Ideas suggested in these pages on other pictures have been followed by exhibitors all over the country. They are not intended to provide special "stunts" or trick exploitation, but to give the exhibitor an idea of the picture and the general policy that he should pursue.

But we don't think that we have any mortgage on the good ideas. Many of the exhibitors are doing novel and interesting things, and we would like to be able to record everyone of the worth while ones.

Seeing Rialto and Rivoli with Rothapfel

THERE is nothing particularly new about the use of a phonograph in a motion picture presentation; in fact, it has been done to death in many communities by simply plastering on the record every time that it is indicated in the picture that a talking machine might be playing somewhere. In fact, our "arm chair" exhibitors find this one of their most popular suggestions.

But the presentation of "Too Fat to Fight" at the Rialto this week shows that there is nothing that cannot be given a novel touch, and just one or two little things make this one of the big features of Rothapfel's presentation of the Rex Beach picture. We are just calling attention to this in the opening, for we want to comment more fully on this when we come to the musical arrangement of the picture.

"Sixth Hungarian Rhapsody" stars this week's bill, all in all one of the best that the Rialto has ever known, and that is saying a great deal. This is played with the lights in gold and includes a czimbalon solo rendered by Belle Nyary. Then there comes another novel effect, for Rothapfel this week deliberately dropped the usual scenic, but served the same purpose and welded it into the first vocal number. Although the uncorrected program did announce a scenic, that is really part of a news reel from Hearst-Pathe showing the Sultan of Morocco entering one of his cities at the head of 10,000. Just at the end of this very short section of film the lights become all blue, with the orchestra bathed in that color, and the curtains over the side displays at either side part showing streams and the wooded country, with the skies blue and scores of stars shining. Then, with the Byzantine setting lighted in blue, Gladys Rice sings "Till I Wake," one of the Indian love lyrics by Alice Woodfore-Finden. You can see how the spirit of the East has been perfectly carried out.

Then comes the Animated, and for the first time the Rialto gets the Official War Review this week. Heretofore it has been shown at the Rivoli only, but, as "Under Four Flags," the third official Government picture, is playing its return engagement there, the review would be out of place. Hearst-Pathe pictures, showing the Mt. Vernon at Charleston, Mass., after she had been torpedoed and the destroyers that formed her convoy, opens the weekly to the music of "Liberty Bell March." Then come pictures of Boston greeting the commander of the Twenty-sixth Division, General Edwards, followed by pictures of five hundred wounded soldiers reaching New York. For these two we have "When Johnny Comes Marching Home" played once through, followed with the trio from "When You Come Back" played very slowly and with a roll of drums.

Pictures of New York City greeting Captain Carpenter, commander of the Vindictive on the Zeebrugge raid, are shown to the tune of "Jack Tar March." Camp Upton boys say farewell to army life and get a big hand, with "Hunkatin" first played and then changing to "Soldier's Farewell Song" as we see the soldiers on their way to their homes. These pictures had all been Hearst-Pathe up to this time, and now comes Gaumont with pictures of "The Lambs," named in honor of the Lambs' work for the War Work Campaign being launched, and here we have all sorts of whistle effects and "Stein Song" played. Gaumont also shows the President inspecting the new wireless phone at Washington, called "America's greatest achievement of the war." "On to Victory" is the music here, with the orchestra coming up strong as the President makes his appearance.

"Pomp and Circuumstance," the most crashing portions of it, is used with the first of the Official War Review, and you will appreciate the excellence of the selection when you see that the picture shows a meeting of King George, General Folk, Marshal Haig and General Petain. Then comes Admiral Roman, U. S. N., on the scene and the audience has another chance to break into great applause. Then comes pictures of the Italians using flame throwers in their preparation for an infantry attack, and here the music changes to "Turbulence," with the noises of battle reproduced as the soldiers go forward. Then we are shown the Americans adding to the number of their prisoners, and the orchestra swings into "Keep Your Head Down, Fritzi Boy." *In all of our experience never have we heard a song take so with an audience. There is the relief at the end of hostilities that gives us a lighter look. The audience got to humming and was almost in song, on the evening we saw the show, before the end,* for it was continued through a Hearst-Pathe cartoon which showed the Kaiser over a globe declaring he would rule the world, then the globe disappearing and an American soldier appearing with it, and the final observation that "Christmas dinner is cheaper in Holland." It gets a laugh of first dimensions.

Then comes Vincente Ballester, who unquestionably has one of the finest baritone voices ever heard in a popular priced house, singing "I Believe" from "Otello." The only setting for this are the red inner curtains with the center dome blue.

There is a splendid musical setting for the feature, which caused more actual enjoyment than almost any picture that we have ever seen at either of the Rothapfel theatres. The audience was soon radiating its delight. "April Moods" starts off with the first title, which is very long, and where the words "A Mighty Change Has Come" flash on the screen the music changes into "Battle Hymn of the Republic," which continues until the action of the picture begins, at the home of Major Brewster, and then the music returns to "April Moods." Then at the title "Dimples Loved Sweet Things," "Dimples" being the nickname of the hero of the story, and where he meets the girl he loves, there is a single strain of "Sympathy," the theme, turning into "This Is the Life," followed with a trumpet call and "Over There" as he expresses his sympathy for the Allies.

This is where the phonograph gets in its work. With a title beginning "There Was Always Someone" and starting with a dance we hear a phonograph playing "I Didn't Raise My Boy to Be a Soldier," then, as two women pass before the window, we get "Flatterer," pp and very slowly. Now the scene changes to Major Brewster, declaring that the Allies are facing their worst moment, and the music swings into "Rachimanoff Prelude," and with the next title, "They Are Fighting on the Sacred Fields

AT TWO EXTREMES

Rothapfel Shown as Director and Orchestra Leader the Same Day

SUNDAY revealed Rothapfel in two roles, as a director of the orchestra at the Rivoli and as a director of the battle scenes in the Goldwyn feature, "Too Fat to Fight," at the Rialto. Not that either surprised us, but it was rather a coincidence that they should come the same day.

Mr. Rothapfel was formerly a member of the marines and served as a lieutenant during a portion of the war when his services were needed. And everyone knows that he has a mighty good idea of what pictures should be. So Director Hobart Henley, who is responsible for the rest of the excellent production, turned over to him the making of the night trench scenes and the result has been some of the most vivid work that the screen has seen.

And after witnessing this picture we went to the Rivoli and found him leading the wonderful orchestration for "Under Four Flags." No, that is not an error. After trying the experiment of using it at both theatres for a week, something that he had never done before, there was such a demand to see the picture that he brought it back for another week at the Rivoli. In doing this he broke another rule of his houses, never to extend or repeat the run of an attraction, no matter what its quality might be.

But the crowds at the Rivoli showed that the great demand to see it existed. One reason for that is that is that no presentation of a picture in New York has been accorded the newspaper space that was given the Rothapfel showing, both on the Monday after the opening and on the Sunday following, at the conclusion of the run at the two houses. The New York Times devoted the whole of its amusement editorial to his presentation of "Under Two Flags."

And the greatest part of this was the musical setting, which we gave you in full in the Nov. 30 issue.

Rialto and Rivoli

(Continued from preceding page)

of France," we have a few bars of "Marseillaise," and then with the title "They Shall Not Pass" two and a half bars of "Marseillaise" with tympany rumble. But all during this we have the phonograph playing all the time as the lighter headed one of the party continues to dance. Now during this we have had the reproductions of the scratch of the starting and sudden stopping of the phonograph, so realistic that when Dimples comes and breaks the phonograph he gets a roar from the audience, and the orchestra breaks into "It's Time for Every Boy To Be a Soldier."

At the title "Like His Country, Dimples Is Unprepared" we have "Keep Going" played, burlesque style, very slowly, turning into "Sailing" as he sits down to the rowing machine, and here the music again helps the laugh along. "Keep Going" is then resumed with a few bars of the theme as he sits down. With the pictures of the boys going over we get two choruses of "Over There." There is another clever touch when we have the question asked on the screen "What Does That Mean?" and the answer comes "Another American Going West," and here we get "Glory, Glory Hallelujah" on the organ with the muted trumpets sounding "Taps."

Then we get a flash of the "Y" man about his early morning duties with "How I Hate to Get Up in the Morning," and then when we are shown also the K. of C. and the Salvation Army workers we get "He's My Pal," followed by "My Doughboy." Then come the scenes of the woman refugee and her children and Dimples going to the rescue, and now we have "Onward Christian Soldiers" played through once accompanied by the organ rumble. Then there follows "Pack Up Your Troubles," with "Sympathy" returning as the girl enters the scenes as an ambulance driver, and then as the ambulance fades away we have again "Prelude Rachimanoff" at agitato, and then as the boys go over the top it becomes "Yankee Doodle," accompanied by the battle effects and then further agitato, and then as Dimples goes to the wounded man and is himself shot we get "Glory, Glory Hallelujah," followed by a numbered selection, and then the theme as the girl sees the wounded man being placed in her ambulance. "My Angel of the Flaming Cross is used for the scenes in the hospital, and then when we have the Hun machines hospital hunting it turns into a numbered selection, and with the title "Kultur," showing the effects of the Huns' bombing, "Rachimanoff Prelude" is again brought into play.

One of the cleverest incidents in the whole picture is where the hero, on the couch, with one of his legs amputated, begins to sing "Hail, Hail the Gang's All Here" to cheer up the others, and the orchestra breaks into this with zest. Then comes "Rachimanoff" and a roll of drums and flourish as Cherub is decorated, and at the end the chorus of "Sympathy."

Lights are down at the start of the second orchestral number and then fade into red and then into blue as selections from "Oh, Oh Delphine" are played.

Mack Sennett has outdone himself with "Her First Mistake," easily one of the funniest comedies ever made. The audience laughed itself sick with the efforts of the baby to capture the slippery soap, the marvellous dog actor, the equally interesting cat and rooster and the host of human funmakers that take part. The selections are, of course, all light and are played in the following order: "Pretty Baby," "Barnyard Blues" with the rooster fight, then "Oh, Lady Lady" for some of the comic love scenes, and changing to "Chicken Reel" with the rooster alarm clock. Then we get "Chimes of Normandy," "Katy," "Themolo Trot," "Tout la Nuit," "I Want a Doll," "Make Way," and at the end "Why Do They Call Them Babies?"

It is certainly a wonderful bill at the Rialto, and Mr. Rothapfel and his chiefs have taken advantage in the fullest of every opportunity offered by the pictures.

At the Rivoli there is "Under Four Flags," playing a return engagement. The presentation is exactly the same as when originally made by Mr. Rothapfel, which was described fully in these columns.

ROTHAPFEL AND GOLDFISH ON TOUR WEST

Exhibitor and Producer to Meet Showmen of a Number of the Larger Cities

READERS of "Seeing the Rialto and Rivoli With Rothapfel" will for the second time since the establishment of that feature really have to see the two theatres without him, for, accompanied by Samuel Goldfish, head of Goldwyn Pictures, he left last Tuesday for the West, combining a rest trip with an opportunity to meet exhibitors in a number of cities.

Their first stop was in Cleveland where they spoke to exhibitors and the next was Chicago where they put in the afternoon and evening meeting leading showmen. Other stops on the program include Milwaukee, Minneapolis, Seattle and Los Angeles where the longest stay will be made. On their return they will stop in New Orleans.

It is exactly a year since Mr. Rothapfel has taken any rest and since that time he has taken on his shoulders the added responsibility of the Rivoli, opened shortly after the first of the year. His only absences from the city have been to make pictures for the U. S. Marine Corps and to stage one of the official government pictures in Washington.

But while he will not be here in person, you will find that the spirit of his presentations remain at the two theatres, for the organization that he has built up is able to do wonders—though we must admit that at times there is something of the Rothapfel touch missing.

English House Sets High Pace in Exploitation

Sun Exclusives, the big English distributing house, has just set a high mark for the exploitation of pictures with the issuance of handsome booklets on "The Way of an Eagle" and "The Elder Miss Blossom." The cut out plan is followed on the covers, so that the pictures of the leading character placed on the third page can be immediately seen.

Each booklet contains a number of scenes from the productions and an attractively told story of the production. One striking thing about this sort of exploitation is that it avoids adjectives and superlatives about the picture, but goes ahead to show you the scenes and tell you the story and let that do the selling—which it is sure to do.

Newspaper Praises Laurence as He Leaves Grand Rapids

Sid Laurence, who was manager of the Majestic Garden, Grand Rapids, Mich., until he resigned a few days ago to become manager of one of the John H. Kunsky string of theatres in Detroit, is one of those who believes in making his theatre an institution. That he has done so is proven by the editorial statements of the local press. This is what one of the papers said of him:

Mr. Laurence is one of the most popular managers who ever took charge of a motion picture theatre in this city. He has created and maintained a pleasant, cheerful atmosphere about the house and meeting his public in a cordial manner has made scores of personal friends besides having added much to the popularity of the theatre.

His originality in creating interesting lobby displays and novel scene sets has gained the attention of various motion picture magazines.

Mr. Laurence also is a good entertainer and in cases of emergency has frequently stepped to the stage and entertained the audience successfully.

Mr. Laurence is a member of the Grand Rapids Association of Commerce and has been in touch with many of the city's best interests. Since announcing his resignation he has received various letters from Majestic patrons expressing regret at his departure.

Canadian Theatre Gives Passes to Buyers of Bonds

Iola theatre, one of the suburban houses of Toronto, aided the Fifth Canadian Victory Loan by offering passes for stated intervals to the purchasers of bonds among the patrons. Manager Jankes gave the purchaser of every $50 bond a pass good for a week, and these ranged up to the purchasers of $1,000 bonds, who got five passes good for two months each. Not only did this result in a heavy sale of bonds, but also in attracting renewed attention to the theatre.

Iowa Small City Theatre Again Proves It Pays to Make Your House Part of the Town

IT was almost a year ago that we told you the first story of things that Sisk and James, two crippled boys, are doing with the American theatre, Cherokee, Iowa. Though their city has a census population of only 4,884 they are making the American just as much an institution as the largest house in the land.

Although their only vehicle for advertising is a semi-weekly paper they believe in making the most of that, and they come mighty close to our idea of such advertising by using separate displays for each attraction. In that way they are able to put over the appeal for each distinct picture. By covering three pictures in each edition of the semi-weekly they get over the advertising for the entire week very nicely.

We are reproducing here a portion of one of the Cherokee papers. It will be noted that the larger space is devoted to the first picture that they have to sell, the slightly smaller space to the second and still smaller to the third day offering. The theatre maintains its distinctive border and uses it on all the exploitation and always employs the name plate in the advertising. And let us tell you that it pays even in a small city to be distinctive.

There was another clever little stunt in the way of advertising put over when the American paid for space to let the readers know that Charlie Chaplin had married Mildred Harris. The name of the theatre wasn't even used, but because of the distinctive border every reader knew from whom the news came.

As a matter of fact Sisk and James are always taking advantage of every opportunity to keep their house in the public eye, and so when the celebration of victory came along the theatre took a prominent

WE thought maybe you would like to know that CHARLIE CHAPLIN has married MILDRED HARRIS, an actress.

=See you later

This was an advertisement, but it made business

part in it. The partners recently purchased a large Marimba xylophone, with which they toured a large part of the state, giving concerts for the Red Cross, and this was requisitioned and mounted on a truck and driven through the streets. All sorts of patriotic airs were rendered and it was not long before the boys had a parade of their own going all over Cherokee.

After parading awhile they drove to the center of the town and there obtained the services of a number of girls to lead and there followed regular community singing. Someone started in to take up a collection and then presented it to Sisk and James, who promptly turned it over to the War Camp Fund.

In summing up the results of what they did that day, the boys say: "We received hundreds of dollars' worth of advertising

AMERICAN THEATRE
Wednesday, 13—Thursday, 14
The Real Western Character
Wm. S. Hart
In a typical Hart play=
'The Tiger Man'
You know what Hart can do. You know that a Hart production means action, scenery, suspense, acting that is tense and human and everything that has put Photoplays in the highest class of entertainment.
"We are proud of our programs." SISK & JAMES
Cherokee County Is Expected to Go Over the Top Tomorrow.
AMERICAN THEATRE
TUESDAY, NOVEMBER 12th
Say folks, this is simply a
"Sure-Fire" Comedy Drama
If you people don't say that
Madge Kennedy
With her eyes and her smile in her very latest picture
"FRIEND HUSBAND"
SISK & JAMES.
AMERICAN THEATRE
Monday, Nov. 11
AMERICAN THEATRE
Do You Believe Us?
Then read on—A brand-new Star, an "outdoor" Love Wire Character, will appear here for the first time in his new Metro Production—
"The Trail to Yesterday"
He is Bert Lytell
PATHE NEWS
SISK & JAMES
"We are proud of our programs. We've got a right to be=and so have you."

Separate display given each picture

that day, just because we were Johnnies on the Spot, trying to make ourselves useful. THAT'S what an Exhibitor is FOR. HE IS PUBLIC PROPERTY and he should conduct himself and his theatre accordingly. If he DOES, the PUBLIC will treat him like a 'little GOLD god on wheels.'"

And they are right. It does pay more than mere words can describe. It makes your house much more than a theatre or four walls, it makes it a living, pulsating part of the community.

City Plans to Preserve Its History in Pictures

Dayton, Ohio, is planning to preserve the history of the city in films as the result of a movement just started. This grew out of the recent celebration of the false news of the signing of the armistice. As soon as the celebration started Mark W. Gates, managing director of the Dayton theatre, arranged with the Pyramid Film Company, a local organization, to make pictures of the parade and they were exhibited the same evening at the Dayton.

The matter is now before the executive committee of the Greater Dayton Association and if it is acted upon favorably various big news events and matters of civic interest will be recorded.

Attractive Press Book Issued for Houdini Serial by Rolfe Attractions

EASILY one of the most artistic and useful press books for the handling of a serial that we have seen has just been issued by B. A. Rolfe Productions, giving exhibitors a thorough understanding of the chaptered story and presenting the wealth of exploitation aids that are offered. Sixteen pages, 11 by 15, are devoted to covering this matter.

Vivid colors are used in all the paper, the 24-sheet being particularly striking, representing the automaton figure with a great streak of light emerging from his eyes and striking the chained figure of Houdini. Mystery is carried through all of the designs, which include one, three and six sheets. Rolfe Productions is advising the exhibitors to make special use of the 24-sheets and if these do not attract attention to the serial nothing can.

Ready prepared advertising includes single, double and triple column displays in variety, but most of these bear the automaton figure in some action. There is a large number of cuts of Houdini himself in various sizes up to two columns, and in addition there are three different styles of one column cuts of Margaret Marsh and Ruth Stonehouse, who have prominent roles.

One thing that will commend these to the exhibitor is that they bear no lettering except the name of the player and are without brand names of any sort, so that they will be welcome in any newspaper, no matter how particular it may be. They will find just as ready use in advertising, for the designer has very correctly supplied large heads so that the faces of the two pretty women will speak for themselves.

For display in the lobby there are provided 22 by 28 pictures of Houdini, Miss Marsh and Miss Stonehouse. There will be a series of eight 11 by 14 scene pictures on each episode and in color.

The press matter is different from most of the serial stuff, for it is confined to entertaining stories about Houdini and the two women stars. It is stuff that ought to find a welcome in most photoplay departments.

Allied Generals' Pictures Adorn Theatre Stage

One of the most unique celebrations of the surrender of Germany was carried out by Fox's Terminal theatre, Newark, N. J. Now when the curtain rises at the start of the performances there is revealed a series of pictures of the Allied leaders, each draped with the national flag. In the center is a large picture of President Wilson and on one side pictures of Gen. Pershing, Gen. Foch and Field Marshal Haig. On the other are King Albert, Gen. Diaz and Gen. Petain. The general setting is a garden scene with the flowers represented in abundance. At each showing "The Star Spangled Banner" is played and sung by the audience.

Thomas Tells How Women Defeat Censors

By H. M. Thomas

Manager Rialto Theatre, Omaha, Neb.

I HAVE just had brought to my mind very forcibly the value of co-operation in regard to censorship matter, and some time when you have the opportunity I believe it might not be a bad idea to take up in your valued publication the question of co-operation on this censorship matter, as it pertains to womens organizations and the like.

Citing my own particular case—about three years ago a committee representing the Omaha Womans Club—an organization composed of the various women's clubs of Omaha—called on me in regard to "better and cleaner pictures," as they expressed it.

I asked the ladies in my office, and instead of taking the position that they were "butting in" on my business, I talked the matter over at length with them, explaining that the majority of pictures were clean and inoffensive, and asking them to thoroughly study the situation before making any report, giving them passes to my theatre, and securing passes from other theatres for them as well. These ladies made it a point to visit five or six performances a week, and at the end of a couple of months they told me that they were surprised that so few bad pictures were shown, and so made their report to the club, who also asked various representatives of the picture industry to address their open meetings. These same ladies asked the various theatres to run special children's performances in the morning, which the theatres did (I myself at a loss for many weeks until the ladies suggested I stop), but personally I would have been willing to have stood the loss indefinitely (it wasn't much) simply to have the goodwill of the ladies' organization. Then we suggested have especially picked programs at the suburban houses on Friday nights, these programs to have the O. K. of the women's club, and this is still in vogue.

What's the result? When we had our censorship fight two years ago at the Legislature, these very same ladies were anxious and willing to appear on the floor of the Senate and House and explain that the pictures shown in Nebraska did not need censoring.

I keep on very friendly terms with this committee, and only lately the chairman told me how disgusted she was at state meeting of the federated clubs because the various members throughout the state began condemning moving pictures as being unfit to be shown without being censored, which information my informant told me she was positive these ladies got by hearsay rather than personal investigation.

Now here's my point—if the various managers take these ladies, try to cultivate them, and educate them along the right channels, the first thing they are going to do is to make friends and boosters for the theatre and the motion picture industry, whereas if they pass them up as "meddling old ladies," who have no business "butting in," the first thing we know we have the censorship evil to combat.

A Stunt with Chaplin

I am sorry I did not have a photograph taken of our lobby display on Charlie Chaplin. It was in the form of a trench and we built it of beaver board, with many of the comical signs that were used in the original sets, in fact, my scenic artist tried to copy the trench scene from the picture as nearly as possible, with the result that the front made a very novel and attractive appearance. Then just to draw people down to see the front and the billing, every night I had a band concert from 7 to 8 in front of the theatre, taking the boys from both of our theatres to make up this band, and the results achieved more than justified the expense for the band.

Now I am aware that this may not be the very highest class showmanship, but I believe in picture business, where you are in one town 365 days in the year you have to pull novelties once in a while or your house goes dead. I wouldn't advise a band every night in front of a theatre, or I wouldn't advise one on a "high-brow" picture, but with a comedy such as Chaplin's, which has an appeal to every one, I believe this novelty works out very good indeed. There might also be advanced argument against using special fronts, and I do not use them all the time, but now and then an attractively gotten up front, to my mind, is just as essential as a window display in any large store—the only thing is HAVE YOUR SPECIAL FRONT ON PAR WITH YOUR THEATRE. In other words, do not put out a front unless you are willing to spend money for it.

We had quite a bit of success with community singing during the fall, and our audience seemed to enjoy it very much, but for fear of overdoing it we are not using this stunt any more, though if a house has not tried community singing, provided they get a good leader, I think it's a mighty good innovation to try for awhile.

Slides of Soldier Boys

Another good stunt I got from a fellow exhibitor of mine at Lincoln, Nebraska, namely, having slides made of local boys who were at the front, showing a certain number of these slides at each performance, and advertising in advance when these slides would be shown. Naturally all the friends and relatives of the boys would come down and become boosters of the house from then on. I also ran a slide asking for photographs of boys over

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Sunday, Monday & Tuesday
Nov. 24, 25 and 26
She loved the flesh-pots, but her scarlet soul was cleansed in the fires of a sacred passion
RIALTO
A. H. Blank
presents
THEDA BARA
in a tremendous drama of a modern Magdalen who smashed the walls of social smugness
"When a Woman Sins"
Wednesday, Marguerite Clark in Out of the Clear Sky

First presentation in Omaha
Out of the Clear Sky
A delightful love tale of a fascinating little Belgium Princess and a wealthy, but handsome southern planter, laid in the picturesque Blue Ridge mountains of Virginia in which the adorable
MARGUERITE CLARK
plays the leading role
RIALTO
A. H. BLANK
Wednes. Thurs. Fri. and Sat.

Mr. Thomas is getting splendid results with line drawings. He has a real artist who can picture the stars

READ HINTS HERE

Thomas, of Omaha, Tells Many Things You Can Do

THIS is the sort of a letter that we like to receive. We appealed to H. M. Thomas, manager of the Rialto theatre, Omaha, Neb., and one of the livest showmen in the world to tell us some of the live things that he has done lately. So he proceeded to sit down and write us in his chatty vein about a few of the things that he has been doing.

You will find something of value in every paragraph of this. If all other exhibitors would be as free to tell what they are doing there would be a whole lot greater prosperity in the industry as a whole.

Winnipeg Newspapers Devote Page Displays to Helping Out Theatres on the Reopening

PROBABLY the reader does not notice it as closely as one sitting at the desk of the Exhibitors Service Bureau, but can you not recall scores of cases where an idea has been reproduced in these columns and where it has been quickly adopted in various sections of the country?

After all that is the greatest testimonial of all for this department, and it supplies the reason why it was launched—that this might be the forum of the best thought of the industry. With the establishment of this department we told you that we were going to print matter here of real value to the exhibitor—not mere praise to satisfy some subscriber or flatter some producer.

We have tried especially to give accounts of constructive work that has been done, and naturally the greatest field for this work has been in publicity. We have been given especial attention to what the newspapers are doing for the exhibitor and what the theatre managers themselves are doing. We have had the pleasure of recording here the start of many movements which have grown until they have swept the country and have resulted in greater prosperity and manifold interest in the motion picture.

One of the most recent of these came with the influenza scare. The NEWS printed the first of the advertisements that appeared dealing with it. It told you how theatres had taken the chance to advertise their freedom from contagion and their cleanliness, in short, how they took this chance to attract new general attention to their houses. Following this we have printed a number of announcements that appeared in the newspapers following the reopening.

Now the movement has spread to Winnipeg, Manitoba, where the *Telegram* and the *Tribune* both carried full page displays on the reopening of the theatres beginning with Thanksgiving. Presumably this space was donated by the newspapers themselves as a part of their co-operation with motion picture managers, and we trust that we are right in this conclusion, for it shows a growth in the spirit that should sweep the country. And evidently such is the case, for the advertisement of the *Tribune* calls attention to the motion picture advertisements that it carries.

KAMERAD!
The "Flu" Has Quit
It's an Unconditional Surrender
And the Ban Comes Off
THEATRES OPEN
THURSDAY
NOVEMBER 28
During the weeks that the "movie" theatres have been closed the managers have secured dozens of sensational feature films
It will be a case of all star bills for some weeks to come
Make Up Your Party Now
And Be on Hand For Re-opening Night
"Little Mary," "Smiling Doug," "Fatty" and all the friends of the Silver Screen will be there to greet you
Many of the theatres have been refitted during the past few weeks. They are now ready to greet you. Every sanitary precaution has been taken
Throw Care to the Winds---Go to Your Favorite Theatre

Winnipeg Telegram brought the crowds back with this page

GOOD-BYE "FLU"—WE'RE THROUGH WITH YOU!
Thursday, Nov. 28
Health Authorities Take
BAN OFF THEATRES
Cheer Up, Public!
It's Safe—Absolutely Safe—to See Your Favorite Hero or Heroine Screened on the Film from Thursday on
Theatres Glisten with Cleanliness. They've been Scrubbed, Scoured, Disinfected, Renovated, Cleaned, and every Crook and Cranny Ventilated and Temperatured.
Safer—Cleaner—Better Than Ever
NEW ATTRACTIONS! NEW FEATURES! NEW TALENT!
Best Films and Theatrical Talent procurable in U.S. or Canada will be shown During Coming Weeks.
Study the Tribune Movie Ads
Come on down Father, Mother, Sister, Brother. Feed that starved Movie Appetite with the Best in Filmdom.
Winnipeg Evening Tribune
Pick Out Your Show for Thursday Night

The Tribune referred to motion picture advertising incidentally

All the signs are good. We hope that all of the exhibitors of the country will keep us posted on the new ideas and the new movements that are developed. We do not claim to have originated any of these. All we do claim is that this department has made good in affording a forum of the best motion picture thought, and we want it to grow until it represents one hundred per cent of it.

ABOUT LOCAL PICTURES

Just a Suggestion to Save Time for Yourselves

WE have been receiving many inquiries about various pictures taken at army camps in various sections of the country. We are always mighty glad to give quick response to any requests of this sort, but here is a little suggestion that will save you exhibitors' time and probably get better results.

Practically all of these pictures are purely local—that is, they were made for circulation in the States that are represented in the particular training camp. Therefore, they have no national interest and naturally do not come into New York or into the general releasing field.

We would suggest that the exhibitors write directly to the exchange with which they do business, if they are in a hurry, as in the end we have to go to that source to get the information before we can transmit it to the exhibitor, and therefore some time is lost.

Thomas Tells How Women Aided in Defeating Censorship

(*Continued from page* 3513)

there to be left at the box office for the purpose of making slides. Now possibly this plan would not work in a city as large as New York or Chicago, but I think is a good plan in other large cities as well as the smaller ones.

Then on the Monday night we celebrated armistice signing I ran all the slides, and told the audience to make all the noise they possibly could, and I want to tell you 2,500 people cheering as loud as they could is one grand sight, and then when I had them all stand and sing the "Star Spangled Banner," it surely proved to me the beauty of community singing.

For War Work Meetings

Another thing I did to help make our houses popular, and that was to turn them over in the mornings, whenever I was asked to, for special war work meetings. Of course, I lost the revenue up to twelve o'clock noon, but I never could have received the amount of favorable advertising for the money it cost me to remain closed, and I made friends for the house—people who will stay with you when a fight comes on for censorship, Sunday closing and the like. Let's take the closing down for "flu." While in some towns the papers fought the opening of the theatres, and the business men's organizations did likewise, in Omaha the papers were on our side from the very start, as well as the various business men's organizations, etc., and as a result Omaha was one of the very first towns to open up, which simply proves conclusively to my mind that the closer the theatre men associate with the interests of the city the better off they will be in time of need.

I could write page after page telling of many "stunts" I have pulled, some which went over big and some which flopped just as bad, but my own personal opinion is that it pays to keep on pulling novelties, for while all of them may not make good, almost any scorekeeper will tell you that a real baseball player has more errors charged up to him than a poor one, for the simple reason that he accepts more chances.

Exploits Mrs. Charles Chaplin, Clipped from Feature

How great is the interest of the public in seeing pictures of Mrs. Charles Chaplin (Mildred Harris) has just been recorded at the Strand theatre, Minneapolis. Charles G. Banham, manager of the theatre, had the manager of the local Jewel exchange clip out some close-ups from "The Price of a Good Time," in which Miss Harris was the star, and placed that portion of film in his news weeklies. It was then advertised in bigger type than the feature or any of the other subjects.

So successful was the plan that the Jewel exchange arranged to get more copies of the close-ups and is distributing them to any exhibitors in the territory that desire to show Mrs. Chaplin.

Comedy and Song Demand From the War

By Edward L. Hyman
Director Film Division, War Office Commission on Training Camp Activities

IT would be silly presumption for me, as well as a glaring exhibit of bad taste, to even venture an attempt to map out the peacetime entertainment tastes of a nation, despite the fact that for eight months my task has been to personally see that the proper film was selected for soldiers in camps of the United States.

It is an overwhelming question, this proposition of figuring out just the sort of photoplay that is going to bring the returned soldier and those who have remained at home to keep the proverbial domestic fires burning, into the movie theatre.

Producers are even now considering the problem from every angle, and it is due to keep the exhibitor guessing and experimenting for some time to come. One element that is making it more difficult right now, is that supply has caught up with demand. Careless booking NOW, it would seem to me, is doubly more dangerous than it ever was before.

Comedy a Life-Saver

The soldier just had to laugh in order to be content with his wartime lot, and the comedy was the lifesaver whether it was shown in a Liberty theatre, in a town house or in a welfare hut.

The happiest soldiers known in the Great War were the Americans. Sometimes it was hard to grin and the film comedy helped 'em over the rough spots.

American men have learned to smile in every conceivable depressing, disastrous situation.

And now that the dove of peace has lighted, they are going to smile and laugh more than ever before, and the natural deduction is that their entertainment will have to be the chipper, wholesome straight comedy or comedy drama. Film comedy and outdoor dramas, I figure, will lead in popularity.

Hail, the day of the screen comedy.

Exit, padded cinema tales of deprivation, sacrifice, depression, heart aches and longing.

If you have been even quartered in a camp 1,500 miles from home and Her and the Kids, you will have had your fill of this.

They Like Animals

Novelty comedies with animals and children in them have pleased the soldiers. Before the war the comedies of home life held most fascination for the women fans, but separation from the home abode has made the American soldier appreciate these ties more than ever before and while on guard duty or on K. P. stretch, he often looked back and coddled the funny little incidents of his home life that before never had entertained for him more than a cynical, perhaps bored smile.

I believe that the producer and exhibitor who makes 'em laugh is bound to go over the top in peace time. While comedies are sure to be popular the simple, quiet, home dramas are bound to have their day, too.

Proof of the soldier's love of song and comedy: Minstrel show given by the boys at Camp Meade, Maryland, on an outdoor stage

More vocal music, good, bad and otherwise, has been let loose in cantonments in this country in one week than ragtime New York, spilled in a year, yes, two.

And more instrumental melody has floated over barracks streets in seven days than Boston separated itself from in a dozen grand opera seasons.

I've seen twenty thousand men singing in camp with a nerve that would have turned the Kaiser sky blue with dejection.

They Want to Sing

And I've also had them packed in a Liberty theatre entranced by a song leader to the point that they swayed the building with their lusty conception of "Over There" or "Pack Up Your Old Kit Bag."

But what has that to do with the film business?

A blamed lot, old top!

Songful Americans who never before gave music more than a third or fourth thought have learned what it is and what it can do for a fellow who is tired and out of sorts.

And those soldier Americans have had the music they liked served up to them in Liberty theatres and in welfare huts almost whenever they craved it.

They are going to your theatre the more often if you have a good orchestra and "bust" up your film program once in awhile at least with some one who can sing, or play an instrument, with snap and feeling.

Why, it was only necessary to have the regimental band give a concert in front of a Liberty theatre and they'd follow the bass drummer and the cornetist into the house much like the kids in the fable trapezed after the Pied Piper of Hamlin.

I don't say that you will have to swell out your orchestra to ten and twenty men. No, not that. But it looks to me as if you will have to have your men in the pit play together better than they did before we got into the war.

I have been in houses where the music dragged and was waily and exasperating and irritating and where the orchestra men spent most of the time leaving the pit to get a smoke back in the dressing room.

The men in the camps have had a lot of bum music dished up to them and a whole lot of good. And they have been discriminating and will recognize the pleasant and soothing music when they hear it.

And don't forget that tip about a soloist once in awhile. The men in the orchestra have been used to lifting their voices with a camp song leader, and they'll appreciate it if a soloist now and then invites them to join in the chorus.

Of course you realize that it is an old trick to make a man entertain himself.

UNDER 4 FLAGS

McCormick Does His Best Yet With U. S. Production

WE have just had a wire from one of our staff writers, Davis Hampton, that S. Barret McCormick, managing director of the Circle theatre, Indianapolis, has surpassed himself with the presentation of the third of the government official war pictures, "Under Four Flags" and that a full account of the presentation will be ready for publication in next week's issue of the NEWS.

SEE THESE
GRIM, AVENGING
FIGHTING TANKS in
J. STUART BLACKTON'S
SCREEN MASTERPIECE
"The Common Cause"
THE WAR STORY WITH A LAUGH, A THRILL AND A THROB
An All Star Cast including
HERBERT RAWLINSON
SYLVIA BREAMER
Lawrence Grossmith, Charles and Violet Blackton
and in the prologue and epilogue
Julia Arthur, Marjorie Rambeau, Irene Castle, Effie Shannon and Violet Heming
Released by
VITAGRAPH
Space for Theatre Name, Date and Prices

With the Devil Dogs—in France!
You'd give a good deal to be there, wouldn't you? But you can't, for one reason or another. And Yet You can share their thrills and be with them in spirit, when you see them fighting side by side with our glorious allies in
J. STUART BLACKTON'S
SCREEN MASTERPIECE
"THE COMMON CAUSE"
Released by VITAGRAPH
An All Star Cast Including
Herbert Rawlinson—Sylvia Breamer
Lawrence Grossmith, Charles & Violet Blackton
and in the prologue and epilogue
Julia Arthur, Marjorie Rambeau, Irene Castle, Effie Shannon & Violet Heming
Space for Theatre Name, Date and Prices

Striking four-column displays prepared by Vitagraph, ready for the exhibitor

Striking Advertising Prepared for Exploitation of "The Common Cause"

IN issuing its press sheet on the J. Stuart Blackton special, "The Common Cause," Vitagraph calls special attention to the value of newspaper advertising. What is said we all know to be true, but the twist that is given the statement adds to the interest and we quote a few paragraphs.

The Two Little Refugees
Released by VITAGRAPH
Find that Fighting Men Can Have Hearts as Tender as They Are Brave
See J. STUART BLACKTON'S
Screen Masterpiece
"THE COMMON CAUSE" The War Story with a Laugh a Thrill and a Throb!
Theatre name, date and prices go here

One of the two-column "ready-made" displays

"With the end of hostilities in the theatre of war there came the dawn of a new era in the theatre of business. Every business man of acumen—manufacturer, jobber, retailer—is playing a part in the newer drama—trade reconstruction. And they all speak the same language—advertising. There have been great advertising epochs in the past, but the world never saw such gigantic advertising as is now under way by the business-getters of the world.

"The motion picture theatre is, collectively, one of the biggest business enterprises in the world, and competition is just as keen in this field as in any other. Consequently, it is up to the exhibitor who would be successful to join the advertising march, and we offer here a series of newspaper ad. cuts for use in your campaign on 'The Common Cause,' which are certain to bring you big box-office returns.

"One of the mightiest factors in the success of a motion picture, as in that of any other product, is newspaper advertising. Newspapers are the most regular and the most widely read media in the world, and consequently a man having something to sell only uses sound business judgment and intelligence when he avails himself of the wide circulation of newspapers to make a success of his enterprise."

Unusually attractive electros have been prepared ranging from four columns down to singles. All of these bear scenes from the production and brief sales talks on the picture. They are hand drawn and will attract attention on any newspaper page. All the exhibitor will have to do is to fill in the name of his house, the date of showing and his prices. In the series are two four-column ads., one three, two twos and a single.

Worth while half tones in singles and doubles

In addition to this there are mighty attractive cuts of the two featured players that will show up to great advantage in the advertising that exhibitors prepare for themselves. They are striking full length figures of Herbert Rawlinson and Sylvia Breamer in one column sizes and then the heads of the players in both single and double sizes. These are without reading matter of any sort and therefore can be used in either the text of the newspapers or in the displays. Besides there is a great variety of scene cuts in both single and double column.

"The war story with a laugh, a thrill and a sob" is the excellent selling line that has been adopted for the ready-made advertising for exhibitors.

Front and interior of lobby at Broadway theatre, where Mr. Kashin got a triple display effect

Triple Effect Used by Kashin at Broadway Bringing Out 2 Pictures and a News Event

THREE elements are combined into one lobby display by Maurice A. Kashin at the Broadway theatre this week, where "After the War," the Argosy Film special is the feature with Charlie Chaplin in "Shoulder Arms" held over for a fifth week.

But the thing that commends the display most is that Mr. Kashin took advantage of the news events of the day. The New York papers were full of the accounts of the arrival of the first returning soldiers and so he brought in that point. As a matter of fact the actual soldiers to which the newspapers referred were not released in New York in time to see the particular display, but sent to quarantine, but that is a little thing that the public overlooks.

The thing that the public GETS is that the exhibitor is alive and up to the minute, and so with the big electric sign under the central arch of the lobby, "Welcome Home, Boys." And so half of the people that passed up and down Broadway during the week stopped to look at the details of the display and a large share of them went into the theatre. More than that, it made a walking advertisement out of every soldier, who took the electric sign as a mark of appreciation, which it was.

The display itself is very simple. No part of it was brought out to the sidewalk, but the first of it, with the exception of some posters, was started with the three arches just inside the lobby. On one side was the now familiar picture of Chaplin in uniform and a rifle on his back and on the other side was another medallion with the picture of a thoughtful American and an equally grave German, both in attitudes of thought, and below these was "Grace Cunard in 'After the War.'" The shield at the side of this picture read: "Now that the war is over, what comes next?"

At the back of the lobby there was carried out the same idea that was used in the 24-sheet on "After the War." Here large paintings of the principal characters including Grace Cunard, the Hun, the American, the Hun's wife, the ambassador and the mysterious character. In the center was a striking photograph of Miss Cunard and below this there was repeated the line, "Now that the war is over, what comes next?" All of these pictures were in a shadow box Cupid figures on the doors, remindful of the marriage of Charlie Chaplin, which was featured last week, were still retained over the doors. All Broadway is still talking about the combination display that was used on the two Chaplins and the word traveled so far that during the present week men who failed to take the precaution of consulting the newspaper came to the theatre expecting to see pictures in which the comedian and his bride appeared.

But as a matter of fact the Broadway displays are attracting general attention these days. It is no uncommon thing to hear some one ask a friend, "Have you seen the front of the Broadway theatre this week?" and then an animated discussion follows. There were many wiseacres that insisted that the lobby didn't amount to anything so far as New York theatres were concerned, but the answer is that they have been largely responsible for converting the house from one where empty seats were generally the rule to crowded houses under the new regime.

Lobby displays will pay anywhere, if they are worked out with a purpose and not merely intended to be something blatant—to ballyhoo the crowds into the theatre.

Models Give Atmosphere for "Even as You and I"

M. W. McGee, manager of the Majestic in Detroit, believes that while a program should have variety the "big punch" should be a scenic or musical prelude to serve as an introduction to the feature picture. Mr. McGee has done this consistently for several seasons and an evidence of it is his staging of "Even as You and I," the Universal-Lois Weber offering this week. Incidentally, it might be remarked, that this feature has never been shown locally before.

As much of the action of "Even as You and I" takes place in an artist's studio, it was only natural that an artist studio should form the background for the special settings. When the curtain rises the audience finds a painter in his smock at work on a bit of canvass while grouped against the background are three models, representing Love, Youth and Honor, posed and draped so that the models in the film shown a few moments later, seem to be merely duplicates.

Of course the singers employ numbers which further carry the audience into the atmosphere of the play and it seems the most natural thing in the world to view the open scenes of the drama.

Remember the old joke about "In flew Enza." It'll be all worth while if some real ideas fly in now.

COINCIDENCE?

Second Member of the Advisory Board Gets Detroit Post

SHORTLY after the announcement of the appointment of A. J. Moeller, then manager of a theatre in Ann Arbor, Mich, as a member of the Advisory Board, we received notice of his appointment to the directorship of the handsome new Theatre de Luxe, Detroit.

Another one of the new members of the board has been Sid Laurence, manager of the Majestic Gardens, Grand Rapids, Mich. Scarcely had the legendary ink become dry than there comes the news that he has accepted a post with the John H. Kunsky interests in Detroit. The name of the theatre that he will manage has not yet been announced.

Is this a mere coincidence? Or is it proof that the men that we have selected to be members of the board represent the best in theatre management, without regard to the size of the city, and that this is recognized by the big men in all departments of motion pictures? We have our own idea.

Live News from the Producers

Serials Strike The Popular Chord

Exhibitors, Who Formerly Never Used Them, Are Now Eulogizing Serials, According to Information Compiled by Vitagraph

THERE have been numerous indications of the growing hold which serials are getting on the motion picture fans, but none is quite so convincing as the increasing number of houses which are making this form of entertainment a feature of their programs.

One of the recent recruits is the Iris theatre of Denver, a house seating 1,100 persons, of which A. H. Haagen is manager. In a letter to the Vitagraph Distributing Organization, Mr. Haagen says that on Vitagraph serial days he never plays to less than 5,000 admissions and frequently to more. In his letter he also wrote:

"The writer is so constituted that he is always ready to kick if he does not get what he thinks is rightfully his; and he is just as ready to speak a word of praise when same is deserved. Therefore he wishes to acknowledge that he made a wise move when he first started booking Vitagraph serials, beginning with 'Vengeance—and the Woman,' and congratulates himself on having displayed considerable 'horse sense' in booking each succeeding Vitagraph Serial."

The letter has taken its place in the Vitagraph archives, which, they say, are beginning to bulge with tributes to the latest Vitagraph serial, "The Iron Test," in which Antonio Moreno and Carol Holloway are the featured stars.

The Moreno-Holloway combination, which will alternate with William Duncan on the Vitagraph serial program, has already found great favor with the serial house patrons, according to report.

In the Screen theatre of New York City the serial not only broke box-office records, but caused the fans to break down the doors. Harry Fogarty, the manager, in writing to Vitagraph about it, said:

"After running two episodes of 'The Iron Test,' I am satisfied it is even stronger than 'A Fight for Millions,' and on the strength of it am signing a contract now for your next serial. On the first and second episodes we went back to the old days and gave out the red checks. Not only did it break box-office records, but the crowds broke my doors."

Samuel Sheer, Jr., manager of the Victoria, Palace and Hyperion theatres of Corona, L. I., thinks "The Iron Test" the best of all the Vitagraph serials, and thinks it so strongly that he has booked it for all of his houses.

W. E. Nichols, manager of the Imp theatre of Elgin, Texas, says that in spite of some of the very best Texas rain he has ever seen "The Iron Test" has crowded his house for three episodes. On every night that the picture was shown, he said, there was a downpour, but the people were more determined than the rain and they turned out in such crowds as to surprise and delight the exhibitor.

Saul S. Harris is the general manager of four theatres in Little Rock, Ark., and he recently made glad the heart of the Vitagraph manager in Dallas with the following:

"Thought I would drop you a few lines and give you my opinion, or, to be exact, the opinion of the audience, on 'The Iron Test.' It has met with instant approval, and from the favorable remarks in and about the theatre, I am sure that it will be a better drawing card than any other Vitagraph serial—and that is saying quite a bit."

Gladys Leslie's Leading Man Does Not Feel a Bit Foolish Holding His Hands for the Yarn in "The Beloved Impostor," Vitagraph Film

Anti-Yellow Dog Clubs Active in Chicago

Jewel Productions' big film "The Yellow Dog" is still being exploited by the Anti-Yellow Dog clubs as a particular weapon to advance their efforts.

A demonstration of large proportions is said to have taken place recently in Chicago, when one of the 93 Anti-Yellow Dog clubs of that city assembled near the Milford theatre carrying banners and expressing otherwise their opinions of Bolshevists.

Ziegfeld, Chicago, Shows "Lafayette We Come" Successfully

"Lafayette We Come," the big victory spectacle produced by the Affiliated and released through the Exhibitors-Mutual Distributing Corporation, was shown at the Ziegfeld, one of the prominent Michigan avenue houses in Chicago, the week of November 23-29.

"Lafayette We Come" is a dramatization of the memorable speech of General Pershing at the tomb of Lafayette. The production was made under the direction of Leonce Perret, the French director, and features E. K. Lincoln and Dolores Cassinelli. It is a portrayal of the spirit of gratitude evidenced by America to France for Lafayette's assistance in America's time of need and the cementing of the bond of friendship between the two great republics of the world.

New Song Dedicated to Norma Talmadge

Fast on the heels of the news that Norma Talmadge had been created an Indian princess by a band of Comanches while working in the West on her forthcoming Select picture, "The Heart of Wetona," word comes from Pittsburgh that this star has again been honored by having a song dedicated to her in recognition of her portrayal of the role of "San San" in "The Forbidden City."

The song was written by Danny Nirella, a composer whose numbers have pleased music enthusiasts generally.

Stabbing May Not Be Pleasant, But to Live Up to the Title of "The She Devil" Theda Bara Must Attempt It in This Fox Picture

Intensive Exploitation for New Serial

Saturday Evening Post and Extensive Billboard Campaign to Help Put Over Next Pathe Serial, "The Lightning Raider," Featuring Pearl White

IN an effort to make its forthcoming Pearl White serial, "The Lightning Raider," the most successful in its long list of serial releases, Pathe Exchange, Inc., announces that it will start on December 28 an extensive advertising campaign in *The Saturday Evening Post*. The first advertisement which will precede the release of the first episode of "The Lightning Raider" by about a week will be a double page display.

This will be the first instance on record of a serial being advertised in this publication which admittedly has more readers than any other weekly. Pathe executives hope by this campaign to greatly increase the already enormous army of serial fans throughout the country. That it will furnish ready-made audiences for "The Lightning Raider," with its famous star, Pearl White, goes almost without saying.

Double Page Display

Following the first ad will be a complete double page display on "The Lightning Raider" in the *Saturday Evening Post's* issue of January 4, one day before the release date of the first episode. A peculiar innovation and one that will certainly redound to Pathe's credit with exhibitors will be introduced with the advertisement of January 4.

A coupon will be incorporated in the ad which when clipped and presented to the nearest picture theatre will entitle the holder to an autographed photograph of Miss White. Pathe will furnish these photographs to exhibitors who book "The Lightning Raider" and it is a service feature which is expected to increase business enormously.

In addition to the *Saturday Evening Post* campaign, the new Pearl White serial will be backed by one of the widest billposting campaigns ever put on the boards. The new Pearl White posters are declared to be the finest ever produced by the Pathe Poster Department and the showing has been arranged after weeks of study on the part of the firm's advertising department.

Every state in the country will be covered and special attention will be paid to posting the central points where they will do exhibitor the most good. Weather conditions have also been closely watched in arranging the display and heavier billing placed in sections where the absence of ice and snow will allow people to go about more freely and look at the billboards.

Just Fifteen Episodes

"The Lightning Raider" will positively not be extended beyond its original length of fifteen episodes, according to an announcement from Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

Mr. Brunet states that for some unaccountable reason the opinion has spread through the trade that this serial might be extended. A number of exhibitors have written to the branches and to the home office in New York making inquiry on this subject and Mr. Brunet wishes the impression corrected that there will be any extension.

He realizes that exhibitors should know the exact length of a serial in order to make their plans and his statement will set at rest for all time the rumors that have been circulated.

Judging from advance bookings on "The Lightning Raider" it will be the most popular serial ever released by Pathe, and the most successful of the many Pearl White serials, according to report.

W. E. Raynor, of the New York Pathe branch has just booked the Fox Circuit, and the advance bookings from Pathe branches throughout the country indicate a record breaking business everywhere for this serial.

The usual exceptional advertising and exploitation helps will be used by the Pathe Exchange on this picture in addition to the nation-wide billing and magazine campaigns.

One of the Six-Sheets in the Supply of Paper Put Out by Pathe on Its Newest Serial

Additional Producer's News on Page 3534

"Venus in the East" Finished in the West by Washburn

Bryant Washburn is finishing up "Venus in the East" in the West. It was started in the East, and on his return to Hollywood the shutdown period offered the star an opportunity to rest up a bit.

His director, Donald Crisp, did some acting on his own account meanwhile, for D. W. Griffith, had injured his foot in the process. But he is able to go on with the new Paramount film nevertheless.

There is said to be a notable cast in "Venus in the East," which Gardner Hunting adapted from the story written by Wallace Irwin in the *Saturday Evening Post*. Margery Wilson, a charming actress, who has starred in many films, is leading woman, while Anna Q. Nilsson has an important role also.

"High Pockets" Purchased for Louis Bennison

Betzwood Film Company acquired the rights to William Patterson White's story "High Pockets" for its Louis Bennison star series. "High Pockets" was the featured novel in a recent issue of *Adventure*.

Within twenty-four hours from the time the issue appeared on the newsstands of Philadelphia the screen rights of the story had been bought and paid for. Incidentally, the picture has already been completed and will be released following "Oh, Johnny," the first of the Bennison series to be released through Goldwyn.

Norman Jefferies, who transacted the purchase, is now commissioned to negotiate immediately for several other stories suitable for Louis Bennison.

"Good Bye Bill!" a Paramount Picture, Stars Shirley Mason and Ernest Truex

In the Center is Shown a Machine Gun Crew of U. S. Marine Corps with Herbert Rawlinson in the Foreground in J. Stuart Blackton's "The Common Cause," Distributed by Vitagraph. Irene Castle, in the Picture on the Left, Portrays France in the Same Production, and on the Extreme Right Are Seen Herbert Rawlinson and Sylvia Breamer, the Featured Stars in the Blackton Production

Los Angeles Run for Sweet Film

First Run for "The Unpardonable Sin," Starring Blanche Sweet, Is in Los Angeles, Says Harry Garson

THE much heralded Garson-Neilan production, "The Unpardonable Sin," in which Blanche Sweet is the star, will be shown to the public for the first time in Los Angeles.

It has been known for some time that Mr. Garson's representatives in the East had been quietly looking around for a big first-class theatre in New York to house this picture, it was the original intention to give it a Broadway run previous to its being released elsewhere.

In the meantime, the Clunie interests, nosing another big feature that would possibly duplicate the successful runs of some of those that this theatre has housed in the past, made overtures to Mr. Garson which finally decided him to launch the picture in Los Angeles.

The engagement is declared to be a significant one, not only for the fact that it is said to be about the best effort of Director Marshall Neilan, but also serves to bring back to the screen Blanche Sweet after a year and a half's absence from the studios.

"The Unpardonable Sin" has been nearly three months in the making, and while no serious delays occurred at one time it looked as though production would be held up on account of the "flu" epidemic that prevailed in violent form in Los Angeles.

However, by hard work and the utilizing of many underground channels, Mr. Garson got the necessary permits from the authorities to take the big scenes, so in the midst of police, physicians, gas-masks and atomizers, the big scenes were taken.

Much interest is attached to "The Unpardonable Sin" from the fact that there was said to be quite a controversy over the book between the publishers and the New York Library, it first being rumored that Major Rupert Hughes' story was too strong—or too anti-German.

Anyway the controversy became of enough importance for the New York *Times* to come out in a strong editorial supporting the book.

The story originally ran as a serial in the *Red Book*, and to the astonishment of the editors of that magazine, it is declared that the *Red Book* almost completely sold off the news-stands on the days of its appearance. Later Harper and Brothers published the book.

The story is also to be syndicated among the most important daily newspapers throughout the country. The picture is eight reels in length and is described as containing many stirring scenes and situations.

Immediately after the launching of the picture in Los Angeles Mr. Garson will come East to arrange for a Broadway run.

Virginia Lee Corbin, Diminutive Star of William Fox Extravaganzas

Roy Stewart Rides for Triangle Dec. 8

Roy Stewart is the featured player in "The Silent Rider," a Triangle play released December 8, and Ethel Flemming makes her second appearance as Stewart's leading lady after her recent portrayals in several pictures with William Desmond.

Written by C. N. Clarke, "The Silent Rider" is described as a vigorous narrative of the great ranch country dealing with rangers, rustlers and round-ups. As the name implies it gives Roy unusual opportunities for the display of his skill as an expert horseman.

Cliff Smith, who has lately been directing William Desmond, handled the megaphone on this production with Steve Rounds as the cameraman. L. S. McKee and Leo Willis are members of the supporting cast.

Clara Joel, who has been engaged for pictures by Sawyer and Lubin

"The Spreading Evil" Has Special Announcement

"The Spreading Evil," the new seven part James Keane production, will most probably be released on the State right plan, and the word "Special" is the slogan according to the following declaration from the management:

"Full right and title to the term 'Special' feature is claimed by the management for this picture on the grounds that 'The Spreading Evil' is a distinct 'Special' in every sense of the word. 'Special' theme, 'Special' treatment of the theme, 'Special' line of advertising, and 'Special' method suggested and extended to the distributor for exploiting the picture in a 'Special' way, thereby helping his friend and customer, 'Mr. Exhibitor,' to secure 'Special' admission prices from movie fans, whose gaze would be instantly attracted by the 'Special' movie front provided by the 'Special' high-class advertising matter, which will be furnished at manufacturer's cost so that the 'live wire' exhibitor, who realizes the necessity and advantage of a big display front, may go the limit for half his competitor's expense. Let's help the 'Special' feature buyer, help the exhibitor to get 'Special' money to help the 'Special' producer make 'Special' pictures of 'Special' quality."

C. K. Young's Last Select Declared Surpassing

Clara Kimball Young in her latest and forthcoming Select offering, "The Road Through the Dark," is declared to have risen in acting ability to heights surpassing anything she has done in the past.

This new feature is the first in Miss Young's Second Select Series. It was made by the star during two months' intensive work in studio and on location at Hollywood, Cal.

The photoplay is based on a story written by Maud Radford Warren and published in a recent issue of *Metropolitan Magazine*.

S. Jay Kaufman Is Author of "Wanted for Murder," a Harry Rapf Production

H. G. Harper, in the Foreground, Bound from the Interocean Building in New York to the Indies, Bids the Metropolis Good-Bye

Houdini Rights Selling Fast

B. A. Rolph Productions Announces That the Houdini Serial, "The Master Mystery," Has Sold Three More Territories

"THE MASTER MYSTERY," the fifteen episode super-serial, starring Houdini, the handcuff king, produced by B. A. Rolfe for Octagon Films, Inc., is to be released in three additional territories this month, according to separate announcements issued by the respective exchanges.

B. A. Rolfe Productions of Atlanta released the first episode in its territory on Dec. 2; B. A. Rolfe Productions of Dallas follows suit on Dec. 15, while B. A. Rolfe Productions of Eastern Pennsylvania announces that the first showings in its territory will be held on Dec. 30.

The two other territories—New England and New Jersey—are already showing the serial. In the former territory, controlled by B. A. Rolfe Productions of New England, "The Master Mystery" was released Nov. 18, while in the latter territory booked by B. A. Rolfe Productions of Northern New Jersey, the release date was Nov. 25.

Reports from the territories already playing are declared to indicate that Houdini in "The Master Mystery" is drawing unusually heavy business.

Joseph L. Friedman, who is at the head of The Celebrated Players Film Corporation of Chicago, in referring to the Houdini serial, said:

"When prints of the early episodes of "The Master Mystery" arrived in Chicago they were brought first to me for a private screening.

"I had had considerable correspondence with Octagon Films, Inc., relative to handling the distribution of the serial in his territory, but had emphatically stated that the price was so high that I felt that I could not distribute the picture with profit to myself.

"When I saw the early episodes I admitted I was conquered, and signed a contract to distribute the serial. The territory obtained by the Celebrated Players Film Corporation covers Illinois and Indiana."

B. A. Rolfe Productions, of Northern New Jersey, with offices at 729 Seventh avenue, New York, announces that "The Master Mystery," which it has just released, has opened auspiciously in its territory and that the bookings are coming in at a rapid rate.

A remarkable number of bookings is said to have been secured, a few of the important houses being Keeney's theatre in Newark; the National, Jersey City; Savoy, Newark; Majestic, Paterson; Fulton, Union Hill; Bishop's, Hoboken; Colonial, Newark; Colonial, West Hoboken; Keith's, Jersey City, and the Montauk, Passaic.

Ruby De Remer, in "Safe for Democracy," a Blackton-Vitagraph Picture

"Hoarded Assets," a Vitagraph Blue Ribbon Feature, Stars Harry T. Morey. Its Excellence Is Vouched for by Vitagraph

"The Iron Test" Making Vitagraph Record

WITH the reopening of territory all over the country, Vitagraph's newest serial, "The Iron Test," is sweeping into what is indicated will culminate in a record career for Vitagraph, judging from the enthusiastic reports coming from their offices

This new Vitagraph chapter-play is said to have scored the largest pre-release write-up of any in the history of Vitagraph serials, and this early promise of success is declared to have already passed the initial stages of fulfilment

For the past two weeks it appears to be the opinion that "The Iron Test," will eclipse its predecessors, "The Fighting Trail," "Vengeance—and the Woman," "The Woman in the Web," and "A Fight for Millions."

"The Iron Test" is the product of the pens of Albert E. Smith and Cyrus Townsend Brady and they have given this serial a radically different turn and twist in theme and treatment than their earlier serials. This novelty is said to have found great favor with exhibitors and is stressed in the testimonial of Saul E. Harris, general manager of a chain of theatres in Little Rock, Arkansas.

"It has met with instant approval," writes Mr. Harris, "and from the favorable remarks heard in and about the theatre, I am sure that 'The Iron Test' will be even a better drawing card than any other Vitagraph serial—and that is saying quite a bit."

Harry Fogarty, of the Screen Theatre, New York City, also reports that "The Iron Test" has caught prosperity on the rebound.

"We went back to the old days with this one," says Mr. Fogarty, "Not only did we give out the red checks, but the crowds broke my doors trying to get in."

Robertson-Cole Arrangements Are Discussed

ONE of the main topics of conversation in film circles of late has been the arrangement between the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation, by which Robertson-Cole furnishes all pictures for the Exhibitors' Mutual 29 exchanges in the United States and Canada.

The full significance of the arrangement is now becoming more apparent, for the move came without blare of trumpets, and now the importance of the arrangement is manifesting itself.

The Robertson-Cole Company, one of America's leading exporting concerns, stands in the position of banker or agent for a number of producers. By applying the methods of big business to the supervision of production, they are said to be bringing systematization into the screen world.

Stars releasing through Robertson-Cole will make no more than eight productions a year. This means that exhibitors will get the full value of these stars, that there will be no mad rush to provide vehicles, no frenzied pace of hurried filming.

This places the productions coming, via Robertson-Cole, through the Exhibitors' Mutual exchanges in a position wholly unique in the film world. Since productions must meet a certain standard to be accepted by Robertson-Cole, a definite level of excellence is guaranteed.

"It is the thing the motion picture business has needed for years," said one official. "Step by step the industry must discard the old-fashioned way of doing business—the way that came naturally from a business that outgrew itself a hundred times over in a few years. To go on, indeed to even exist, we must have sound business methods."

Three Special Service Sections in This Issue

Vitagraph West Coast Players Manage to Keep Very Active

William Duncan and members of his company, including Edith Johnson and Joe Ryan, have been on "location" in San Francisco's Chinatown the last week making scenes for the next Vitagraph serial, "The Man of Might." As is usual, Duncan insisted on having the real thing in his picture. Up to date "Dunc" has used Mexicans, Yaqui Indians, Japanese, Chinese and a few other types in his serial.

During the recent layoff the Vitagraph Big V Special Comedy stars, Lawrence Semon and Montgomery and Rock, devoted their time to doping new stuff for their work. Semon stole away to Riverside and came back with a full-drawn set of plans for a mimic city, while the Montgomery-Rock team hid themselves away in a cave in the mountains.

Although they do not get much chance to wear finery in their serial work, Antonio Moreno and Carol Holloway, stars of the Vitagraph serial, "The Iron Test," are continually buying clothes. "Tony" has about as many suits of clothes as had the late Berry Wall, while Miss Holloway, who is in her quieter moments a musician of rare accomplishment, has one of the finest wardrobes in the motion picture fashion colony.

Deciding to do something to which there would be some tangible result during the recent period of rest from studio activities, Earle Williams, Vitagraph Blue Ribbon star, made a trip to Catalina Island and returned with a twenty-five pound tuna fish. Some people are just naturally lucky.

Gaby Deslys as She Appears in the Pathe Feature "Infatuation," Which is Said to Have Created a Sensation for a Year in Paris and London

"Wanted for Murder" Circulars Cause Excitement

During the posting of the startling "Wanted for Murder" circulars on Broadway, New York, preceding its presentation at the Broadway theatre, Sunday, Dec. 8, such crowds flocked to read this sign as to cause a block of traffic throughout the city.

This bill-posting idea was created by Mr. M. Kashin, manager of the Broadway theatre, who is presenting Mr. Rapf's production on Sunday, Dec. 8, in his usual cyclonic style.

It is described as one of the most novel advertising stunts yet put on for photo-play presentation.

Martin Johnson's Film Is Shown at Toronto

Martin Johnson's remarkable "Cannibals of the South Seas" had its Canadian premiere at Massey Hall, Toronto, November 23.

Massey Hall, which seats 2,950, was declared to be jammed for the opening of the adventure series. The premiere, arranged by the Robertson-Cole Company, which handles the world rights, was said to be a success in every way, and were presented in practically the same way that they were offered in the ball room of the Hotel Astor in New York recently.

Chester Barnett in Leads for Zena Keefe

Chester Barnett, who may be remembered for his characterization of "Little Billee" in support of Clara Kimball Young in "Trilby," is the leading man for Miss Zena Keefe, starring in "The Challnge Accepted."

This story of the war as it affected the natives of the Blue Ridge mountains was produced by Arden Photoplays, Inc., for distribution by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

E. K. Lincoln, Who Will Appear in a Series of S-L Productions Directed by Ralph Ince

William Desmond is the Triangle Star Who Shines Most Brightly in "Deuce Duncan," a Current Production

"Hitting the High Spots" Is Next Lytell

"HITTING the High Spots," starring Bert Lytell, is Metro Pictures Corporation's All Star Series release for the week of Dec. 9. Mr. Lytell is the author as well as the star of the picture, which is said to contain adventure, suspense, comedy and romance.

The states and picturesque regions of Mexico are the backgrounds used for the scenes of this feature, which was one of the last screen stories made by Lytell before he obtained his release from Metro for the duration of the war to enter an officers' training camp to qualify for a commission in the army.

Lytells role is that of a young live-wire American engineer, Bob Durland, who risks his life among Mexican insurrectos to save the life of the father of the girl he wants to marry. It is an adventure story, and gives the star full scope for his talents. His delineation of Bob Durland is said to be forceful and winning.

What is declared to be a cast of gifted and nationally known screen and stage favorites supports the star. Eileen Percy has the role opposite Lytell, and is said to give one of the most pleasing performances of her career. Among the other players of note as members of Mr. Lytell's company are Winter Hall, Helen Dunbar, Gordon Griffith, Fred Goodwins, Stanton Heck, Al Edmonson, William Eagle Eye, William Courtright and Ileane Hume.

In addition to these over a thousand Mexicans take part in the big scenes of the picture. George D. Baker and Mr. Lytell adapted the story for the screen, and the direction was under Charles Swickard.

Ascher Chain Gets "For Freedom of the East"

GOLDWYN announces that Ira M. Lowry's patriotic screen spectacle, "For the Freedom of the East," distributed as a special, has been given a blanket booking in the Ascher chain of twenty-eight theatres in Chicago.

Its first run showing already has been had at the Metropolitan, where Chicago saw the first Chinese star of the screen, Lady Tsen Mei, in this drama of the rout of the Hun in Siberia.

The Ascher booking follows on the heels of the blanket booking of the production granted in New York by the Marcus Loew Circuit, whose bookers programmed the picture at sight with the observation, it is said, that it was one of the most remarkable and timely of war dramas.

"For the Freedom of the East" has not been adversely affected by the signing of the armistice. The first pages of American newspapers today are featuring the latest developments of the struggle of American and Allied soldiers in Siberia, where the coming of winter has made fighting the Bolsheviki a more trying job than it might ordinarily be.

There has been no diminution of interest in the absorbing romance of the scotching by America and the Allies of the serpent that sprung from German propaganda in Russia, and the picture is profiting accordingly everywhere, it is said.

The Loew houses in New York are making special preparations to give "For the Freedom of the East" a unique and distinctive setting. The lobbies of all the houses where the production is shown will be elaborately decorated in Chinese effects.

Ottawa, Ontario, May Have a Screen Club

There is a movement on foot in Ottawa, Ontario, to organize a Screen Club. A number of fans have asked for an organization of this kind and they may be accommodated.

Some time ago there was a lively Bushman Club in the Canadian capital.

Christie Forces Plan to Expand

Squelch Rumor of Change in Distributing Plans by Announcement of Adding Two Reeler a Month to Schedule

CHARLES CHRISTIE, business manager of the Christie Film Company, comedy producers, announced this week that early in the new year his company will inaugurate production of a two-reel comedy each month in addition to the one-reel subjects it now turns out.

Mr. Christie, who has been in New York for the past two weeks and who plans leaving shortly for the coast, states that sixty per cent of the territory for these new comedies has already been closed. The remainder he expects to dispose of on his trip back to the headquarters of the company in Los Angeles.

That there is a big market for polite two-reel comedy—the same sort of comedy that the Christies have produced for many years in one-reel form—Mr. Christie, together with other film men, is a firm believer. These pictures will be modeled on the lines of the present one-reel subjects as to general character but it is the plan of Al Christie, the producer, to secure stories of five-reel calibre for two-reel production.

"There are enough two-reel stories being stretched into five these days," said Mr. Christie, "to warrant the reversal of the practice. We will make a sincere effort to get the best comedy stories for our new pictures, even as we have done in the past for the one-reelers. We are constantly in touch with the leading authors of comedy plots, men who know the style of polite comedy that we want. From these men and others we feel confident that we can secure the best comedy material that the field offers. I want to make it emphatic that the regular one-a-week single reel release will not suffer because of the added output. It will continue as before."

While in New York Mr. Christie expressed himself as immensely pleased with independent exchanges that have handled his product. They have succeeded in putting Christie comedies into the best of theatres throughout the United States. "Such men as J. L. Friedman of Chicago who handles ten states in the middle west, E. H. Emmick who has charge of distribution in the San Francisco and Los Angeles territories, Harry Charnas of Cleveland, Harry Scherlle, in Philadelphia, and the officials of the First National Exchange in New York have given Christie comedies wide distribution," said Mr. Christie, "and it is mainly due their continued reports as regards a demand for two-reelers that we are getting ready to furnish them."

Charles H. Christie, Business Manager of the Christie Comedy Company

Mr. Christie will still market the Christie comedies through the independent market. During his stay in New York there were several reports circulated to the effect that he intended handing the comedies over to some program house for distribution. This, however, is untrue.

The players to appear in the new two-reelers will be announced later. The casts are assured to be of the high Christie quality. Al Christie will personally direct the new pictures, thus insuring the exhibitor the sort of comedy that has made the name of Christie a box office attraction.

Alice Brady Makes a Record on Broadway

ALICE BRADY recently celebrated her one hundredth performance as a legitimate star on Broadway and in so doing established a unique record and one that gives every indication of developing into a remarkable one, of interest alike to those fond of the stage and the screen. Miss Brady's success at the Central theatre in "Forever After" has firmly established her one of the most brilliant and successful of the younger generation of American actresses, and the record she is establishing in that play is unique in that she is the sole motion picture star of international fame who has returned to the legitimate stage to score a substantial and lasting hit behind the footlights in New York.

Miss Brady's achievement as a star of the speaking stage gains in interest through the fact that her legitimate activities have in on wise interfered with the continuation of her work before the motion picture camera. In duplicating on the stage the wide following she has won on the screen, Miss Brady is by way of being one of New York's busiest young women, devoting her nights to the footlights and her days to the studio. And that her motion picture activities may in no way interfere with her legitimate work, and with an all season run on Broadway in "Forever After" ahead of her, Miss Brady recently consummated an arrangement with the Select Pictures to continue in films.

Fox Directors Receive Assignments

SEVERAL changes have been announced by William Fox in the assignments of his directors who are still in the East.

Richard Stanton will direct William Farnum in his next de luxe production, which will be filmed in the East. Frank Lloyd, who has directed the popular Fox star in most of his big spectacular and dramatic films has gone to California.

Charles J. Brabin, who recently completed "Buchanan's Wife" with Virginia Pearson in the title role, will direct Evelyn Nesbit in her next picture. At present Miss Nesbit is being directed by Kenean Buel in "Woman, Woman!"

Edmund Lawrence, who has been ill but now is fully recovered, again will direct Virginia Pearson. Mr. Lawrence was scheduled to direct "Buchanan's Wife," but because of his sudden illness the story was given to Mr. Brabin to film.

J. Gordon Edwards has started his thirty-first photoplay for William Fox. After the completion of the film, a super-production which is temporarily titled "The Scarlet Altars," Mr. Edwards will start for the Fox studios at Hollywood.

Vitagraph Names Releases for December 16

The Vitagraph program of releases for the week of December 16 has been scheduled as follows:

Blue Ribbon feature, five parts, "The Beloved Impostor," featuring Gladys Leslie. Written by Elizabeth J. Mariani. Directed by Joseph Gleason.

Serial, two parts, "The Pit of Lost Hope," episode No. 9 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V special comedy, two parts, "Farms and Fumbles," featuring Earle Montgomery and Joe Rock.

Carlyle Blackwell and Evelyn Greeley Are Presented by World in "The Road to France"

NOW

The Biggest Box-Office Attraction of Years. Millions are Clamoring to See the New

Mrs. Charlie CHAPLIN

MILDRED HARRIS

JEWEL Productions INC
1600 Broadway, New York City

The Most Girl in

The National Screen Star Whose Marriage to the World's Greatest Comedian is NOW Making Fortunes for Exhibitors.

Mrs. Charlie

THE best known man in the world today is Charlie Chaplin. Millions who know but little of President Wilson, or Lloyd George, yell with joy when the one great international comedian comes on the screen. Is there anyone who can even approach him in box office power? Yes. There's one. And *only* one. *His new wife!*

Talked-About America....

Chaplin

Formerly Mildred Harris

EVERY man, woman and child of every age in every town in the land wants to see her. And *all* you have to do to cash in on this golden situation is simply to advertise her as cleverly and persistently as your good showman's brains will suggest. Four of her plays are acknowledged Lois Weber triumphs and three more sensational Lois Weber Productions are coming up. It's your chance to clean up in 1919. See your Jewel Exchange *today*.

JEWEL PRODUCTIONS

Executive Offices 1600 Broadway New York City

Three Great LOIS WEBER Triumphs

featuring

Mrs. Charlie Chaplin

·Mildred Harris·

Put everything else aside and show at least two of these absolutely certain Clean-Ups at your earliest opportunity.

Advertise Mrs. Charlie Chaplin ·Mildred Harris· to the Limit

It's the Chance of a Lifetime

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City

Special Service Section on

Mrs. Charles Chaplin (Mildred Harris)

PROBABLY never before in the history of motion pictures has such a unique opportunity been offered for the exploitation of a series of pictures as has resulted from the marriage of Mildred Harris, the Jewel Production star, to Charles Chaplin, the most famed comedian that stage or screen has ever known.

Whether she will retire from the screen is uncertain and no official word has come from her or her husband to that effect. But it remains that Jewel Productions has on hand already released four of her productions directed by Lois Weber, one other will be announced shortly while two others have been completed.

"The Price of a Good Time," "The Doctor and the Woman," "For Husbands Only" and "Borrowed Clothes" are the features that have already been released. "When a Girl Loves" is the striking and timely title of the new picture which will soon be announced by Jewel Productions. On account of the renewed demand that has sprung up for these pictures arrangements have been made to place new prints in the various exchanges.

UNQUESTIONABLY right at the present time Mildred Harris is the most talked of woman on the screen. People that have seen her before will want to see her again now that she is Mrs. Chaplin and the hundreds that haven't seen her, the thousands that rarely visit a motion picture theatre will flock in to get a chance to see what the girl the million dollar comedian secretly married looks like. *And she can be legitimately advertised as Mrs. Charles Chaplin, and that isn't going to take anything away from the popularity of the great funmaker, but rather add to it.*

So far as we know, M. Kashin, managing director of the Broadway theatre, was the first exhibitor in the country to take advantage of the chance to present the couple on the same screen. He was playing "Shoulder Arms" at the time and he immediately arranged for the showing of Miss Harris in "Borrowed Clothes." He announced the fact by means of a trailer with a wedding announcement the week previous to the showing and during the showing of the two features he carried the same trailer.

Full details of the way that the two pictures were put over at the Broadway and photographs of the lobby display will be found on page 3217 of the November 30 issue of the MOTION PICTURE NEWS. The plan can be followed by any other exhibitor and with little expense.

BUT whether you use the Chaplin pictures with the Mildred Harris pictures or not, you want to feature her as

Mildred Harris, in bridal garb, as she appears in "Borrowed Clothes"

Mrs. Charles Chaplin in all of your advertising. Jewel has prepared a striking series of advertisements to accomplish this purpose. They will be reproduced in the next issue of the NEWS, but suffice it to say that they are meant to carry out the idea of mystery. The name is not mentioned in this and it remains for you to decide whether you wish to add that or not.

None of this advertising features the full face of Miss Harris on the theory that this might weaken the appeal to the curiosity of those who want to see what she looks like. This is a good policy in your advance advertising, but after you have worked the curiosity up to a certain pitch there is no reason why you should not use striking scenes from the production of hers that you are playing in the newspapers.

Certainly the day after the opening of the run of the picture you ought to be able to get your local newspaper to carry a good story about the comedian's bride. The fact that they have been married has doubtless been published in your paper, but how much else does the public know? A live newspaper will be glad to co-operate if it has the interests of its readers at heart.

WE would not use anything of the teaser character. Where you are trying to put one idea you do not want to do anything that will get away from that one ida. It would be a great deal better, if necessary, to drop the suspense interest in the particular picture, but that it is not required if you will couple up the other facts.

On another page we are giving you special suggestions which have been framed with the special idea of the "Mrs. Chaplin" appeal. These do not allow the suspense to entirely drop, but they do associate the ending of the picture with the romance of the million dollar comedian and the Jewel star.

Keep anything of the morbid and the sensational out of your advertising. That doesn't mean that your lines cannot be piquant. Every one of these pictures has a punch to it, but they are all clean. There are no attacks, no illegitimate love or anything that needs to be explained in the end. There may be times when situations are a little suggestive in themselves, but they are quickly explained away.

Make "Romance" the dominant thing. Leave each picture with the impression on your readers that here is a love story that is different. The mystery element may be kept strong as desirable, but don't let too much of the sordid creep in. People will not want to come to look at a bride in whom they are interested if they have first reached the conclusion that she has a role in a specific picture which would not be clean and convincing in real life.

DUE to the fact that she did not attract great attention until she came under the direction of Lois Weber in Jewel Productions, most people are under the impression that she is new to the screen, but as a matter of fact, though she is only a little more than seventeen she is a veteran in point of service. She was born in Cheyenne, Wyo., in 1901, and as a little girl came to the screen. In fact with Vitagraph and the New York Motion Picture Corporation she was often seen in the role of the star of the production in infancy.

With Vitagraph she was seen in "Pride of the South" and "Wheels of Destiny," and then appeared in many of the two reelers with NYMP. She got her first real chance to show what she could do after the Fine Arts Company had become part of Triangle and she scored a hit with Sir Beerbohm Tree in "Old Folks at Home" and then was seen in "The Prodigal" and a number of other pictures. Her first big Lois Weber success was in "The Price of a Good Time."

Any good writer can make the story all the more interesting by asking whether she will not retire from the screen. Frankly, as this is written we ourselves do not know and you can start all sorts of discussion as to whether she will quit now that she has become the bride of a man making a million a year or whether just as she is at the top she is to sacrifice her art for domestic life.

Two striking scenes in "The Price of a Good Time," with the little shopgirl seeking life amid social gaities

Marriage Idea Should Be Dominant Everywhere

NATURALLY in playing these Mildred Harris pictures you ought to adapt your lobby display somewhat to the particular feature that you are showing, but it would be advisable to keep the Mrs. Chaplin idea dominant and to suggest a recent wedding in the decorations. The Cupid and wedding bell effect will be timely for several weeks still.

We would advise as a center of the lobby display decoration every picture of Mildred Harris that you can dig up. Place these altogether in neat frame and label them, and then be sure to include in the same frame a number of scenes from the production that you are playing. You are not "giving anything away" by using these in your lobby. After the people have stopped to look at them they will come into the theatre to see more about her on the screen.

They will want to judge from the pictures and for themselves whether she is beautiful, whether she is graceful, whether she can really act. They want to see for themselves why the million dollar comedian claimed her for his bride.

HERE is one instance in which we advise the issue of a circular letter of some form to every person, especially the women that you can reach, without regard to whether they have been your regular patrons or not. Simply relying on the curiosity of the race you have here an opportunity to get into your house people who have never been there before and after that it is up to you to retain them as your regular patrons.

Mr. Kashin hit upon the scheme of the reproduction of a marriage announcement and on the second page he carried the statement that the pair would be seen at the Broadway.

However, simply a letter saying that you know that everyone wants to see the bride of the million dollar comedian and that you have been able to get one of her best productions and then give the date on which it will be shown. If you like you may add a few lines, saying that she is only seventeen and something like this, "Many think she is the prettiest of screen players. Come and see what you think."

Certainly we would send a special letter to every bride of the year. You can get the record from the clerk of the proper department of your county government and we would include in this every woman who was married during the year. Then write a note like this to each of them:

"As one of the brides of the year, I feel sure that you will be interested in seeing the most famous bride of the year, Mrs. Charles Chaplin. She will appear at the Empire theatre, December 28, in 'Borrowed Clothes.' Her marriage was one of the prettiest romances of the screen and I know that you will be interested in her and agree with the million dollar comedian that he has found a treasure worth more than all his wealth."

NOW you have another advantage in that all but one of the pictures in which Mildred Harris is the star is a love story that ends happily—in her becoming a bride. So you can, if you are at all skilful carry out the idea of her marriage to Chaplin and the love interest in the picture at the same time. In "Borrowed Clothes" she wears a bridal dress.

When you come to talk about the picture itself it will be well not to leave the suspense in the air as you would in usual exploitation, but intimate that in this picture you will see her in the character of a girl who finds happiness in her love. That may be only a line after the general sales argument on the particular picture, but it will link up strong with the big fact that you are putting over.

Also get into all of this sales talk that she is young—the fact that she is only seventeen is one to bring out, for you will get all the more interest in her real marriage, and that she is beautiful. These facts can be woven into any of the other things that you want to say and will probably make the talk all the stronger.

IT would be an excellent idea to carry out the marriage idea all through your program. A few flowers in the theatre will add to the effect and streamers of ribbon will carry it still further.

If you have an organ or an orchestra you can use a wedding march in place of the overture and we would suggest that you have the song "Oh Promise Me" sung just before the screening of the feature. Have the girl singer in a wedding gown, if possible the setting showing the interior of a church with the stained glass windows or a rose garden. The stage should be fairly dark with a spotlight on the girl. Just as she is about to conclude the number let her step back from the center of the stage and the screening of the picture start.

Comedies or animated cartoons should fill the remainder of the bill while news weeklies are always in place on nearly every program. Travel pictures especially if they carry along the impression of a bridal trip would be suitable.

You have a chance here to do something to make everyone in your section talk about your theatre. It's well worth while.

LET US KNOW

AS you know the Exhibitors Service Bureau seeks to record the best things that exhibitors of the country are doing. This work is for the benefit of others and the general prosperity of the industry.

Outlined in these pages are some suggestions for advertising Mildred Harn's productions. Perhaps you have better ones that you are using to get increased business. We would like to print every one of the valuable hints.

Two scenes from "For Husbands Only" showing charm of Miss Harris

Hints on the Exploitation of Specific Productions

BEARING in mind the suggestions that we have already made, here are some others on the individual pictures which should be combined with the general idea of exploitation.

In the first place we would bring out the fact that all of these are Lois Weber productions. You can say, and probably very truly, that Chaplin may never have met her had she not come to the Lois Weber studios where she worked near the place that the comedian performs his antics for the screen.

In "The Price of a Good Time" she has the role of a girl who works at the perfumery counter of Preston Winfield's father's store, and when he offers to give her the time of her life she accepts. Then for six nights she lives in a world that she never knew before, and the seventh, the Winfield family being away, she elects to spend in the family home. There has been nothing wrong in their relations, but Preston's brother appears, then a fight follows.

HERE is a selling line that we would use with this picture:

"A rich young man and a beautiful shop girl went out to lead six wonderful nights in the gayeties of the city, but the dream week crashes into tragedy. See what happened to the little girl who played the price of mistaken accusation, played by the girl who has just begun the life of a bride."

This picture lends itself to many unique lobby displays but one of the best of these was used by the Sunset theatre, Portland, Ore., which had as the main decorations the figures of a young man and girl seated at a table, with the name of the picture blocked on the tablecloth. Figures of dancing girls were used in the back of the lobby, but we would go too strong on the dance hall of theatre idea, but we would rather picture a whole setting of luxury, for that will work in better with the idea of the Chaplin-Harris romance.

Mrs. Wife!
—Make "Hubby" Bring You Along!
MILDRED HARRIS
(Mrs. Charles Chap'in)
in Lois Weber's "Piece de Resistance"
"For Husbands Only"
Circle Cinema News and Allied War Review
THE JUNGLE MELTING POT
GERALD GARDNER
"Barrett's Rose Ballads"
SIGNOR ERNESTO NATIELLO
All Next Week Starting Tomorrow
The Circle
SHRINE OF THE SILENT ART
TODAY (Saturday) ONLY
BEN BEACH'S "LAUGHING BILL HYDE" WILL ROGERS
and CHARLIE CHAPLIN in "Shoulder Arms"

How McCormick advertised "For Husbands Only

"DOCTOR AND THE WOMAN" is the screen version of Mary Roberts Rinehart's novel "K." Some exhibitors preferred to use it under the original title though both of these facts can be easily brought out in all of your exploitation.

Briefly the story surrounds K. LeMoyne, beloved by all in the town where he has mysteriously come to make his home. He is attracted to Sydney Page but she fancies herself in love with the head of the hospital, Dr. Wilson, in which she is taking a nurses' course, little knowing that he has had an affair with Carlotta, one of the nurses. Drummond, another suitor for Sydney begs K. to tell her the truth about Dr. Wilson and Carlotta herself warns the head surgeon to cease his attentions to the girl.

Dr. Wilson is famous for his ability to perform an operation known as the Edwards' operation, telling the staff that the originator of it disappeared in disgrace are several instances of carelessness. Dr. Wilson proposes to Page and is accepted and it is later at the Page home that he meets K. and learns that he is none other than the once famous Dr. Edwards, but he agrees to keep the secret until the latter can win back his confidence in himself. Meanwhile Drummond's jealousy is aroused and he follows Dr. Wilson and Carlotta to a roadhouse and there she pretends to faint and Drummond, seeing him carry the nurse upstairs shoots Wilson. Only the Edwards' operation can save his life and then K. performs it. Page learns the truth and that her real love is for K.

WE would avoid anything of the hospital effect in the lobby further than the paper that you use, because the connection of hospitals and love, while they may be very close, do not make that general appeal in the public mind simply with a glimpse at the lobby itself.

But there is one striking piece of paper which has a man putting his fingers to his lips to warn against talking.

"Sydney Page found in the end that she loved the greatest doctor in the world, just as the girl who plays the role came to know that she loved the greatest comedian. But there was mystery to both of their romances, and the mysteries are out now, though Charlie Chaplin did keep his marriage a secret for weeks."

We would use the name of Mary Rob-

Dramatic side of the star seen in "Doctor and the Woman"

erts Rinehart prominently and you might add with it: "And now won't she please write for the world the real love story of Charlie Chaplin and Mildred Harris?"

"FOR HUSBANDS ONLY" has had more good advertising than most pictures for the reason that its title has loaned itself to that mighty well. It is really one of the cleverest stories that the screen has been seen in a long time.

Toni, just from a convent marries a man she doesn't really think she loves because her heart is wounded with her first experience. Then she begins to flirt with D'Arcy, with no intention of wrong doing, but when the man about town realizes that she is merely playing with him he determines to wreck her life and to kill her husband's love. So he writes a play with the characters Toni, her husband himself and sets in incidents that the husband knows has occurred, but with great emphasis and wrongful interpretation. Then he invites the husband to his private theatre and leaves him seated in the front row and hurries away to Toni, suitcase in hand. Then he tells the girl the story of the play that her husband is witnessing and demands that she come with him. This arouses her to denunciation just as the husband enters and D'Arcy is sent away. At that moment the girl has realized how much she loves her husband, but she fears what he will say, but the tension is taken away and cleverest of endings supplied when he observes, "My dear, never mention anything to D'Arcy about his play for I went to sleep in the first act and do not know a thing of what it was all about."

There are some clever lines that have been used in the exploitation and which can still be used.

"As tantalizing as a wink."

"It's 'For Husbands Only,' but don't forget to bring your wife."

Here is a little longer selling talk:

"It's as tantalizing as a wink—as tantalizing as Mildred Harris must have been to Charlie Chaplin while he was waiting for her answer. And in the end there's just as happy an ending as there has come to the great romance of the screen."

(*Continued on next page.*)

Music Cue Sheet on "Borrowed Clothes" by J. C. Bradford

(There is not sufficient space here to print music cues on all of the Mildred Harris productions, but they can be obtained from your Jewel exchange)

No.	Min.	(T) Title or (D) Description.	Tempo.	Selections.
			REEL I.	
1	2¼	At Screening	4/4 Moderato	Bridal Chorus—Cowan (From Rose Maid)
2	1¾ T.	Mary Had	3/4 Tempo di Valse	Coquetterie—Mathews
3	2½ T.	Rita Morris	3/4 Moderato	Air De Ballet—Herbert
4	2 T.	Although Mary	2/4 Allegretto	Serenade—Kautzenback
5	1½ D.	Stewart Enters Home	2/4 Allegro Giocoso	Rhapsodie—Schytte
6	2½ T.	Mary Realized	4/4 Moderato	Carmencita Shea—Densmore (Fox Trot)
			REEL II.	
7	3½ D.	Fire In Bath House	4/4 Agitato	Agitato No. 6—Keifert
8	2½ D.	Stewart and Mary Enter House	2/4 Allegretto	When the Plumber—LeHar (Or Theme)
9	2½ T.	This Closet Appeared	3/4 Tempo di Valse	Garden Party—Berger
10	2½ D.	Mary Enters Room. Meets Stewart	3/4 Valse Lente	*Love Is Best of All—Herbert (Theme)
			REEL III.	
11	2½ T.	She Didn't Want To Go Home	2/4 Allegretto Grazioso	Intermezzo Pittoresque—Kovian
12	1 T.	I Can't Let You Go	3/4 Valse Lente	*Love Is Best of All—Herbert (Theme)
13	1¾ T.	There Had Been Some Confusion	2/4 Vivace	Sarabunde—Burgmein
14	1¼ D.	Stewart Receives Clothes	3/4 Valse Lente	*Love Is Best of All—Herbert (Theme)
15	2½ T.	The Next Day	3/4 Allegro	Serenade—Arensky
16	1½ T.	By Closing Time	3/4 Molto Moderato	A Vineyard Idyl—Didler
			REEL IV.	
17	1½ T.	Couldn't I Take Mary's Place?	2/4 Andatino Grazioso	Pizzicato—Bluette-Lack
18	3 D.	Mary Enters Boudoir	4/4 Moderato	Forsaken—Cowles
19	2¼ T.	Out of Patience	3/4 Lento	Twilight—Cesek
20	3½ D.	Stewart At Door	3/4 Valse Lente	*Love Is Best of All—Herbert (Theme)
21	1½ T.	Luxury	3/4 Allegretto	Scarf Dance—Chaminade
			REEL V.	
22	2 D.	Stewart Embraces Mary	4/4 Andante	Intermezzo—Hadley
23	1 D.	Police Station	3/4 Allegro Moderato	Waltz—Grieg
24	2½ T.	Years of Good Training	3/4 Moderato Agitato Con Passione	Appassionato No. 40—Borch
25	3¾ D.	Police Enter House	2/4 Allegro Confuoco	Agitato No. 49—Shepherd
26	2½ T.	The Destiny	3/4 Andante	Andante—Tschaikowsky (Pathetique Symphony)
			REEL VI.	
27	2½ T.	Even Rita Would Have	3/4 Adagietto	Agadietto—Bizet (L'Arlesienne)
28	1½ D.	By His Escape	3/4 Valse Lente	*Love Is Best of All—Herbert (Theme)
29	2 T.	Mary Recovering	4/4 Moderato	Danse Les Roses—Barthelemy
30	2½ T.	Geo. Weston Bought Real Orange Blossoms	2/4 Allegretto	Caprice—Reisenfeld
31	2¼ T.	I'll Not Be Fooled	3/4 Andante Moderato	Naiad's Idyl—McKoy (New)
32	1½ T.	Orange Blossoms	4/4 Moderato	Love Theme—Herbert
33	1½ D.	Stewart Enters Door	3/4 Valse Lente	*Love Is Best of All—Herbert (Theme)

* Repeated Selection.

"Borrowed Clothes" brings unjust accusations of innocent girl

Points Worth While with "Borrowed Clothes"

CERTAINLY there is a real chance to couple up the marriage of Mildred Harris with "Borrowed Clothes," the latest of the Jewel releases. She is seen in this wearing a wedding dress, for at the last moment her sister who was to marry a man that she did not love disappears and Mary Kirk is called upon to take the place. And she is about to sacrifice herself and the minister is just starting to perform the ceremony when the girl's real suitor steps in and has something to say about the affair himself.

Just a glance at the story and you see the material that you have to work with:

At the insistence of her sister, Louise, to save the family from poverty, Mary Kirk finally agrees to marry one of the members of the firm that employs her as a shopgirl, because George Weston can bring wealth and social prominence to the family. She becomes interested in Stuart Furth, who maintains an apartment for a vampire, but who is sincere in his love for Mary. One day they go to a bathing beach and their clothing is destroyed, and then Stuart persuades Mary to go to the vampire's establishment and take one of her gowns so that she may get home. But the vamp discovers them with a raid resulting. Mary escapes, but is discovered by her father in the borrowed finery. He jumps to the wrong conclusion, beats the girl and the wedding is called off.

WITH hope for Mary's marriage gone and the girl in contempt, Louise decides to take her place and wins George's proposal, but when, on the day of the wedding she discovers that the firm is near bankruptcy and that Weston's wealth is a myth she disappears. Then all dressed up with no one to marry George changes his mind, decides to forgive Mary, and she dons her sister's wedding gown and the ceremony is about to be performed when Furth shows up and claims his bride.

There are all sorts of selling lines that can be used here, and we are suggesting only a few of them:

"Do you wonder how Mrs. Charles Chaplin looked in her wedding dress? She wears one in 'Borrowed Clothes,' but the trouble is that she is about to be married to the wrong man when the very right thing happens and she finds happiness."

"How would you feel if you were forced to take your sister's place, don her wedding finery and marry a man that you did not love, when there was another whom you adored, even if he had by his innocent, but foolish action, blackened her name? But her sister's hated wedding gown became the pride of her possessions when it brought the man that she loved to her in the nick of time."

"You become well acquainted with Mrs. Charles Chaplin in this picture. First you see her as the little shop-girl in a bathing suit at the seaside, then in borrowed finery, then in bridal gown, about to marry a man she loathes, but in the end you see her in the arms of the man she really loves—happy and content."

EVEN stronger than in any of the other pictures we would use the idea of marriage strong in the lobby on this one. As a matter of fact you can go the limit. Be sure to dig out of your set of stills the picture that shows Miss Harris in bridal clothes and feature this prominently in your display.

Here's a line that you can use in your display, with a big streamer and the words prominently displayed:

"She Just Married in 'Borrowed Clothes.' Who?" and then in even larger letters, "Mrs. Charles Chaplin."

Another thing that you can bring out strong in this picture, and as a matter of fact in all of the Mildred Harris productions, is the strength of the cast. In "Borrowed Clothes" there appear Helene Rosson, who was a long time in American pictures as the sister; Lewis J. Cody, for years a favorite as the man who wins Mary, Fantine LaRue, George Nichols, Edythe Chapman and Edward J. Peel.

WHOM THEY WED

Here's a Chance to Arouse Still Greater Interest

MILDRED HARRIS in becoming the bride of Charles Chaplin is far from being the only star of the screen who has a husband. And the general rule has been that the brides have continued their careers after their marriage.

You can arouse a great deal of interest by offering a substantial prize to your patron who can name the most screen players who are married and give the names of their husbands or wives, when they are professionals. In case of marriage to non-professionals this should not be required.

If your newspaper will carry this contest for you all the better, and you can leave it to the photoplay editor to decide the winners. It will make a great feature for any newspaper and you can call it a "Mrs. Charlie Chaplin" contest and also offer seats to your theatre for the leaders.

(*Continued from preceding page*)

MR. KASHIN used another one of his clever displays on this at the Broadway theatre. (See MOTION PICTURE NEWS, September 21, page 1863 for photos.) Home was made the theme of the display. The outside was made to resemble the front of a Fifth avenue mansion and there were three breaches in it and there were revealed the three principal characters. At one side was shown the loyal and trusting husband, on the other side the man about town who tried to "play the game" and in the center the miniature theatre where a portion of the action takes place.

Additional Live News of the Producers

(Continued from page 3524)

Ford Weekly Goes to Goldwyn

Beginning January 12 the Ford Educational Weekly Will Be Distributed by the Goldwyn Exchanges

EFFECTIVE January 12 and weekly thereafter, Goldwyn Distributing Corporation will release and exclusively control the distribution of the Ford Educational Weekly in the United States.

This move is brought about under a contract signed in Detroit by executives of Goldwyn and Fitzpatrick & McElroy of Chicago, sole representatives of the Ford Motor Laboratories, after a conference with Henry Ford's representative, Ambrose Beardsley Jewett.

For four years the millionaire Detroit motor car manufacturer has nursed and developed this motion picture weekly. The preparation of the Ford Educational Weekly involves an annual cost well in excess of $600,000, it is said, and has made it necessary for its owner to equip at his Detroit plant motion picture laboratories skilfully equipped and maintained.

The humaneness and range of Mr. Ford's mental interests is indicated in some measure by his screen weekly and by the topics he insists it shall depict. It is described as both current and permanent in its appeal, as a scenic, a travelogue, a historical record, a portrayer of industry in many of its phases, and a stimulator of patriotism and efficient citizenship.

Contrary to occasional belief, this educational weekly is not designed as an advertisement for its owner's great automobile enterprise, it is declared, although it is a matter of record that occasional single reels showing the manufacturing innovations and perfections of the big Detroit plant have proved to be among the popular subjects issued.

Kay Laurell in "The Brand," a Rex Beach-Goldwyn Picture

In the last two years the distribution of the Ford Educational Weekly has been in the hands of independent picture exchanges, where it was booked weekly in 3000 theatres.

The assumption of its distribution by Goldwyn is expected to at once give this unusual weekly bookings in more than 5000 theatres each week, with the ultimate aim of acquiring 7000.

W. H. Productions Announces Big Sales

W. H. PRODUCTIONS COMPANY announces the following sales during the past week: The rights to the two-reel Kay Bee Western Dramas, *Union Brand:*

Southeastern Pictures Corp., Atlanta, Ga., for North and South Carolina, Georgia, Florida, Alabama, Tennessee; Masterpiece Film Attractions, Philadelphia, Pa., for eastern Pennsylvania and southern New Jersey; Exhibitors' Film Exchange, Washington, D. C., for Delaware, Maryland, District of Columbia and Virginia; Standard Film Service Co., Cleveland, Ohio, for Michigan, Ohio and Kentucky; Boston Photoplay Co., Boston, Mass., for New England States; Magnet Film Exchange for Greater New York.

Also the rights to the two-reel Kay Bee Western Dramas, *Columbia Brand:* Boston Photoplay Co., Boston, Mass., for New England States; Southeastern Pictures Corp., Atlanta, Ga., for North and South Carolina, Georgia, Florida, Alabama, Tennessee; Masterpiece Film Attractions, Philadelphia, Pa., for eastern Pennsylvania and southern New Jersey; Strand Features, Detroit, Mich., for Michigan; Magnet Film Exchange for Greater New York.

The rights to the one-reel Keystone comedies, *Eagle Brand,* were sold to George C. Wilson, Tyrone, Pa., for Maryland, Delaware, District of Columbia, Virginia; Southeastern Pictures Corp., Atlanta, Ga., for North and South Carolina; Criterion Film Service, Atlanta, Ga., for Georgia, Alabama, Florida, Tennessee; Standard Film Service Co., Cleveland, Ohio, for Ohio, Kentucky and Michigan; Boston Photoplay Co., Boston, Mass., for New England States; Magnet Film Exchange for Greater New York.

The rights to the one-reel Keystone comedies, *Liberty Brand,* were bought by Criterion Film Service, Atlanta, Ga., for Georgia, Alabama, Florida, Tennessee; George C. Wilson, Tyrone, Pa., for Maryland, Delaware, District of Columbia, Virginia; Southeastern Pictures Corp., Atlanta, Ga., for North and South Carolina; Standard Film Service Co., Cleveland, Ohio, for Ohio, Kentucky and Michigan; Boston Photoplay Co., Boston, Mass., for New England States; Magnet Film Exchange for Greater New York.

Value of Art Emphasized by G. Harold Percival

The importance of real art in supplying the essential scenery for screen stories is emphasized by G. Harold Percival, picture art director of the Thomas H. Ince studio on the West Coast.

He declares that of the hundreds of thousands of people who watch the moving pictures few stop to consider that every setting has to be conceived and carefully constructed before the action can commence. With three companies working day in and day out, one art director is kept busy planning something new and different.

Mr. Percival, whose plan for decoration for the moving picture players' ball was accepted above all competitors, is located far back in a secluded corner of the picture.

He is an unassuming, genial, smiling personage. He moves about the studio quietly, but under his direction beautiful gardens bloom, mansions rise and cities are built. His imagination furnishes much of the magic of the movies.

An idea of the demands made upon the art director is gained from one week's requirement for a Western town in 1850, the interior of a modern palatial home and a hick town of the Middle West today. All of these were in different pictures which required many other scenes fully as diversified.

Northern New Jersey Sold for "Woman"

Northern New Jersey rights for the Maurice Tourneur production "Woman" have just been sold to Frank Gersten, 130 West Forty-sixth street, New York City, who has created a reputation as a distributor for unusual features in Northern New Jersey.

With the announcement of the open market plan for "Woman," wires and letters began coming from exhibitors and exchange men in all sections of the country, according to Hiller and Wilk who are making allotments rapidly.

Maurice Tourneur Productions commissioned Burton Rice, the artist, to design the lithographs for "Woman" and the Rice posters are said to be strikingly beautiful. "Woman" admits of unusual billboard and poster display, and Mr. Rice has taken full advantage of his opportunities.

Ethel Clayton Stars in "The Mystery Girl"

Ethel Clayton will next be seen in the role of Countess Ted, in "The Mystery Girl," a Paramount picture which is to be released December 22.

This is an adaptation by Marion Fairfax from George Barr McCutcheon's novel of romance and intrigue entitled "Green Fancy."

Select Announces Cast in "A Lady's Name"

Select makes public the personnel of Constance Talmadge's next Select Picture, "A Lady's Name," in which she will be presented by Lewis J. Selznick. This was a stage play by Cyril Harcourt in which Marie Tempest was starred and in which the author and Norma Trevor were featured players.

In Miss Talmadge's support is Harrison Ford as leading man, and Director Walter Edwards has included a number of well-known screen folk, among whom are Emory Johnson, Vera Doria, James Farley, Fred Huntley, John Steppling, Truman Van Dyke, Lillian Leighton, Emma Gerdes and Zazu Pitts.

Anthropologists Desire Indian History Filmed

At the request of several prominent anthropologists Albert E. Smith, president of the Vitagraph Company, will begin recording by motion pictures the dances, games, sports, and all things possible to a complete pictorial history of the American Indian early this Spring.

The films will first be published as a super-feature and released throughout the country, after which it is planned to store them for posterity, and especially for the use of students, in some building to be determined.

R. P. Fairbanks Is Now Manager of Production

John Fairbanks, general manager and treasurer of his younger brother's film company, announced last week at his Hollywood office that Robert P. Fairbanks, who has been serving in the capacity of efficiency expert for the past six months, has been promoted to manager of production.

The latter started his new work with the production of "Arizona," staged by Albert Parker and scheduled for early release by Artcraft.

Louise Fazenda Appears to Have Her Hands Full in the Paramount-Mack Sennet Comedy, "Her First Mistake." It Is Scheduled to Start the Laughs About December 1.

Paramount Has Big Comedy List

Famous Players-Lasky Announces Comprehensive Schedule of Comedy Releases for Month of December

ANNOUNCING that now as the war is over the people are desirous of enjoying many hearty laughs, the Famous Players-Lasky Corporation have five comedies scheduled for December, according to Walter E. Greene, Managing Director in charge of Distribution.

The Paramount comedies which have just been listed for release are said to present one of the most notable schedules of laugh producers yet offered. There will be three Paramount-Mack Sennett comedies and two Paramount-James Montgomery Flagg subjects for December release.

The first comedy for the month is "Her First Mistake," from the Mack Sennett studios and which will be released December 1. The comedians who head the cast are Louise Fazenda, Chester Conklin and Myrtle Lind, all well known as Mack Sennett laugh makers.

On December 8 there will be released a new Paramount-Flagg comedy entitled, "Independence B'Gosh." The story deals with the woes of the Whiffles, a country couple who inherit a fortune of $89,000,000. Olin Howland and Florence Dixon are starred in this film.

"Hide and Seek, Detectives," is another Paramount-Mack Sennett comedy for December to be released on the 15th. As the title implies there is much of the Sherlock Holmes travesty in this two reeler with Ben Turpin and Charles Lynn playing the title characters and Marie Prevost in another important part.

James Montgomery Flagg himself plays the star part in his Paramount comedy to be released December 22 and named, "Perfectly Fiendish Flanagan" or "The Hart of the Dreadful West." Supporting him in the cast are Olin Howland, Ruby DeRemer and Sally Long.

The final comedy release of the month will be "The Village Chestnut," another Paramount-Mack Sennett offering.

Scene from Maurice Tourneur's Production, "Woman," with Chester Barnett in the Foreground

Joe Maxwell Makes Film

Joe Maxwell, known in theatrical circles as a prolific author of vaudeville sketches, has turned photoplay producer and is launching his first picture under the brand of Maxwell Productions. He has staged a story by Hayden Talbot, which may be described as a society thriller and which is said to contain a unique domestic plot.

The title, "The Married Virgin," applies to a complication which by an odd twist develops a happy ending for the drama. Mr. Maxwell made the picture in Los Angeles and believes he has a very fine production.

A quintette of screen favorites take the principal characters. They are Kathleen Kirkham, Vera Sisson, Rodolpho di Valentina, Edward Jobson and Frank Newkirk. "The Married Virgin," in seven reels, will be released through General Film Company very shortly.

"The Greatest Gift" is the title of an American Red Cross picture, by courtesy of Paramount and distributed free by General. It is in a single reel

Dalton Prepares "Beyond Law" for Market

EMMETT DALTON, general manager of the Southern Feature Film Corporation, whose initial production was shown to an appreciative audience last Tuesday, now announces that "Beyond the Law," the picture in question, is ready for State rights and foreign disposition.

Mr. Dalton expressed himself in rather glowing terms on the reception given "Beyond the Law" at its premiere showing at Wurlitzer Fine Arts Hall.

"The picture went over even better than I thought it would," said Mr. Dalton. "After it had been shown, a good number of the audience which comprised the trade press, foreign and State rights buyers and other film folk, told me that I had a production which was destined to create a furor in the industry. Of course, my picture will not create a furor, but it will serve the exhibitor's purpose, to satisfy his partons and his box-office. That in the final analysis is the test of any picture; and I am certain that 'Beyond the Law' can stand that test.

"Once again do I want to impress upon the State rights and the foreign film buyer that my picture is in no way a story founded on fiction, but on fact. The story is an historical one, and the picture enhances the value of the story by the fact that it was taken on the actual prairies on which the original story was enacted in real life.

"My brothers and myself lived the life of the picture several years ago, and therefore I, as the sole survivor of the Dalton boys, am in a position to state that 'Beyond the Law' is an historical picture founded on fact."

Jewel Claims Many Exhibitor Endorsements

JEWEL PRODUCTIONS continue to report receiving a string of letters and telegrams from exhibitors and exchange men expressing endorsements of various pictures released by that organization.

Judging from the tone of many of these letters, there seems to be a sort of competition under way among exhibitors in the very small towns to see which can show the best results and biggest profits on productions of big calibre.

This represents a sort of revolution in the policy of small town exhibitors, according to Jewel. In past history the little theatres have been content to book only the lowest-priced subjects, it is said, on the unwritten theory that a big production and a big investment would only make them go broke.

The date of the changed belief is attached by Jewel Productions to the time that it began to exploit its superfeatures in the small towns. Several months ago Jewel made inquiries among three or four small-town exhibitors as to how they came out in handling such pictures as "The Kaiser—The Beast of Berlin" and "Crashing Through to Berlin."

"The answer was in each case that the exhibitor had been amazed at the attendance and the profits obtained on an increased admission price," said a Jewel official.

The letter written by the manager of the Lyric, of Platte Center, Nebraska, which town has a population of 500, was published in several of the trade magazines. The Lyric man testified that he took $177 gross on "The Kaiser—The Beast of Berlin," and he showed that this gave him a record-breaking profit.

As a result of this letter, it is said that several dozen other exhibitors have written in presenting evidence that they either equal the Platte Center record or beat it.

War Industries Board Sees Labor Film

Harry Levey, manager of the Industrial Department of Universal Film Manufacturing Company, and Nat Rothstein, showed the labor picture and patriotic film, "Keep the Home Fires Burning" to the War Industries Board in convention at Atlantic City.

They declare that this is the biggest industrial picture made in the history of industrial pictures.

American Defense Society Film Is Shown

A private showing will be given of "Keep the Home Fires Burning," the first victory film depicting the birth of a Greater America, produced under the supervision of the American Defense Society.

Harry Levey, manager of the industrial department of the Universal, made this picture, which is said to be new in theme and vast in scale and brilliancy of treatment.

Among the officers of the American Defense Society who are expected to attend are Theodore Roosevelt, David Jayne Hill, Perry Belmont, Charles J. Bonaparte, Charles S. Fairchild, Mrs. Charles S. Whitman, Mrs. Robert Lansing, George Ade, Hamlin Garland, Eleanor Gates, Owen Johnson, Cleveland Moffatt and Don Marquis.

Doris Kenyon Company in North Carolina

Doris Kenyon and her company spent Thanksgiving Day in the heart of the Blue Ridge Mountains in North Carolina, where the exteriors of her next picture, "Twilight," are being made.

J. Searle Dawley, the director, declared a holiday, and Thomas A. Persons, studio manager, who is also with the party, provided a most bountiful repast, which was served at Esmeralda Inn, twenty-five miles from Asheville, N. C.

Return Dates Reported on "The Kaiser's Finish"

Theatre patrons in Richmond, Va., gave "The Kaiser's Finish" such a reception at the Bluebird theatre there that it has been booked for a return engagement according to a telegram received by A. Warner, from Mrs. A. E. Thorpe, who manages the house. The telegram reads:

"Tremendous business on four-day engagment 'The Kaiser's Finish.' Patrons voice one hundred per cent. Congratulate you on same. Have booked return engagement."

On the Left Is a Spanking Scene from "Oh Johnny" and on the Right Is Another Scene from the Same Picture, Produced by the Betzwood Film Company for Goldwyn. In the Center Is Louis Bennison, Star of "Oh Johnny"

"The Great Victory" Has Impressive Cast

Following Metro's announcement that "The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns" is international in scope and that Count di Cippico would sail for Europe with a duplicate negative of this Screen Classics, the Metro people point with pride at what they consider the excellence of the cast. Written by Maxwell Karger and produced under his personal supervision under the direction of Charles Miller, it has a cast as follows:

Henry Kolker plays the Kaiser, Joseph Kilgour appears as von Bissing, Margaret McWade plays the martyred Edith Cavell, Florence Billings as Vilma—an intensely dramatic role, and E. J. Connelly appears as old Paul Le Brett, Fred C. Truesdell plays President Wilson, Helen Ferguson is seen as Amy Gordon.

Twelve hundred players were said to have been used in the production and there are more than fifty parts of real importance, that were played by well known actors of experience and attainments.

Stoermer Says "The Tidal Wave" is Topical

AS to whether the general public will demand reminders of the war or plays big enough in themselves without the war flavor, is a question that William Stoermer, motion picture director and head of William Stoermer Enterprises, feels that he has solved in his eight-reel production of "The Tidal Wave."

He declares that this production is a big play told in a big way and that one scene alone reflects more than 20,000 persons; also that one big startling effect follows another in a rapid succession of thrills.

"Long experience in observing the tastes of audiences during my stage period, which covers many years," said Mr. Stoermer, "convinced me that there is one perfectly safe kind of play investment. And the truth that applies to the stage proper naturally comprehends as well the human collisions of the screen.

"I have found that after everything is said and done, excitement is the emotion that brings audiences to the box-office. Of course, the basis for the tension must be reasonable. There is an art in pictures and counter-plot that is not to be lost sight of in planning a play with excitement its leading salient.

"The difference between, for instance, the tension plays that obtain successfully with undeveloped intelligences and those that address a more cultured taste is that the lower grade pieces are instantly obvious in their progress and culmination to any mind that is familiar with the common ingredients of life.

"'The Tidal Wave,' I confidently believe, will hit the polished auditor smash between the eyes, yet is of a method that will carry his less advanced fellow along just as spellbound.

"The very best kind of play for audiences, as any exhibitor will attest, is the cogently planned mystery play. The detective drama that instantly engages the thinking faculties and animates the emotions has no peer as a medium for entertaining audiences if well done."

Thrilling Scene from Francis Ford's Serial, "The Silent Mystery"

Release Date Changed on "Made in America"

THE release date on the new eight-reel war series, "Made in America," has been changed from December 22 to December 29. This announcement was made at the offices of the W. W. Hodkinson Corporation, 527 Fifth avenue, New York City, Monday.

"Made in America," produced and directed by Ashley Miller, is the authoritative story of the training of America's armies of victory. It was produced with the cooperation of the Government through the Division of Films of the Committee on Public Information.

It has a cast of over 40,000 men and the scenes were taken in one of the largest cantonments in the United States. The picture depicts America's part in the great war and the victory that sent the Prussian hordes Rhineward in a chaotic retreat.

The "Y" men, the K. of C., the Y. M. H. A. and the Y. W. C. A. workers play important parts in this series, but, of course, the doughboys, the men who gave Generalissimo Foch the necessary "punch" when and where it was needed, have the principal roles in the production, and it is hardly necessary to say that they score repeatedly.

"Made in America" is not limited entirely to life in the camp. It takes the audience on board a great transport, to the intensified training camps abroad and to the trenches.

Its release at this time when the men are coming home by the thousands, and, when we are hearing so much about reconstruction, should prove a valuable weekly addition to the exhibitor's program because it will give every soldier an opportunity to show the home folks how the "job was done" without going into a detailed explanation, and how the 4,000,000 men in khaki were "reconstructed," so to speak, mentally, morally and physically.

Peggy Hyland's Winsome Smile Seems to Have No Effect on Her "Patient" in "Caught in the Act," a New Production in Which Miss Hyland Stars for William Fox

Select Claims Unusual Cast for Miss Young

WHAT is considered one of the most momentous news bulletins of recent date is the Select Pictures announcement this week of the personnel for one of Clara Kimball Young's forthcoming Select Pictures, "Cheating Cheaters," containing as it does the names of Anna Q. Nilsson, Jack Holt, Tully Marshall, Mayme Kelso, Nicholas Dunaew and others, thus giving Clara Kimball Young virtually an all-star cast in her support for the screen version of this Max Marcin stage play of two seasons back. "Cheating Cheaters" is to follow Miss Young's next Select Picture, "The Road Through the Dark," which is being announced as a December attraction of merit.

Of Anna Q. Nilsson, who has one of the most important roles in the play, too much cannot be said. She came to America in 1907, after having already made a stage record in the Scandinavian countries, and immediately met public approval for her work in "Who's Guilty?" "Her Surrender," "Infidelity," and the Selznick Picture, "The Silent Master," with Robert Warwick. Her next, and perhaps the greatest success of her career, was in Select Pictures special attraction, "Over There," in which Miss Nilsson co-starred with Charles Richman. From the day of the first public showing of "Over There" Miss Nilsson's success as a star was assured. She not only capitivated her audiences wherever the big war drama was shown, but contributed largely to the success with which this picture met.

Miss Nilsson's name alone would carry any production to instant favor, and with this brilliant star in support of Clara Kimball Young, it is possible to determine in no small degree the importance and value of "Cheating Cheaters" as a box-office attraction.

Famous Players-Lasky Studios Again Busy

THINGS are looking up again in the Hollywood studio of the Famous Players-Lasky Corporation, with the practical ending of the so-called epidemic and the resumption of activities generally.

Bryant Washburn and Shirley Mason started work on their individual Paramount productions. Washburn will finish up "Venus in the East" before starting a new one. Miss Mason has begun on her first Western-made subject.

Gloria Swanson, leading woman of the new Cecil B. DeMille production, "Don't Change Your Husband," is busy, and Lewis Cody who was to have entrained for an army camp is now released from the necessity of going to war. He is playing one of the leads in the DeMille picture.

Jeanie Macpherson, scenarist of the Lasky forces, has been engineering entertainments at Camp Kearny for the soldier boys.

Bennie Zeidman is back in town with his boss, Douglas Fairbanks. Kenneth McGaffey is back from his sojourn at Keen's Camp in the San Jacinto mountains.

The ministrel show for the benefit of the Lasky Home Guard which is now officially designated the 51st Company, Military Reserve of California, will be held this month. It is expected that the show will now go forward with added impetus as a result of the enforced delay. The funds derived will be applied to the purchase of new regulation uniforms for the organization.

"Scoop" (Paul) Conlon, formerly Roscoe Arbuckle's personal press agent, is now associated with William S. Hart, the Artcraft's star, in a similar capacity. Gerald Duffy, formerly with Mr. Hart, is awaiting the call to another position. Roscoe Arbuckle and his manager, Lou Anger, are on a motor trip to San Diego.

R. R. Nehls of American Talks to Importers

Because of the ending of the war and the consequent changes in the foreign film situation, General Manager R. R. Nehls of the American Film Company made a trip to New York and Boston to confer with the principal exporters and distributers for foreign countries.

Upon returning to the executive offices in Chicago, Mr. Nehls stated that there will be a sudden and unexpectedly large increase in foreign business. He is of the opinion that subjects based upon good, interesting stories will be in much greater demand than war stories or even romances based on or written around the theatres or incidents of the war.

Madge Kennedy Dances in "A Perfect Lady"

In her recent Goldwyn productions Madge Kennedy proved her ability as a diver, swimmer and all around athlete.

Stage dancing is shown to be one of her accomplishments in her newest Goldwyn picture, "A Perfect Lady," from Rose Stahl's popular stage play by Channing Pollock and Rennold Wolf.

In "A Perfect Lady" Madge Kennedy has the role of Lucille Le Jambon, featured performer of the Merry Models Burlesquers.

Special Trade Showing of Pearl White Serial

Mr. William E. Raynor, manager of the New York branch of Pathe Exchange, Inc., arranged for a special trade showing of the forthcoming Pearl White serial, "The Lightning Raider," on the New York Theatre Roof at 2 o'clock, Friday, December 6. The first three episodes were shown and exhibitors were cordially invited to attend.

Marc MacDermott, Under the Management of Edward Small, Appears in a New William Fox Production

Standard Cites Success with Reissues

The Standard Film Exchange of Pittsburgh, Pa., has written a letter to W. H. Productions Company, New York, highly commending the reissues which it has secured from that company. The letter says, in part:

"We wish to call your attention to the success we have had in booking the various series of W. H. Production Co. reissued pictures. We have been buying four series from you, namely the two-reel Mack Sennetts, the two-reel Shorty Hamiltons, one- and two-reel Chaplins, and the one-reel Arbuckles. All of these are booking well. Many of the finest theatres in this territory are playing them regularly, in fact, in most of the towns hereabouts the representative houses are our regular customers for these reissues. A remarkable fact is that, although these pictures are reissues, and are plainly advertised as such, we practically never hear a complaint from our customers on this point. It is very seldom that any of our customers mention the fact that their public make any complaint regarding these pictures. It is, however, quite frequent that we are told that these pictures are appreciated more than many of the new comedies of today."

J. Gordon Edwards Escapes Grippe

J. Gordon Edwards, the Fox Film Corporation director who was to have started work on a new Theda Bara production Monday, November 25, was taken ill on the twenty-fourth and confined to his home for several days.

After forty-eight hours of treatment Mr. Edwards was able to ward off the threatened attack of grip, and on Wednesday started filming the first scene of the temporarily titled production, "The Scarlet Altars."

Upon completion of this picture Mr. Edwards will leave for California where he will remain for the greater part of the winter and spring.

Earle Williams, Vitagraph Hero, Overhears the Villainous Trio Plotting in "The Man Who Wouldn't Tell," Blue Ribbon Feature

Priscilla Dean, Bluebird Star, in "She Hired a Husband"

An Elaborate Interior in the William Fox Production, "Buchanan's Wife," in Which Virginia Pearson Is the Star. The Feature Is from the Novel of the Same Name and Has Been Filmed by Charles A. Brabin

Richard Stanton Directs Next Farnum Film

Richard Stanton has been selected by William Fox to direct William Farnum in his next de luxe production. Mr. Stanton directed "The Spy," "Rough and Ready" with William Farnum as the star, "The Land of the Free" and "Why I Would Not Marry."

Mr. Farnum is enjoying a short rest at his Sag Harbor, Long Island home, having recently finished filming "For Freedom." Neither story nor title has been selected for the new picture which Mr. Stanton will direct with Mr. Farnum, but a number of scenarios are under consideration. Work is expected to start within the coming week.

New People to Support Priscilla Dean

The title of Priscilla Dean's newest picture is temporarily given as "The Gutter Rose." The scenario was written by Harvey Gates from an original story by Evelyn Campbell. Tod Browning is the director.

In the supporting company, Lon Chaney, the character actor, who some time back was in the Bluebird fold, has returned after an absence. Another newcomer is Spottiswood Aiken. Wellington Plater is Miss Dean's leading man.

Apples in New York Cause Great Excitement

Camera men from Harry Levey's Industrial Department of the Universal recently took a picture of the arrival of apples at a fruit stand in New York. The incident caused a crowd that blocked Seventh avenue for many feet north and south of 48th street.

The photographers had previously taken pictures of the apples from the time they were plucked from trees in an orchard on the coast to the time they left the train in New York. The film will be entitled "Skookum."

Re-Issues—And They

"The demand today for W. H. Productions Co. re-issues is just as great, or even greater than it ever was. We can safely say that we are serving sixty per cent of Michigan theatres with your re-issues."

—D. MUNDSTUK, *Strand Features, Detroit, Mich.*

"The Mack Sennett two reelers, and the Arbuckle single reel comedies are meeting with more favor generally than we had even anticipated. We handle a large variety of newly produced short subjects of the highest quality obtainable, and W. H. Productions Co. re-issues are far superior as a money-maker for us or a box office asset to the exhibitor."

—J. LANNON, *Greater Features Co., Seattle, Wash.*

"We have had remarkable success in booking various series of W. H. Productions Co. re-issue pictures. We have been buying four series from you, namely, the two reel Mack Sennetts, the two reel Shorty Hamiltons, the one and two reel Charlie Chaplins, and the one reel Arbuckles. Many of the finest theatres in this territory are playing them regularly; in fact, in most of the towns hereabout the representative houses are our regular customers for these re-issues, and it is quite frequently that we are told that these pictures are appreciated more than many of the new comedies of today."

—A. A. WEILAND, *Standard Film Exchange, Pittsburgh, Pa.*

Only A Few Of The

Are Proud Of Them

" W. H. Productions Co. have established a reputation for re-issuing only pictures that prove satisfactory to all classes of patrons, and the exhibitor does not hesitate in booking a re-issue that carries the stamp of W. H. Productions. The public like to see them, and these subjects are many times better than similar ones which are being produced today."

—R. C. CROPPER, *Bee Hive Exchange, Chicago, Ill.*

" We are meeting with phenomenal success in the New England territory with these re-issues."

—F. B. MURPHY, *Boston Photoplay Co., Boston, Mass.*

" We are securing fine results with W. H. Productions Co. re-issues in this territory, and we have booked them in a great many of the most representative theatres."

—B. AMSTERDAM, *Masterpiece Film Attractions, Philadelphia, Pa.*

" W. H. Productions Co. re-issues are proving to be box office assets. We are not experiencing any trouble in booking them to the leading exhibitors."

—H. CHARNAS, *Standard Film Service, Cleveland, Ohio*

Many Endorsements

RE-TITLED, RE-EDITED

KAY BEE
COLUMBIA FILMS

15 two reel western dramas
Directed by THOS. H. INCE

Advertising matter of new One, Three, and Six Sheet Posters~ Punchy, Attractive,~ Box~Office Pulling!!
Lobby display of 8x10 Photographs
NEW PRINTS from ORIGINAL NEGATIVES.
PICTURES THAT MADE STARS FAMOUS!

Released in January thru best Independent Exchanges.

W.H.PRODUCTIONS CO

E~CONSTRUCTED

KAY BEE UNION FILMS

15 two reel western dramas
Directed by THOS·H·INCE

Advertising matter consists of One, Three, and Six Sheet Posters, all new and have Pep, Pull, and Ginger.
Lobby display of 8x10 Photographs
NEW PRINTS from ORIGINAL NEGATIVES
REPUTATION BUILDING PICTURES!
Released in January thru best Independent Exchanges.

W·H·PRODUCTIONS CO.

RE-ISSUES

KEYSTONE LIBERTY FILMS

28 ~ single reel KEYSTONES produced by MACK SENNETT

Featuring MACK SWAIN, MABEL NORMAND, ROSCOE ARBUCKLE, CHESTER CONKLIN and many others. These pictures made KEYSTONE famous! New and distinctive One and Three Sheet Posters. A Lobby Display of 8x10 Sepia Photographs

Released in January thru best Independent Exchanges.

W·H·PRODUCTIONS CO.

and were proud of them.

KEYSTONE EAGLE FILMS

28 single reel KEYSTONES produced by MACK SENNETT

The Advertising matter consists of new One and Three Sheet Posters and a lobby display of 8x10 photographs. They will Keep the Box-Office busy. NEW PRINTS from ORIGINAL NEGATIVES Make Booking Reservation Now !!

Released in January thru best Independent Exchanges.

W·H·PRODUCTIONS CO.

71 WEST 23rd St. NEW YORK

Special Service Section on

Keystone and Kay Bee Reissues

THAT "Honesty is the best policy" is one of the rules that has no exceptions. And right here we come to a case where not only is honesty the best policy, but you will be distinctly losing the power to make money unless you follow that axiom.

There has been a great deal said lately about the reissue proposition. If we were in the position of the exhibitor there would be no problem at all to us. We would not only not try to hide that certain pictures that we were showing were reissues, but we would make capital of that fact.

Suppose that the publishers of the novels of Scott or Dickens had issued the books to a certain number and then had stopped printing them. If they gave you an excuse after five years that these stories were now "old" and therefore they would be published no more, you would consider the gentleman as a fit candidate for the nearest queer factory.

And so, if pictures have the goods, there is no reason why they cannot come back time and time again. But certainly if you put Walter Scott's "Ivanhoe" on the market today as a new book you would not have the demand for it that comes for the volume today because it is a classic that has been enjoyed for generations. Motion pictures have not reached the same status as literature, but that has largely been because they have not been given the chance.

THESE observations caused by the announcement from W. H. Productions that it is to reissue four series of old pictures, two series of twenty-six one-reel Keystone comedies, or fifty-two in all, and two series of fifteen two-reel Kay Bee western productions, or a total of thirty.

These pictures were made before the days when the Keystone and the Kay Bee companies became a part of the original Triangle Film Corporation, and therefore they antedate many of the features and are creations of the stock company days when these companies included any number of players who are today known the world over as stars of the first rank.

Most of these pictures have been reedited and retitled, but the old titles are retained as well so that any one looking at the paper will not be deceived into thinking that they are new pictures. *We repeat that the exhibitor will get more money by making this fact mighty clear.*

One of the drawbacks with the ordinary reissue has been the fact that the stories themselves have become out of date through the development of the world, though the incidents on which they were founded having been lost sight of, or because of the costuming of what was "today" drama at the time of the pictures' production.

BUT this does not apply in the case of the boiled-down comedies or in the case of the two-reel productions which are all distinctly Western creations. The comedies were all made under the direction of Mack Sennett and include such present-day stars as Mabel Normand, Mack Swain, Roscoe Arbuckle, Syd Chaplin, Fred Mace, Chester Conklin and Mack Sennett himself. In many cases several of these appear in the same production.

The two-reel Westerns were made in the days when the company maintained a whole troop of cowboys and a tribe of Indians. They were made when Ince had his studios at Santa Monica, and Inceville was just becoming famous. Charles Ray, Clara Williams, Rhea Mitchell, Anna Little, Richard Stanton and Walter Edwards are some of the players that took part in these. There is nothing of the problem play about them; they are real Western stuff with all the thrills and daring riding that one would ask.

The two series of Keystone reissues are known as Liberty Keystone and Eagle Keystone, and the Westerns are called Columbia Kay Bees and Union Kay Bees.

REEDITING of these pictures has not yet been completed and only the first four or five of each series are now ready. For instance, the first of the Keystone Eagle brand, with Mabel Normand, Mack Sennett and Ford Sterling in the leading roles, was originally called "Mabel's Awful Mistake," and this old title is carried still, but the new title is "Her Deceitful Lover." Similarly "High Spots on Broadway," with Rube Miller, becomes "Having a Good Time," "Love and Gasoline," with Ford Sterling and Chester Conklin is "The Skidding Joy Riders," "Mabel's Dramatic Career," with Ford Sterling, Mack Sennett and Roscoe Arbuckle in the supporting cast is retitled "Her Dramatic Debut" and "Love and Bullets," with Charles Murray, bears the additional title of "The Trouble Mender."

The first five of the Keystone Liberty brand are "A Gay Lothario" ("Giddy, Gay and Ticklish") with Syd Chaplin, "In Loving Memory" ("Ambrose's First Falsehood") with Mack Swain, "A Touch of Rheumatism" (Mabel's Latest Prank") with Mabel Normand, "The Love Chase" ("Too Many Brides") with Ford Sterling and "The Bungling Burglars" ("Such a Cook") with Charles Murray. In each case the old name is indicated by the parentheses.

INDICATED similarly the first of the two-reel Kay Bee Union Brand are "The Relentless Avenger" ("The Mosaic Law") with J. Barney Sherry, Anna Little and Richard Stanton; the second "In the Nick of Times" ("The Operator at Big Sandy") with Rhea Mitchell; $100,000 Bill" (title unchanged) with Walter Edwards and "The Moonshiners" ("The Raiders") with Robert Stanton.

Charles Ray and Walter Edwards have the leading roles in the first of the Kay Bee Columbia Brand, "The Clue" ("The Ace of Hearts"), and others are: "Under the Big Top" ("Will O' the Wisp") with J. Barney Sherry and Anna Little; "The Golden Trail" (old title retained) with Robert Stanton and "The Phantom Extra" (old title retained), with Robert Stanton and Rhea Mitchell and "The Burning Brand" ("The Renegade") with J. Barney Sherry.

These pictures are to be booked through independent exchanges and according to statements made by officials of the W. H. Company *the exchanges have been instructed to sell them as rejuvenated reissues and to call strong attention to that fact.*

MUSIC EFFECTS

Jazz Stuff and Imitations Will Put New Spice Into Show

NO matter if you have no more than three pieces in your orchestra, or even if there is nothing but a piano to play the pictures, put a lot of new pep into the music with the reissued Keystone comedies. In practically every one of these there is plenty of opportunity for the burlesque imitation music.

Dig up the liveliest of popular music and use it with these pictures. "Step With Pep," "Oh, Oh Frenchie," "Pretty Baby," "Oh Lady, Lady," "More Candy," "Oui, Oui Marie," "Honky Tonky," "Pepper Pot," "Who is Who," "When a Maid is Knocking at Your Heart," "Hezekiah," "Porcupine Patrol" and any number of these popular airs with a punch and a swing to them will appeal.

Keep your music with the Keystones the hummy, popular sort so that when you next advertise one of these pictures your public will know that they will have delightful music all through them—and go home with a smile.

Top row, from left to right, are Mack Sennett, Clara Williams, Mabel Normand and Fred Mace. In the lower row are Chester Conklin, Charles Ray, Sessue Hayakawa and Charley Murray, some of the players in Kay Bee and Keystone reissues

How to Appeal to Every Picture Fan in Your Section

ONE who goes along with the industry day after day is hardly able to realize the rapidity of the changes that have come. It is sometimes a good thing for you to take up your files of the MOTION PICTURE NEWS and the predecessors that were incorporated into it and look back at the pictures that were being released five and six years ago.

We say this because these reissue pictures were all made in 1913 and early in 1914, some of them having been first released in January, 1913, or nearly six years ago For instance in one of the Kay Bee reissues, "The Mosaic Law," which also bears the new title, "The Relentless Avenger," Mildred Harris, now one of the most prominent stars, played the part of a young child.

But the main thing to be considered by the exhibitor in laying his plans for the exploitation of these pictures is the changes in his audiences during that time. Here are two questions that we would ask:

"How many of my patrons of today saw these pictures when they were first released?" And

"How many of my patrons who did see these remember them more distinctly than to retain the impression that the Keystones were mighty funny and that there were plenty of thrills in the Kay Bees?"

THIS might be carried further and the exhibitor might well conclude that in cases where the original production was kept firmly in the minds of some of his patrons, it must be a mighty good one to be remembered that length of time and therefore offer opportunity for its exploitation as a picture itself.

ON THEIR RETURN

Our Boys from "Over There" Will Want Thrills and Laughter

WRITING in the MOTION PICTURE NEWS recently Edward L. Hyman, director of the picture division of the War Department Commission on Training Camp Activities, declared that when our soldiers come back from France they are going to make a new demand on motion picture theatres.

Mr. Hyman says that they are going to demand pictures with a laugh in them and pictures with the thrill of manhood. He declares that they do not want to be worried by problem plays and they have lost interest in the sex stuff. Here is material that ought to appeal to them.

Everyone knows what these Keystones are—intended for nothing but to make one laugh. The Kay Bees are full of action, plenty of fighting and the love interest strong. Certainly they are American all the way through, both the dramas and the comedies.

Why not have a "soldier boy return" night, show these pictures, sing the old time melodies and the song hits that have come out of the war?

We are always talking about "the good old days." That relative time as applied to the motion picture was only five or six years ago. How many of your patrons who did see these pictures at their release were then children and how many of them have grown up with little more than memory of the laughter at the Keystones, and of applause for the heroes and heroines.

That is the basis on which we would work in advertising these pictures. We would make every one of them a *"Gem of the past"* and we would call attention to that fact in every display and in every announcement of any sort.

And another thing that must be taken into consideration is that in every community where there was a motion picture theatre five and six years ago you will have a certain amount of boosters of these pictures, if you make it clear what they are. You can always hear comment in your audiences that "comedies are not as funny as in the old days," and the like, and here you have a chance to take advantage of that. Of course, we would not come out and make such a statement ourselves, for when you do you are to an extent weakening the current releases. *Comparisons are generally odious anyway.*

NOW let us suppose that you have boosted one or both series of the re-edited Keystone and one or both of the re-edited Kay Bee. Even if you are only a moderate advertiser we would advise you to take additional space when you get ready to show of the first of the, say, Liberty Keystone pictures. If possible we would recommend the use of two full columns of space and then we would start it something like this:

"Remember the 'good old days,' five and

One one and one three sheet are furnished with each Keystone

six years ago, when we used to split our sides over the Keystone comedies?

"Remember the days when you were getting introduced to Mabel and Fatty, and Syd Chaplain and Mark Swain and Charles Murray and Fred Mace and Chester Conklin, all of them in that same remarkable company of comedians? And Mack Sennett was acting then, too.

"Remember when the first of the custard pies found their human targets and you thrilled with the funny 'chase' stuff and laughed through the adventures of Mabel, the dire deeds of the villains and the triumph of the hero after a spasm of laughs?

"And if you did not see them in those days you have heard your neighbors and friends, probably your fathers and mothers talk about them. Maybe you weren't a 'fan' then and so these have been among your lost opportunities.

"And, then, if you did see them, you remember how funny they were, you still retain the impression of the laughter they caused, but you don't remember the detail of them and after this five or six years there is just a hearty series of laughs left for you again.

"So we have revived these Gems of the Past and are going to offer you in the form of fresh prints, newly titled, brought up to date with any of the waste matter chopped out of them and all the very meat of laughter. They bear the old titles as well as the new and so you can identify your old friends."

Then go ahead to talk about the first of the productions that you are to show. Get into the chatty detail of them. Talk about the players that are in the cast. That is the form of advertising to awaken the greatest interest in these pictures.

IF we were doing the advertising for the first of these reissued Keystones or Kay Bees we would do one of two things—either devote the greater part of the space in the entire display to talking about these pictures, or make the announcement separate from the advertisement announcing the regular five-reel "feature" of the bill.

In other words, at least with the first of these we would make it the FEATURE of the bill, not alone on account of the drawing power of the one or two reeler itself, but because of the interest that you will arouse in the other reissues of the same series that you have booked.

And when you come to the second, you can say: "The first of these Gems of the Past had the whole town laughing again. The second of them (and the name) is to be shown tomorrow"; and then go ahead with a similar but shorter talk.

Now with every announcement of one of these pictures, whether a one-reel comedy or a two-reel western, we would call attention to the fact that it was a picture revived because it was so good.

If you pretend that these are new pictures you are going to offend patrons who would have enjoyed them all the more for the fact that they were reissues if you had told them that. People resent being fooled, and they will buy pictures, as anything else when you are frank.

And your real punch is in the millions of laughs, or thrills, as the case may rest between the comedies and the westerns, that they gave in the past and that they offer to those who have missed or forgotten them.

RECENTLY one of the big companies sent out reissues of a number of its best pictures of two or three years ago The exhibitors were advised to advertise them as the pick of the plays of the past, but in spite of that advice there were a number that tried to boost these against current attractions with the same star.

This is a sad mistake for any exhibitor to make. If he is working the house simply for the day's gate receipts he may be able to get away with it, but if he is in business not only for today and tomorrow he is inviting the enmity of his community.

Deliberately ignore the dates of your opponents with the releases with the same players and go ahead and advertise these pictures as we have suggested to you, and on their merits. It is always poor exhibitor policy to worry about the other fellow's bill. but the moment that you start to rival him with some other picture of the same star the closer you are drawn to the temptation of misrepresentation.

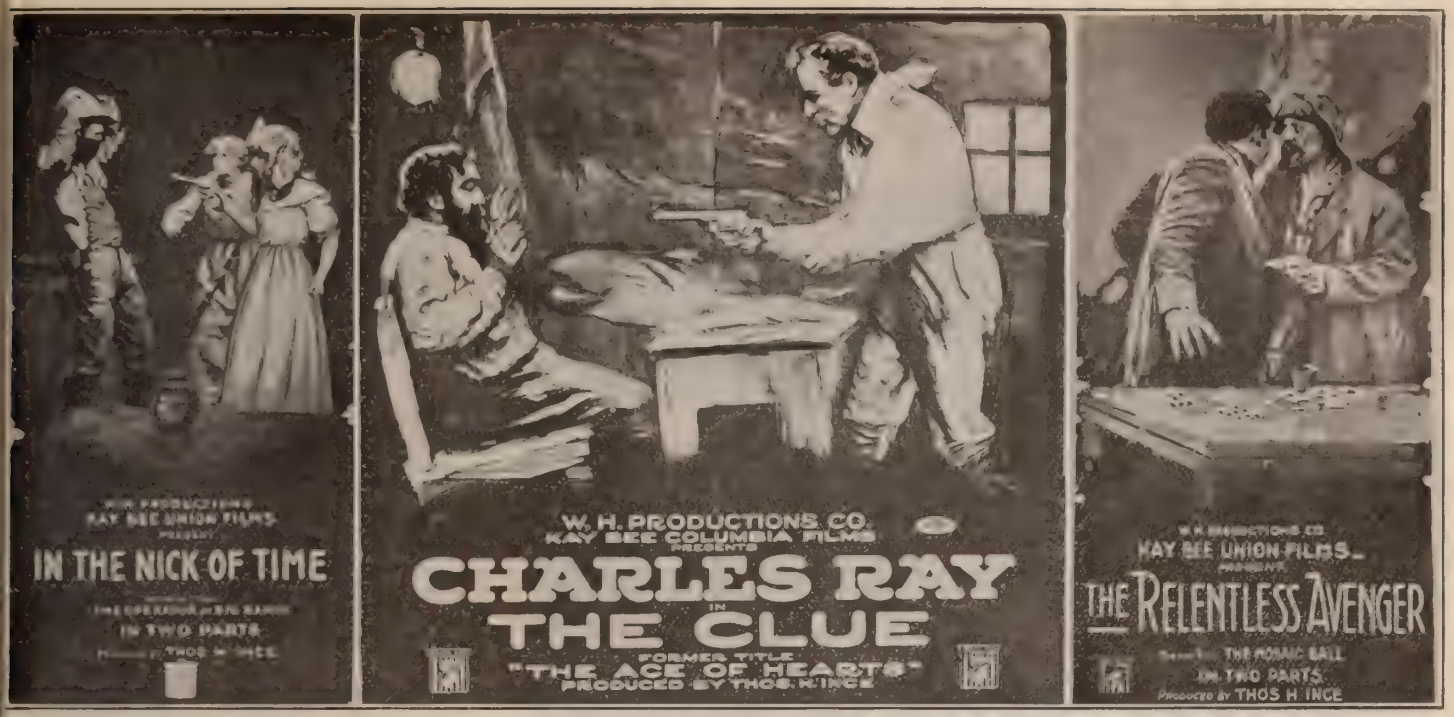
IF you are playing the current releases in which some of these same stars are appearing the appeal of the picture is made the stronger rather than lessened. You can make the contrast of the presentations work for the benefit of both the old pictures and the new if you will simply come out before the public and tell what you are doing.

We couldn't imagine a much better stunt for an exhibitor of the first run "Fatty" Arbuckle or Mabel Normand pictures than to come out and announce that you have on the same program a picture in which the star appeared six years ago and the latest offering.

The same plans of appeals that we have suggested for the newspaper advertising can well be followed in the letters to your patrons and to your program. We wouldn't for the moment suggest a letter to the patrons on each picture, but a mailed general announcement will do good.

In these keep the "Have you seen them?" point strong. Stress the million that have laughed and thrilled at them, the millions that failed to laugh and thrill and the millions that have laughed and thrilled and have forgotten all but the bare sensation and will want to laugh and thrill again.

The reason that we keep repeating this is because it is THE POINT in your exploitation.



Paper on the Kay Bee Union and Columbia pictures include one, three and six sheets on each production

"Old Timers Night" Will Help Put Them Over

MOST exhibitors take a considerable amount of trouble in selecting their features and then merely "fill in" their programs with any "stuff" that is available. It is needless to say that these are not the hundred per cent exhibitors.

It doesn't take S. L. Rothapfel long to decide upon the feature that he is to show at the Rialto or the Rivoli, but he takes a whole lot of time in selecting the short subjects that go into his program. There have been dozens of occasions in the last year where the musical numbers have been built around a short subject rather than the feature. And it is worth while to note that Mr. Rothapfel has been the only big exhibitor on Broadway to show, not once, but several times, reissued comedies.

If you are a hundred per cent exhibitor, the thing that you are seeking to achieve is to make every part of your bill appealing. And so you can use these reissued Westerns and Keystones as an incidental part of your bill, but you can get a lot of interest aroused in them.

NATURALLY, the length of your runs has much to do with the sort of exploitation that you give the different pictures. If you have a daily change house there could be no better stunt than to have an "Old Timers' Night." You can use one of the two-reel Westerns and one of the reissued comedies with such other pictures as you need to lengthen out your program, but give the musical setting over to the selections that are well known to every one.

Recently at the Rothapfel houses there has been great attention paid to the old and popular songs. One of the biggest hits has been scored by the rendition of selections from the Stephen Foster hits. Only last week at the Rialto "Old Timers' Waltz" was used. This includes such selections as "Sweet Rosie O'Grady," "Sidewalks of New York," "She May Have Seen Better Days," "The Band Played On," and "After the Ball."

"Auld Lang Syne" can be used with these pictures to mighty good effect as a curtain raiser either by the employment of a soloist, preferably from behind the scenes, or your orchestra or organ. "Believe Me, Those Endearing Young Charms" and any of the other old favorites can be used well.

And have you ever tried community singing? Here would be a good opportunity to devote one day a week to this. Get slides made of the old time songs, and if possible employ a really good singer to "carry the tune."

For the longer run houses we would still suggest a few bars of one of the old songs as a prelude to the pictures and to use the popular favorites as orchestra or special numbers.

IF you are running a fairly long show, whether for one night or a week, we would suggest that you use the two-reel Western as the first of the pictures, then your news weekly to jump the people right back to the present, then your feature, and to end up with one of the old Keystone comedies. You are giving your program then not only novelty, but you are challenging comparison of your pictures and are providing a whole lot of word-of-mouth advertising.

But let the comparison be largely by inference. In other words, we would not for the world put on a current comedy and then one of these reissues next to it and then ask the people to say whether one is better than the other. You don't want to lend yourself to "knocking" any part of your bill. We have already suggested that you can use one of these pictures presenting a certain star and then one of his or her current feature attractions, but that is an entirely different proposition.

In that case you are centering on the star, his development or whatever may have happened. You are playing on his personality, and you can get away strong with it, but here, as in every other case, do not simply invite the public to say which is the better PICTURE.

THERE is plenty of paper supplied by W. H. Productions for the advertising of the four series of pictures. There are one and three sheets on the Keystone and ten 8 by 10 photos. On the Kay Bees there are one, three and six sheets and ten 8 x 10 photos. The various scenes have been selected for their punchy power and these should be used liberally, but do not crowd your lobby up with them, and by all means do not cover up the original title.

A mighty good stunt that could be used with the introduction of these pictures is to arrange a special frame carrying the pictures of some twenty or thirty present-day stars of the first rank who appear in these pictures and then to use a card something on this order: "You know what they are doing today. Do you remember what they were doing five years ago? The Empire theatre is going to show you."

Play the scene cuts as strong as you would those of the feature.

Don't use the freak in a lobby display unless you can work out some good idea on the individual picture. And in many cases that is easy to do. But in working out these ideas do not use camouflage.

Keep remembering that the success that these pictures made five and six years ago is the insurance for your box-office, and play that for all that it is worth.

Additional Live News from the Producers

(Continued from page 3539)

"Borrowed Clothes" Is the Most Recent Jewel Production Starring Mildred Harris. It Is Said to Be Booking Steadily and Heavily

U. S. Service Men Back to Jewel

Old Positions Are Waiting for All Former Jewel Men in the Service, and Many Are Already Back

H. M. BERMAN, sales manager of Jewel Productions, who returned a few days ago from an extended trip over the country, reports that Jewel exchange staffs are being greatly expanded to take care of men who are returning from war service.

"Jewel Productions is keeping its word to all its old employes who left to serve Uncle Sam in the army or navy or any other branch of the war service," he said. "We promised these men that they would find their old jobs waiting for them when they returned. Now these men are beginning to return, and we are making good.

"It has been necessary to create new places for many persons who were employed to fill the vacancies left by those who went to war. This has caused an expansion in the size of our forces in many exchanges.

"We haven't lost a single man through the influenza shutdown. All those compelled to drop out for the period of the epidemic have returned."

Among the exchange men who have returned to their posts from the war are Curley Calvert of the Omaha exchange and Milton Feld of Kansas City.

Mr. Berman reports he found a big demand for first-run bookings of late and pending productions featuring Mrs. Charlie Chaplin. The exchange men had evidence showing that the exhibitors were eager to book all the pictures of this little star because of the great public interest created by her recent marriage to Charlie Chaplin.

Among those who signed up arrangements on a large scale for the Mrs. Chaplin pictures was the firm of Rubin and Finkelstein of Minneapolis and St. Paul. This office contracted to handle the entire output of Mrs. Chaplin productions in its territory.

Red Cross Films Make Vaudeville Debut

The weekly American Red Cross War Work films began appearing generally as a regular part of the United Booking Offices program on November 24 at the principal vaudeville houses all over the country. Wherever the films were shown reports are said to indicate that they were received with enthusiasm, and their debut is regarded a success.

Every General Film Company exchange was kept busy providing prints for the dates which opened the series of bookings. In New York the Red Cross films as program subjects made their principal first appearance at the Palace theatre. The picture chosen was "Rebuilding Broken Lives," a visualization of the manner in which soldiers minus an arm or leg are fitted to pursue the arts of peace and industry.

"The Cabaret Girl" for December 30 Release

The release date of "The Cabaret Girl" has been changed from December 16 to December 30.

Advance statements from Bluebird officials in reference to this Ruth Clifford feature say that the young star has achieved in this picture a wide range of talent.

St. Paul Film Concern on New Footing

In a reorganization of the Raths-Seavolt Film Manufacturing Company at St. Paul, W. R. Mills, assistant general passenger agent of the Great Northern Railway, has resigned his railroad position to become vice-president of the film concern now known as Raths, Mills and Bell, Inc.

O. N. Raths, for many years active as an exhibitor and formerly owner of two St. Paul theatres, has been postmaster of St. Paul for the last few years and is president of the newly re-organized company. C. E. Bell is secretary.

The new company will take over the plant of the former organization at 817-823 University ave. An office also will be maintained in Minneapolis.

The company will engage in community and industrial promotion, general advertising and motion picture film manufacture.

Mr. Raths and Mr. Bell have been engaged in the moving picture film manufacture in St. Paul for the past five years.

Vitagraph Announces Its December 9 Program

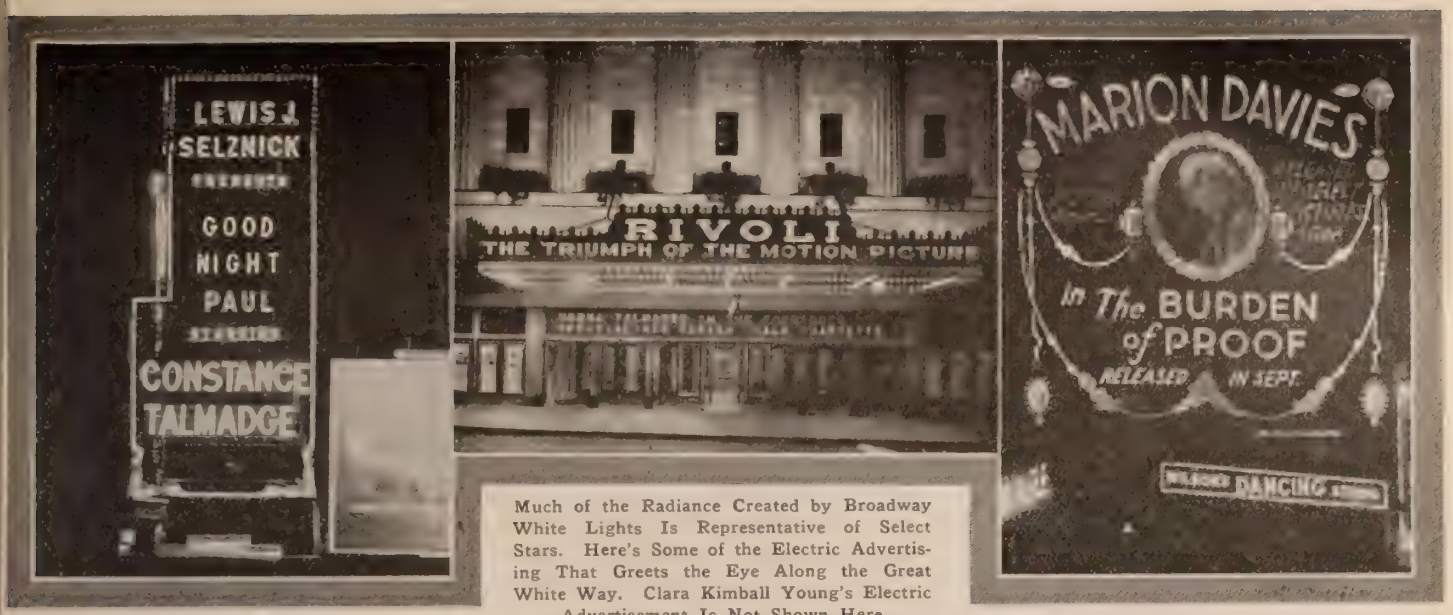
The Vitagraph program of releases for the week of December 9th has been scheduled as follows:

Blue Ribbon Feature—Five Parts—"The Man Who Wouldn't Tell," featuring Earle Williams. Written by Bess Meredyth. Directed by James Young.

Serial—Two Parts—"The Man Eater," Episode No. 8 of "The Iron Test," featuring Antonio Moreno and Carol Holloway written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V Special Comedy—Two Parts—"Daring and Dynamite."

Elsie Ferguson is Gagged and Bound to a Tree in "Under the Greenwood Tree," Artcraft Production



Much of the Radiance Created by Broadway White Lights Is Representative of Select Stars. Here's Some of the Electric Advertising That Greets the Eye Along the Great White Way. Clara Kimball Young's Electric Advertisement Is Not Shown Here

Losanco Super-Plays, Inc., Has Been Formed

A new producing company, known as Losanco Super-Plays, Inc., has been recently organized in Los Angeles for the purpose of producing superior picture-plays based upon the policy that "The Story's The Thing."

J. W. Early, one of the pioneer producers of the industry, is director general of the new organization, and H. M. Gilliam is business manager. Everett C. Maxwell, short-story writer and photo-dramatist, heads the scenario department, Carl Stearns Clancy is writing the continuity for the first "super-drama," and Clyde McCoy will direct it under Mr. Early's supervision.

Harl McInroy, a writer and director, will produce a series of one-reel comedies. Robert Phelan is head camera-man. Theodore Kleine is technical director, and Clarence W. Fry the location man.

George Barr McCutcheon Story for Brady

While Alice Brady's Select Picture, "Her Great Chance," is being shown in first-run houses, announcement is made by Select that her next attraction will be "In the Hollow of Her Hand," a story by George Barr McCutcheon.

Among his best-known books are "Graustark," "The House of Graustark," "The Prince of Graustark," "What's His Name?", "The City of Masks," "From the Housetops," "Congressman Humphrey," and "In Africa."

Edna Mayo Stars in "Hearts of Love"

Edna Mayo will star in the Southern drama, "Hearts of Love."

As Virginia Rutledge, the devoted belle of the plantation period of the South, Edna Mayo has a part which she is said to be especially fitted. Her most conspicuous work in the past was as the heroine in the serial story, "The Strange Case of Mary Page."

Broadway Electric Signs Show Select Stars

The determination of Select Pictures Corporation to keep the names of its stars prominently before the public, is shown in a striking way in electric light signs erected on Broadway.

Along that famous thoroughfare, in the short distance between 42nd and 50th streets inclusive—the most brilliantly lighted half mile of city streets in the world—separate signs displaying to the public the names of all Select Pictures' famous stars may be seen.

On a recent night, for instance, one might have walked from the southern end of Times Square to the northern end of Longacre Square, and passed in doing so electric signs which proclaimed in turn, Constance Talmadge, Clara Kimball Young, Marion Davies, Alice Brady and Norma Talmadge, the latter star, indeed, appearing twice in the course of the brief walk, as her name is seen year in and year out in letters six feet high on the face of the New York Theatre.

It is interesting to note that as soon as Mitchell Lewis became a Select star, a Select Star sign proclaiming that fact was added to the five other brilliant advertisements of Select luminaries already on Broadway. The new Mitchell Lewis sign appeared immediately beneath that of Clara Kimball Young on Broadway and 46th street.

"The Common Cause" Had Trade Showing December 3

"The Common Cause," J. Stuart Blackton's newest Vitagraph special, was given its initial trade showing at the Rialto theatre last Tuesday (December 3) morning.

Among those present were exhibitors from Greater New York and nearby territory, representatives of the foreign film market and of exhibitors throughout this country. Prominent members of the cast in the picture were also present. Among them were Sylvia Breamer and Herbert Rawlinson.

Rothacker Smile Film Reels Along

The Smile Film made recently by the Rothacker Film Manufacturing Company, in co-operation with the Chicago *Herald-Examiner* will furnish the boys "over there" considerable amusement—the camera was mounted upon a rolling device and as the cameraman turned the crank he rolled it completely over, which will show the city suddenly rolling over on its back. The title preceding this reads: "When you come home boys, this is what we will do to the old town."

Answering a telegraphic appeal to rush the "Smile Film" along one day sooner, four of the young ladies at the Rothacker plant gave up their Saturday half-holiday and two of them worked all night so that the film might be sure to get to the boys "over there" by Christmas. Misses Irene Love and Marie Lehman are the ones who gave up their holiday. Misses Marie Linke and Cecilia Virginia Wittbrod are those who worked all night.

When the thirty-four reels of film are completed all the staff who have worked day and night on the picture will be given a rest. The work is to begin on a new duplicate film for the use at home. It will be grouped slightly different, however, but the long lines of people will be just the same in each. When printed it will probably be shown by home organizations to promote mutual acquaintance and friendship, and aid in establishing a permanent memorial in Chicago to the heroic deeds of their boys living and dead.

Anna Case Completes "The Hidden Truth"

"The Hidden Truth," the first picture Anna Case, the singer, has ever appeared in, is completed and was shown to a few invited guests in the projection room of the International Film Service Company, Inc., the producing company.

And the aforesaid invited guests have been talking, and according to the tone of their remarks it is of a calibre to please the most blase of picture fans.

Pathe Man in Kentucky Barrage

"Colonel Cal" Seeks Refuge in Y. M. C. A. While Jenkinites of Both Sexes Use Shotguns in Peace Celebration

H. P. GALLOWAY, "champion salesman" of the Pathe Cincinnati branch, is known throughout the mining and mountain districts of Kentucky and West Virginia, his fields of activity in which he has many warm personal friends as well as steady customers.

He is familiarly known as "Colonel Cal" and has passed through many odd and exciting adventures; but none of them had the spectacular and deadly quality of the impromptu peace jubilee into which he found himself projected, and describes it in a letter to F. B. Chase, Branch Manager at Cincinnati:

"I have been with Pathe nearly three years," he writes, "and can honestly say that I have never in my life seen such a demonstration that was pulled off at Jenkins, Kentucky, this afternoon.

"I left Huntington at 5:30 A.M. Monday morning and arrived at Jenkins, Kentucky, at 7:15 P.M. At the depot there were hundreds of men and women shooting revolvers and shot guns. I hurriedly went to the Y. M. C. A. building and inquired for the manager, Mr. A. W. Jordan. I was informed that he was out. I left my grip and brief case and overcoat outside, and went to the club house, trying to locate Jordan, and, when I returned some one had shot two holes through my grip.

"Women were shooting shot guns and one woman fired a double-barrel shot gun which kicked her flat on her back in the middle of the road. I got Mr. Jordan to let me inside of the building and I slept in there all night on a bench, as it was really dangerous to be outside.

"A friend said the only way to do was to get into the shooting myself. He further offered me a revolver but I preferred staying inside. I did not go to dinner as I did not feel safe in doing so.

"Every window in the Y. M. C. A. building and the company offices were shot to smithereens. I cannot explain to you in this letter just how rough they were, but I will remember Jenkins, Kentucky, as long as I live. Four of the miners were shot and two were killed outright. While no doubt you were enjoying the celebration at Cincinnati I was bombarded and afraid to stick my head out of the train."

This demonstration, be it said, was an unbridled expression of sheer patriotic exhuberance, for the inhabitants of the territory covered by Mr. Galloway, many of whom cannot read, nevertheless have been steadily and fully informed concerning the war through the Official War Review, which, in the social service furnished by corporations and in the motion picture houses in towns and villages, has reached within a small fraction of a hundred per cent distribution, according to Sales Manager Quimby of the Pathe Home Office.

Many Stars in Red Cross "The Greatest Gift"

IN wealth of costume, variety and beauty of setting, artistic photography and notable cast, "The Greatest Gift," the Red Cross Christmas Roll Call picture, stands in a class quite apart from any single reel production hitherto attempted, it is claimed.

In the making of it the Famous Players-Lasky Corporation turned over to the Red Cross Bureau of Pictures not only its studios, but its directors, assistant directors, property men, scene painters, carpenters and electricians, with instructions that no pains were to be spared in turning out a "five-reel feature" in one reel.

The players, all of whom volunteered their services, entered into the spirit of the picture with an enthusiasm equalled only by that of the technical staff. The cast contains such names as Barbara Castleton, Peggy Shanor, Myrtle Stedman, Yolande Duquette, Mrs. Philip Boileau, Eugene O'Brien, Frank Mills, David Powell, Daniel Pennell, Herbert Standing, Jr., Fred C. Jones, and dozens of others whose faces are familiar to motion picture patrons.

One of the most charming portions of the production is said to have been that contributed by eight of the Florence Fleming Noyes aesthetic dancers, who interpreted five scenes with the classic grace in which they have been so carefully schooled. An ideal background for these dances was provided by the elaborate Greek Gardens of Mr. Samuel Untermeyer's estate at Hastings-on-the-Hudson. These gardens are perhaps the most costly specimen of landscape culture in this country and have never before been shown in motion pictures.

Another feature of "The Greatest Gift" is that it introduces to the screen Agnes Tait, the lovely model who posed for A. E. Foringer's celebrated Red Cross poster, "The Greatest Mother in the World." Miss Tait appears in the original costume made famous by the poster and is shown with the refugees and unfortunates of the war-torn world appealing for help in their hour of need.

In several scenes genuine Red Cross nurses, hospital hut workers and canteen workers who were awaiting their sailing orders volunteered to take part in the picture.

Prints of "The Greatest Gift" furnished by courtesy of the Spoor-Thompson Laboratories are distributed free of charge throughout the country at General Film Company exchanges for use in theatres before and during the "Christmas Roll Call" membership drive of the American Red Cross.

George Loane Tucker to Join Mayflower

George Loane Tucker has signed a contract with the Mayflower Photoplay Corporation to produce a series of productions under his personal direction.

He left for Los Angeles with Mr. John W. McKay, business manager for the Mayflower Photoplay Corporation, and will start at once on his first production.

Alice Joyce Is Starred by Vitagraph in "The Captain's Captain," a Blue Ribbon

Vitagraph's Three Units Gives Varied Bill

Vitagraph's weekly program for the year includes three separate and distinct units of service, which nevertheless offer in their entirety or in a variation of combinations, a service that the company claims will fit every need of every theatre.

Each week Vitagraph releases a five-part Blue Ribbon Feature in Star Series. These rotating Star features may be booked in their entirety or on the basis of individual Star Series.

Vitagraph's serial service provides a serial-episode for every week in the year, giving exhibitors an unknown chain of chapter-plays of known and proved quality and box-office power.

There is, in addition, a two-reel comedy service. Each week Vitagraph releases a big "V" special comedy and it is claimed for them that they have grown into country-wide popularity with amazing rapidity.

Doris Kenyon's Company Works on "Twilight"

Doris Kenyon and a company of twenty-five players left for Hendersonville, N. C., where the exteriors of Miss Kenyon's next picture, "Twilight," will be made. The picture will be directed by J. Searle Dawley, with Ned Van Burean as chief cameraman and Thomas A. Persons, studio manager for De Luxe Pictures, Inc., in general charge of the production under Theodore C. Deitrich, president of the company.

Frank Mills, leading man in Miss Kenyon's last picture, "Wild Honey," which is now ready for release, will again be Miss Kenyon's leading man in "Twilight."

George Ovey Not with Sunshine Comedies

George Ovey wires Motion Picture News that there is no truth in the recent rumors that he had been engaged by Henry Lehrman. He declares that he has not associated himself with Sunshine Comedies.

Goldwyn Pre-Releases Two at Broadway Theatres

Goldwyn had the unusual distinction this last week of having two productions shown simultaneously for pre-release first run on Broadway at the Rialto and the Strand.

Rex Beach's newest story, featuring Frank McIntyre, "Too Fat to Fight," had its first presentation at S. L. Rothapfel's Rialto, and Madge Kennedy's newest picture, "A Perfect Lady," from the story of Channing Pollock and Reunold Wolf, was the week's bill at the Strand.

"It is a pleasure to watch it," wrote the reviewer of the New York *Times*. "Madge Kennedy is one of the comparatively few screen players who would be a star whether she were advertised as such or not. She is a remarkable pantomimist and, as always, a delightful person to look upon."

Allen Visits All Paramount Exchanges

J. W. Allen, special representative of the Famous Players-Lasky distribution department, has left the Cincinnati exchange of that company, where he had taken charge since last July, and is now making his headquarters at the Cleveland office, with Detroit as the next stop.

Mr. Allen, in his tour of Famous Players-Lasky exchanges, is giving attention to details with an idea of enhancing the service to exhibitors. With the approval of Walter E. Greene and Al Lichtman, in charge of the distribution department, Mr. Allen appointed G. G. Rich, for several years with the Famous Players-Lasky exchanges at Pittsburgh and Cleveland, as manager. C. C. Wallace, formerly a representative of the company in Indiana, was made assistant manager.

More Metro People Leave for West Coast

Margaret McWade, who plays Nurse Cavell in the forthcoming Screen Classics, Inc. super-feature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," will go to California soon, where she expects to appear in a number of Metro and Screen Classics, Inc. productions.

E. J. Connelly and Paul Le Brett are others who will leave New York for the Pacific coast. Lilie Leslie, who plays the Katherine Kaelred part in the coming Screen Classics, Inc. production, "The Man Who Stayed at Home," and another member of the same cast, Julia Calhoun, are also going West.

"Sporting Life" Bookings Get Flying Start

"A big picture of big scenes" is the way Famous Players-Lasky describe its Paramount-Artcraft Special, "Sporting Life," released December 1. It is reported that the bookings have eclipsed all expectations on this production of Maurice Tourneur's, which is a picturization of the Drury Lane production.

About New Pictures

Two Goldwyn Star Series productions recently released. "Hidden Fires," Mae Marsh's first Star Series picture, and Rex Beach's "Laughing Bill Hyde," with Will Rogers, received the coveted star mark from the Kansas censors.

Enid Bennett has a novel role in the part of Susie, daughter of a prospector, in the picture, "Fuss and Feathers," her Paramount release for December 1 from the Ince studio.

Anita Stewart has left for Los Angeles to begin work on "In Old Kentucky," second of the Louis B. Mayer productions for distribution by exchanges of the First National Exhibitors' Circuit. Lois Weber will direct her.

Marguerite Clark, the little Paramount star who recently became the wife of Capt. H. Palmerson Williams, returned to the 56th street studio of the Famous Players-Lasky Corporation after spending her honeymoon in Washington.

Fanny Cogan will play the important part of the Empress Victoria, mother of the ex-Kaiser, in the coming Screen Classics, Inc., super-feature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns."

"For Freedom" has been chosen as the name of the William Fox Standard Picture which William Farnum recently completed as a de luxe production at one of the Fox studios in New Jersey.

Sylvia Breamer, who is now working in "My Lady's Garter," Maurice Tourneur's new production for which she was loaned by J. Stuart Blackton, to whom she is under contract, hails from Australia.

In "Too Many Millions," Wallace Reid's new Paramount Picture, released December 8, the hero, Walsingham Van Dorn, is first introduced as a poor and lonely book agent.

Bert Lytell's coming Metro production, "Hitting the High Spots," was written by himself and directed by Charles Swickard. A gay Mexican fiesta, the cinquo de Mayo, is shown in full progress.

"Something different" was Charles Maigne's watchword when he directed Alice Brady in her latest Select attraction, "Her Great Chance." This picture is based on Fannie Hurst's novel, "Golden Fleece."

In the latest Paramount-Arbuckle comedy, "The Sheriff," released November 24, Roscoe "Fatty" Arbuckle enacts the role of a Western limb of the law, who seeks to outdo the heroes of the pictures.

Charles Miller is the director of the forthcoming Screen Classics, Inc., seven-act super-feature, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," which has a dozen leading characters, a large number of minor ones, and twelve hundred or more persons in the ensemble scenes.

Three of the most famous of the Sennett comedians, Louise Fazenda, Chester Conklin and Myrtle Lind, portray the leading roles in the latest Paramount-Mack Sennett comedy, "Her First Mistake," which was released December 1.

Gladys Brockwell is Starred by William Fox in "The Strange Woman"

Mitchell Lewis Exclusive for Select Pictures

Select Pictures Corporation wishes to deny the impression which seems to have gained ground in some quarters that Mitchell Lewis will make pictures to be distributed through other concerns than Select. Mitchell Lewis is a Select star.

His new pictures will consist only of Select Pictures. These will be made and marketed as the Mitchell Lewis Select Star Series in just such fashion as the features made by Select's other stars.

Due, perhaps, to the fact that Mitchell Lewis is to be seen in current features offered by another distributing company, reports seem to have been circulated to the effect that Mr. Lewis' affiliation with Select is a temporary matter and would not preclude the production by this star of pictures to be distributed through other channels.

Universal Purchases a Paul West Story

What is believed to have been one of the last stories on which Paul West, author and playwright worked before he was found dead apparently from suicide in Paris, has been purchased by the Universal for adaption to the screen.

The story is entitled "Cherries are Ripe." Mr. West worked on it in collaboration with Maximilian Foster.

It will be recalled that Mr. West died mysteriously by drowning in the Seine River in Paris. He had been at the front in war work, and had been gassed. This is said to have greatly affected his mind. His relatives were warned at the time to guard him against suicide.

"Too Fat to Fight" Is Endorsed by Y. M. C. A.

Rex Beach's drama, "Too Fat to Fight," has been officially indorsed and given the highest possible recommendation by the Young Men's Christian Association.

A committee of Y. M. C. A. officials, headed by William Sloane, chairman of the National Council of the Y. M. C. A., attended a private showing of this Goldwyn picture and placed the stamp of the organization's approval on this new Rex Beach story, which depicts the wonderful work of the Y. M. C. A., Y. M. H. A., Y. W. C. A. and Salvation Army in the interests of humanity.

Gladys Leslie in Second Vitagraph Star Series

Gladys Leslie is presented in the second of her nine star series releases in "The Beloved Impostor," the Vitagraph Blue Ribbon feature scheduled for release the week of December 16.

In this little drama, adapted from "Betty's House Party," by Mrs. Elizabeth J. Mariana, Miss Leslie has a spirited role in which she is seen to splendid advantage, according to an advance statement by Vitagraph.

Screen Classics, Inc., Has Filmed "The Man Who Stayed at Home" from the Stage Play. The Cast Includes King Baggot and Claire Whitney. The Film Will Be Distributed by Metro.

Stanley Frames in Many Leading Lobbies

THAT the Stanley frames are in the lobbies of many leading Eastern theatres was shown at the Stanley Frame Company headquarters at 440 West Forty-second street, New York City, in a comprehensive list of their customers.

A glance over this list showed many chains of first-class theatres, such as Harry Crandall of Washington, D. C.; Marcus Loew, B. S. Moss, Sablosky and McGuirk and the Stanley Company of Philadelphia.

The Stanley Frame Company is exclusive manufacturers of theatrical lobby display. William F. Libman and Arnold Kornicker are on the service end of the Stanley Frame Company, and it is their opinion that the recent epidemic has brought a realization to a great many exhibitors, who have heretofore felt they have been too busy to do more than show films in their theatres, that it is high time that theatre surroundings be made so inviting that they will at all times be looked upon as meeting places where light and art and beautiful surroundings will serve as health resorts rather than disease spreaders.

Mr. Libman is said to be an expert in theatrical lobby display work and has had many years of experience back of him. Mr. Kornicker, too, has grown up in the theatrical lobby display business. The sanitary, sunlit factory of the Stanley Frame Company is under the supervision of Morris Mero, who has been in this business for the past eighteen years and who is personally responsible for every foot of lobby display built by the Stanley Frame Company.

Said Mr. Libman in the course of his interview:

"We realize that in ninety-nine cases out of a hundred the exhibitor looks to us for the suggestions for the improvement of his theatre, and to this end our Service Department is ready at all times to give exhibitors the full benefit of our combined ideas and experience. We pride ourselves on the fact that the Stanley Frame Company is really an *Idea* factory."

John Kunsky Objects to Long Film Titles

IN a protest against the use of long titles for feature productions, John H. Kunsky, owner of the First National Exhibitors' Circuit franchise for the state of Michigan, said:

"I wonder whether the trade journals have ever investigated the results to exhibitors of the long titles for productions? It is an evil which has contributed many difficulties to the ordinary troubles of the theatre operator.

"In many cases manufacturers put such long titles on their productions that it is almost impossible for the exhibitors to get any kind of a showing in their newspaper advertising without spreading copy over half the page at an enormous cost. Take such titles as "The Woman the Germans Shot," "The Dawn of Understanding," "The Man Who Wouldn't Tell," "For the Freedom of the World," "Italy's Far Flung Battle Line," "Rosemary Climbs the Heights," "Why I Would Not Marry," or any one of a score of others that have been released recently and analyze the exhibitor problems in advertising them.

"We know that a newspaper ad, like a trade journal ad, should have three predominating features; a catch line, an illustration, and the name of the production should be sufficiently large to stand out.

"Next comes the name of the theatre. In advertising a long title, the exhibitor is obliged to take a long, narrow space or add possibly a column width to his usual space in order to display it properly.

"In lettering his banners or lobby cards, he cannot give size and boldness to a long title to make it visible at a distance.

Red Cross Films Claim a News Beat

How efficient and important a film organization exists in the American Red Cross Bureau of Pictures is declared to be demonstrated by the news beat it has claimed as securing and distributing the first news reel of the big victory celebration in Paris.

So timely was this film that it was taken by all the Keith theatres in New York as an added special for their Thanksgiving Day programs.

On the same day dozens of prints of the Paris Victory Celebration were rushed to all points of the country to be distributed as an American Red Cross release through the General Film Company exchanges.

Coming on the heels of a similar beat by the Red Cross when it went into the Rivoli theatre with the first American-French Fourth of July celebration in Paris, the present achievement is declared to have demonstrated particular ability by the Bureau of Pictures to present live world events to the public of the United States through the medium of the screen.

The Paris Victory celebration is claimed to be a news beat upon an even wider margin than the former subject. It brings the Bureau of Pictures into prominence as a factor in the topical field.

"The Cavell Case" Goes Big in South

J. S. Woody, general sales manager for Select, has gone to Atlanta, Ga., where he will be in conference with Branch Manager T. O. Tuttle of the Select Exchange in that city. This is Mr. Woody's first official trip since he became general sales manager for the select organization.

The occasion of the visit to Atlanta has to do with the placing of contracts and the securing of play dates which Branch Manager Tuttle has rolled up for the latest-to-be-announced Select Special, "The Cavell Case," the drama in which Julia Arthur is presented as the British Red Cross Nurse whom the Germans shot.

Fair Binney Has Been Engaged to Appear with John Barrymore in "Here Comes the Bride" for Paramount

Rothacker "Outdoors" by Exhibitors' Mutual

Forthcoming short-reel subjects to be released by the Exhibitors' Mutual Distributing Corporation, under which name the reorganized Mutual Film Corporation will hereafter be known, include the Rothacker outdoor pictures.

"Bad Men and Good Scenery," the second in the series of outdoor subjects produced by the Rothacker Film Manufacturing Company, was released through Exhibitors-Mutual November 24. It is a visit to the famous "Jackson Hole," notorious in the annals of the bad men of the West, who made it their rendezvous after a daring raid or hold-up.

"Peaks, Parks and Pines," released December 1, are scenes in the vicinity of Mt. Ranier, Washington, jealously called Mt. Tacoma by the inhabitants of Tacoma, Wash. For sheer beauty and the thrills of mountain climbing this "Outdoor" is declared to be a gem.

On the schedule of December 8 is "A Maori Romance," said to be the first drama ever produced by a semi-barbarous tribe. The picture was made in New Zealand, the home of the Maori, and every actor is a full-blooded native.

Special attention has been given to the titling of these "Outdoor" pictures. The human appeal is conveyed by titles which connect the scenic episodes in narrative form, and the title expert has caught the spirit of the subjects and emphasized them with light and humorous touches.

Harold J. Binney Moves to New Haven Studio

Harold J. Binney, producer of the Vangie Valentine Star Series that is being distributed by the William L. Sherry Service, will move his company to New Haven, Conn., where there is now being completed a modern studio at 254 Crown street.

A building that was originally built for garage purposes is being remodeled and equipped with the latest in the way of lights, laboratory, dressing rooms, projecting rooms, cutting rooms and business and executive offices. The studio proper consists of one large rom, 57 x 132 feet, with 30 feet overhead space.

The principal players with Mr. Binney are Vangie Valentine as the star, Neal Hamilton and William Bechtel. Included in his technical staff are all of Mr. Binney's old employes, all of whom have been with him for one or more years, most of them four years. They are Fred Bezerill, E. K. Barnard, V. W. Eldred, George Edwardes-Hall and that premier camera man, Arthur A. Porchet.

Night Court Scene

A graphic scene in a night court is described as one of the interesting incidents in "Sylvia on a Spree," the Metro screen romance to be released soon, with Emmy Wehlen as the star.

Not only does Sylvia appear in the night court, but she has to ride there in a patrol wagon.

Patriotic Production Prophetic

That Coming Events Always Cast Their Shadow Before It Is Demonstrated by Screen Classics, According to Metro

CURIOSITY in regard to the disposition to be made of Wilhelm Hohenzollern, former Kaiser of Germany, is declared to have aroused new interest in "To Hell With the Kaiser," featuring Lawrence Grant with Olive Tell and a cast of 3,000, the seven-act patriotic Screen Classics, Inc., production which created quite a furore throughout the country when it was first shown.

"To Hell With the Kaiser" is said to be an instance of a production in which the interest is cumulative, and this has been due partly to the fact that this picture did not merely chronicle past events, but apparently foreshadowed coming ones as well.

Metro, who is distributing the picture, declares that it is in receipt of hundreds of letters from exhibitors who wish to play it again or use it for special runs since the war is over.

This prophetic quality is seen not only in "To Hell With the Kaiser," but also in the forthcoming Screen Classics, Inc., production, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns."

Events forecasted in this production had been acted before the camera by the Screen Classics, Inc., players, as written by Maxwell Karger and directed by Charles Miller, before they actually had historic being.

Moreover, some of the events have not happened yet. But they exist at this moment on the film in the safe where the Screen Classics, Inc., celluloid is kept.

"To Hell With the Kaiser" is declared to be as timely right now as it was when it was produced several months ago—because it has ancicipated history. That anticipation was built on a logical interpretation of the trend of events—and the same is said to be true of "The Great Victory."

Motion picture exhibitors throughout the country are still booking "To Hell With the Kaiser," and they are also said to be asking for the rights to show "The Great Victory, Wilson or the Kaiser?" as soon as it has received its New York premiere.

Every town that has sent a soldier to the war evidently wants to see both productions, according to Metro, since each gives an idea of the way in which the American "doughboys" have shown their mettle.

In "To Hell With the Kaiser" the love story is between an American girl, Alice Monroe, played by Olive Tell, and Winslow Dodge, an American aviator, played by John Sunderland. In "The Great Victory," the sweethearts are a young Alsatian, Conrad Le Brett, played by Creighton Hale, and an American girl who is a Red Cross nurse, played by Helen Ferguson.

The Kaiser is played in the first production by Lawrence Grant, in the second by Henry Kolker. The "men around the Kaiser" are played by the same men wherever practicable, these being known for their cleverness in making up to resemble Wilhelm's advisers.

They include Emil Hoch as von Hindenburg; H. C. Carvill as Count von Bismarck, Carl de Mel as von Moltke, and Carl Dane as von Bethmann-Hollweg. Also, Frank Farrington again plays General Pershing. Frank Currier is a member of both casts.

Bessie Love Makes Bow as Vitagraph Star

BESSIE LOVE makes her bow as a Vitagraph star in the Blue Ribbon Feature "The Dawn of Understanding," scheduled for release the week of December 2, and it is stated that she never has appeared to better advantage than in this prairie romance.

"The Dawn of Understanding" was produced on the stage by Frohman some years ago under the name of "Sue" and starred Annie Russell. It was adapted from Bret Harte's "The Judgment of Bolinas Plains."

In this love story from the pen of the famous delineator of Western life and character it is said that Bessie Love has the fullest opportunity to show her talent as a clever comedienne and a dramatic actress.

The picture was filmed in Southern California and out on the Mohave desert. David Smith directed the feature and is said to have obtained many striking scenes. He crossed the California-Arizona line and invaded Death Valley in search of true Bret Harte atmosphere and in this he is said to have been remarkably successful.

Miss Love is fortunate also in her first feature in having a cast including J. Frank Glendon, G. A. Williams, Jack Gilbert, George Kunkle and Jack Abrams.

The story is described as a quaint romance, colorful of the West in the gold days, of pathos and near tragedy and relieved by touches of comedy so typical of Bret Harte stories. There is said to be action at all times that commands and holds the interest

Sue (Miss Love) is a pathetic little picture, the saddest on Bolinas Plains, left there by her father, a prospector, when her mother died as the family was trekking West in a prairie schooner and she refused to leave the grave. Her home is the ranch of Ira Beasley, a young fellow untouched by romance who lives a lonely life with his help, an assortment of white men and Chinese women, with nearest neighbors away below the horizon line

Mildred Moore in Leads for Lyons-Moran

Mildred Moore has been engaged as the new leading woman of Lyons-Moran comedies, taking the place of Dorothy De Vore.

Miss Moore has previously played many light comedy roles in Universal and Bluebird productions.

In and Out of West Coast Studios

By J. C. Jessen

Production Activities Open Up

DESPITE the failure of health authorities to lift the Influenza ban in Los Angeles, which means the theatres are still closed, not more than eight people are permitted in an elevator, not more than twelve people can attend a funeral, and no more than sixteen may work together without special permit from health authorities; production activities have materially increased during the current week.

New production units went to work at a number of the studios on new subjects during this time, and in most instances these were new ones made up of stars who had arrived in Los Angeles from the East within the past few days.

There have been many additions to screen notables to the west coast film colony during the past week. Maurice Tourneur with his son and entire producing staff arrived Saturday, and will shortly begin filming a big production at the Goldwyn studios at Culver City where he has leased space, and at present is arranging for accommodations.

Anita Stewart, accompanied by her mother, Business Manager R. W. McFarland, and Virginia Norden, arrived Friday, and began work Monday under the direction of Lois Weber at the latter's studio on the filming of "An American Girl." Jack Holt will be Miss Stewart's leading man. Juanita Hansen will also appear in this cast.

New Company Comes In

The Famous Players-Lasky Company has sent another organization to the coast for the filming of a Salvation Army picture which will have a very remarkable cast. Cathrine Calver, Eugene O'Brien, and Evangeline Booth, Salvation Army head, are all to appear in this film which is being directed by Edward Jose. All have arrived and are at work at the Lasky studio except Miss Booth, who is expected in a few days. Ruby Deremer also came West with this company.

Henry Walthall with his bride, Mary Charleson, is expected on the coast within a few days, and by the time he arrives everything will be in readiness at the National studio for the filming of his first subject, "The Long Lane's Turn," from the Cosmopolitan serial of the same title by Harry Ermine Rives. Louis Chaudet will direct this production, while Bertram Bracken works with the scenario department in the preparation of the next. Frank Glendon has been engaged by General Manager Isadore Bernstein and he with Chaudet and Bracken will alternate in the direction of the Walthall and Billie Rhodes companies. Harry Pollard is also a new member of the National staff, and will direct the Smiling Billy Parson comedies being made for Goldwyn.

Roy Stewart Appears Satisfied with His Position in "The Silent Rider," Triangle Play

Universal added another company this week, that of Harry Carey directed by Jack Ford. Two Bret Harte stories, "The Outcast of Poker Flat" and "The Luck of Roaring Camp," have been merged into one melodrama by H. Tipton Steck of the Universal scenario department. The entire cast has not been selected and the company is at work on a number of exteriors.

Billy Mason has been engaged by the Universal as leading man for Edith Roberts, and will make his appearance in "Cherries Are Ripe," now being directed by Jack Dillon.

Monroe Salisbury and Ruth Clifford are to be co-starred again, and they are now at work on a story titled "Pirates Gold." These two played together in "The Savage" and "The Desire of the Moth." Their present subject is a modern melodrama with a prologue based upon ancient sea piracy.

Burlesque Universal Films

Two of Universal's recent releases, "A Soul For Sale" and "Her Body in Bond," are to be burlesqued by Lyons and Moran in a Star Comedy titled "His Bondy For Rent."

A large western village has been built at Universal City, and is to be used by J. P. McGowan in the production of "The Fifth Ace," a new serial which will star Marie Walcamp. This producing unit will begin work during the coming week as scenario, cast and properties have all been prepared.

Arrangements were made this week for the Pacific Coast editing of Hearst International Weekly, and Gardner Bradford, who has been identified with Pacific Coast papers and more recently served as title writer for Triangle and Universal, has been selected as western editor on film taken by western states cameramen, which will be shipped to Universal City for developing, editing, titling and assembling. A Pacific Coast edition of the weekly will also be compiled here.

The publicity department at Universal City has been materially enlarged by the engagement by Hammond Beall of two additional members. M. A. Morrison, formerly of the Los Angeles *Times*, and S. E. Schlager, late of the Los Angeles *Examiner*, are the new members.

The Universal this week chartered a portion of a baggage car on the Sante Fe Limited for the use of Allen Holubar and Frank Lawrence, editor-in-chief of Universal City. While en route to New York, Messrs. Holubar and Lawrence will give the recent Holubar production, "Victory," its final editing. Mr. Holubar was accompanied by his wife, Dorothy Phillips. During the absence of Lawrence, George Arthur will be in charge of the film editing department.

Tarkington Baker, managing director of the Universal publicity department, who has been at the coast visiting exchanges and Universal City, departed this week for New York.

D. B. Ledderman, supervising director of the Universal exchanges, while on tour of the country, spent several days of the past week at Universal City and with Manager Dave Bershon of the Los Angeles Exchange.

Vitagraph Forges Ahead

Production continues at full speed at the Vitagraph plant, despite the damage done by the wind storm early this week. After a short delay the serial company making "The Iron Test" with Antonio Moreno, under the direction of Ronald Bradbury, resumed work. The final episode of this will be completed within a few days.

David Smith continues on "The Enchanted Barn" starring Bessie Love supported by J. Frank Glendon, and James Young has "The American Ace" about half finished. This is from scenario by H. H. Van Loan, and the subject stars Earle Williams supported by Grace Darmond.

William Duncan this week staged the greatest thriller of his screen career when he dropped off a twenty-foot cliff at a forty-mile speed. The up-slant, built on the cliff to insure that the machine would not topple over immediately, was too

(*Continued on page* 3612)

Features---Current and Coming

Bluebird Photoplays

Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
Nov. 25. All Night (Carmel Myers)..... 5
Dec. 2. Tongues of Flame (Walcamp)..... 5
Dec. 9. Set Free (Edith Roberts)..... 5
Dec. 16. She Hired a Husband (Priscilla Dean) 5
Dec. 23. The Sea Flower (Juanita Hansen).. 5

Famous Players-Lasky Corp.

Nov. 17. My Cousin (Enrico Caruso).....
Nov. 17. The Make-Believe Wife (Billie Burke) .....
Nov. 17. Gypsy Trail (Bryant Washburn)...
Nov. 24. Women's Weapons (Ethel Clayton)
Nov. 24. A Daughter of the Old South (P Frederick) .....
Nov. 24. Mirandy Smiles (Vivian Martin)...
Dec. 1. Sporting Life (Paramount-Artcraft Special) .....
Dec. 1. Under the Greenwood Tree (Ferguson-Artcraft) .....
Dec. 1. Fuss and Feathers (Bennett-Ince-Paramount) .....
Dec. 8. The Greatest Thing in Life (Griffith-Artcraft) .....
Dec. 8 Arizona (Fairbanks-Artcraft) .....
Dec. 8. Too Many Millions (Wallace Reid-Paramount) .....
Dec. 15. Branding Broadway (Hart-Artcraft)
Dec. 15. The Squaw Man (De Mille's).....
Dec 15. Good Bye Bill (Shirley Mason-Paramount) .....
Dec. 22. String Beans (Charles Ray-Paramount) .....
Dec. 22. Quicksand (Dorothy Dalton-Paramount) .....
Dec. 22. The Mystery Girl (Ethel Clayton-Paramount) .....
Dec. 29. Little Miss Hoover (Marguerite Clark-Paramount) .....
Dec. 29. The Hope Chest (Dorothy Gish-Paramount) .....
Dec. 29. The Way of a Man with a Maid (Bryant Washburn-Paramount) ....

SUCCESS SERIES (Reissues)

Nov. 17. Snobs (Moore) .....
Nov. 24. The Cheat .....
Dec. 1. Caprice (Mary Pickford).
Dec. 8. The Goose Girl (Marguerite Clark).
Dec. 15. The Eternal City (Pauline Frederick).
Dec. 22. The Old Homestead (Special).
Dec. 29. The Virginian (Dustin Farnum).

First National Exhibitors' Circuit,

Ambasador Gerard's "My Four Years in Germany."
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."
Nov. 25. "The Panther Woman" (Petrova) 5

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Nov. 24. Why I Would Not Marry?.....
Dec. 8. Every Mother's Son.....

FOX STANDARD PICTURES

Nov. 17. The Woman Who Gave (Evelyn Nesbit) .....
Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. For Freedom (Willam Farnum).....
Jan. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix).....
Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
Dec. 1. Virginia Pearson in "Buchanan's Wife" .....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....

THE GREAT NINE

Dec. 29. William Farnum in "Fighting Blood."
Jan. 5. Theda Bara in "The Serpent."
Jan. 12. "The Regeneration."
Jan. 19. William Farnum in "The Broken Law."
Jan. 26. Theda Bara in "Under Two Flags."
Feb. 2. "Infidelity" (Dr. Rameau).
Feb. 9. Valeska Suratt in "The Soul of Broadway."
Feb. 16. Theda Bara in "The Darling of Paris."
Feb. 23. William Farnum in "Hoodman Blind."

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

COSMOFOTOFILM, INC.

I Believe .....6 D

AM. FEAT. FILM CORP.

Hearts of Love.....6 D

MAXWELL PRODUCTIONS

The Married Virgin.....7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 1. The Hell Cat (Geraldine Farrar)..
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Dec. 2. Goddess of Lost Lake (Glaum)..... —

(Arden)

Dec. 23. The Challenge Accepted (Zena Keefe) .....5 D

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.
Nov. 4. The Yellow Dog..... 6
Nov. 18. Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Nov. 18. His Bonded Wife (Emmy Wehlen) 5
Nov. 25. Five Thousand an Hour (Hale Hamilton) 5
Dec. 2. The Testing of Mildred Vane (May Allison) 5
Dec. 9. Hitting the High Spots (Bert Lytell) 5
Dec. 16. Sylvia on a Spree (Emmy Wehlen) 5
Dec. 23. The Poor Rich Man (Bushman and Bayne) 5
Dec. 30. Her Inspiration (May Allison)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman .....
The Million Dollar Dollies (Dolly Sisters), Emerald .....
Toys of Fate (Nazimova), Screen Classics, Inc. .....
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....
Eye for Eye (Nazimova).....
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....

Mutual Film Corporation

Oct. 13. The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6
Nov. 17. The Dare Devil (Gail Kane)..... 6

Pathe Exchange, Inc.

Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....
Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Dec. 1. Infatuation (Gaby Deslys).....6 D
Dec. 1. All the World to Nothing (Russell)
Dec. — Wives and Other Wives (Mary Miles Minter) American.....
Dec. — Fair Enough (Margarita Fisher) American .....
Dec. — When a Man Rides Alone (William Russell) American .....
Dec. 15. The Narrow Path (Fannie Ward-Astra) .....5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne) Diando .....5 C D

Select Pictures

Oct. — The One Woman (Select Special).
Oct. — Mrs. Leffingwell's Boots (Constance Talmadge).
Nov. — Her Great Chance (Alice Brady).
Nov. — The Road Through the Dark (Clara Kimball Young).
Nov. — The Cavell Case (Select Special).
Nov. — The Midnight Patrol (Select Special).

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Nov. 18. Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Nov. 17. Reckoning Day (Bella Bennett).... 5
Nov. 24. Deuce Duncan (William Desmond). 5
Dec. 1. Love's Pay Day (Rosemary Theby). 5
Dec. 8. The Silent Rider (Roy Stewart)..... 5
Dec. 15. Irish Eyes (Pauline Starke)..... 5
Dec. 22. Crown Jewels (Claire Anderson).... 5
Dec. 29. Wife or Country (Gloria Swanson).. 5

Universal Productions

Nov. 18. Kiss or Kill (Dean and Rawlinson). 5
Dec. 2. Vanity Pool (Mary MacLaren)..... 5
Dec. 16. Danger, Go Slow (Mae Murray).... 6

Vitagraph V-L-S-E

Nov. 18. Everybody's Girl (Alice Joyce).... 5
Nov. 25. Miss Ambition (Corinne Griffith)... 5
Dec. 2. The Dawn of Understanding (Bessie Love) .....
Dec. 9. The Man Who Wouldn't Tell (Earle Williams) .....
Dec. 16. The Beloved Imposter (Gladys Leslie) .....
Dec. 23. Hoarded Assets (Harry Morey)....
Dec. 30. The Captain's Captain (Alice Joyce)

World Pictures

Nov. 18. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 18. America's Answer .....
Nov. 25. The Grouch (Montagu Love).....
Dec. 1. The Sea Waif (Louise Huff with John Bowers) .....
Dec. 9. The Man of Bronze (Lewis S. Stone)
Dec. 16. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumont "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Sporting Life."
"Woman."
"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts
April—His Golden Romance (Twede Dan) 2 parts
May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts
Nov. — Camouflage (Twede Dan).....2 parts
Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent Releases on page 3560)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

PARAMOUNT FLAGG COMEDIES

Oct. 13. Tell That to the Marines (Flagg)....2 C
Dec. 8. Independence B' Gosh.....2 C
Dec. 22. Perfectly Fiendish Flanagan.....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 17. Why Movies Move.
Nov. 24. Tortola, the Fishwoman's Paradise.
Dec. 1. Industries of Our New Possessions.
Dec. 8. Faithfulness of the Fourfooters.
Dec. 15. How Museum Groups Are Made.
Dec. 22. Silent Gun of the Future.
Dec. 29. The Vanishing Skirts.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 17. Fiji Does Its Bit.
Nov. 24. Fire Walkers at Bega.
Dec. 1. Inson.
Dec. 8. Two Ends of the Rope.
Dec. 15. Turbaned Tommies.
Dec. 22. Gorge of Pagsangen.
Dec. 29. Two Cities of Old Cathay.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 24. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 17. Whose Little Wife Are You?
Dec. 1. Her First Mistake, 2.
Dec. 15. Hide and Seek, Detectives, 2.
Dec. 29. The Village Chestnut.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express.....
Nov. 17. Mongrels .....2 C
Dec. 15. The Fatal Marriage.....
Dec. 29. The Son of a Hun.....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. Hitting the High Spots.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
Kiddies of No Man's Land.....1 Patr.
The Helping Hand of Sicily.....1 Patr.
Rebuilding Broken Lives.....1 Patr.
First Aid on the Piave.....1 Patr.
Victorious Serbia .....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C
How She Hated Men (Lillian Vera-Eddie Boulden) .....1 C
The Camouflaged Baby (Lillian Vera-Boulden) .....1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden) .....1 C
Hooverizing (Lillian Vera-Eddie Boulden)...1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (ELINOR FIELD)

Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Nov. 17. The Tale of a Hat.....1 C
Nov. 24. Just Home Maid.....1 C
Dec. 1. Are Brunettes False?.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

ROTHACKER OUTDOORS

Nov. 17. Black Feet and Flat Heads
Nov. 24. Bad Men and Good Scenery.....
Dec. 1. Pears, Pares and Pines.

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Dec. 22. The Fortunes of Corinne (Gloria (Joy) ..... 2 C.D.

ROLIN COMEDIES
One Reel a Week

Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....
Dec. 8. Just Rambling Along (Laurel).....
Dec. 15. Take a Chance (Lloyd).....
Dec. 22. Check Your Baggage (Toto).....
Dec. 29. She Loves Me Not (Lloyd).....

POST TRAVEL SERIES

Nov. 24. Sumatra .....
Dec. 1. Java .....
Dec. 8. Celebes .....
Dec. 15. Borneo .....
Dec. 22. Singapore .....
Dec. 29. Japan of Today.....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
Dec. 8. Feeding Our Fighters.....1 Topical
Dec. 15. Liberty's Triumph.....(War Special)

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode, Third and Last Warning.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)

Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode. The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the Huns.
Dec. 8. Ninth Episode, The Precipice of Death.
Dec. 15. Tenth Episode, When Woman Wars.
Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
Dec. 29. Twelfth Episode, The Tower of Tears.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It .....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald. Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady. Claire, Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Dec. 16. A Kaiser There Was (all star cast) Master Comedy 2
Dec. 23. Over the Rhine with Charlie Cartoon 1 R

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
Dec. 11. Rough on Husbands (Sterling-Mann).
Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
Dec. 25. Work or Fight (Gribbon-Novak).

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).
Dec. 9. Let's Fight (Wilson-Gerber).
Dec. 16. The Beautiful Liar (Wilson-Gerber).

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
Dec. 14. Captured Alive (Helen Gibson)....
Dec. 21. The Robber (Helen Gibson) .....
Dec. 28. Wolves of the Range (Helen Gibson)

HEARST NEWS
Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

SCREEN TELEGRAM
Released Every Thursday

UNIVERSAL SCREEN MAGAZINE
Released Every Saturday

UNIVERSAL CURRENT EVENTS
Released Every Sunday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? ....
Nov. 25. Maid Wanted .....
Dec. 2. Guilty .....
Dec. 9. Don't Weaken.....
Dec. 16. Camping Out.....
Dec. 23. Swat the Flirt.....

SERIALS
"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph)

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS
(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
Nov. 25. Second Episode (The Giant's Leap).
Dec. 2. Third Episode (Beaten Back).
Dec. 9. Fourth Episode (The Message on the Cuff).
Dec. 16. Fifth Episode (The Lip Reader).
Dec. 23. Sixth Episode (The Aerial Disaster).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).
Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Nov. 18. Frauds and Frenzies.....2 C
Nov. 25. Submarine and Simps.....2 C
Dec. 2. Humbugs and Husbands..... 2
Dec. 9. Daring and Dynamite..... 2
Dec. 16. Farms and Fumbles..... 2

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
Dec. 2. The Whirling Trap (Seventh Episode).
Dec. 9. The Man Eater (Eighth Episode).
Dec. 16. The Pit of Lost Hope (Ninth Episode).
Dec. 23. In the Coils (Tenth Episode).
Dec. 30. The Red Mask's Prey (Eleventh Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 3558)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

MAE MURRAY

MA

MURRAY

IN

"DANGER-GO SLOW"

UNIVERSAL SPECIAL ATTRACTION

PRISCILLA DEAN

IN "KISS OR KILL"

UNIVERSAL SPECIAL ATTRACTION

MARY MacLAREN

IN "VANITY POOL"

MAE MURRAY

MURRAY

IN

"DANGER-GO SLOW"

UNIVERSAL SPECIAL ATTRACTION

PRISCILLA DEAN

IN "KISS OR KILL"

UNIVERSAL SPECIAL ATTRACTION

MARY MacLAREN

IN "VANITY POOL"

Special Service Section on

Mae Murray in "Danger—Go Slow"

YOU don't have to label this one "Not a war picture." It is one of the good old comedy-dramas with the heart appeal, and as clean as a whistle. Our very first advice to exhibitors is to make it plain what sort of a picture it is. Some might jump to the conclusion from the title that it is a sex picture, when as a matter of fact it is as far away from anything of the sort as it possibly could be.

Keep all of your advertising essentially human. People like to see pictures with real Americans in them and this takes you from the thieves of the big city to the purity of the best people of a country town. There is nothing sensational about the production, but you can give it a general appeal to every member of the family if you will get the spirit of it first, for it is a heart interesting story of environment, the influence of good associations.

But don't say that. The minute that you spring such words as "regeneration" and "environment" on your patrons a lot of them conclude that it is some sort of a problem play and stay away. You can get the same message over, but in a more attractive way, as we will show you a little later on, by using simple language.

IN the first place there is nothing more attractive to most people than the character of a tomboy, and certainly there are few stars that you would think better suited to this rule than Mae Murray. She appears in boy's clothes during the first portion of the picture and then is just as attractive later when she blossoms out into the village belle.

With the exception of a few flashes at the start, the setting is in a country town and there is plenty of humor in these characters and a heart throb for the old mother whose son has disappeared and for whom she keeps a light in the window each night.

Let's look at the interest. Muggsy Mulane is the housekeeper for a band of safe-crackers and on occasions is called upon to help in operations, but she always gets the small end of the division of the loot. Finally "Jimmy the Eel," the newest member of the band, takes her part and demands that she be given a fair share. That starts a quarrel and in the midst of it the police come. All escape but Jimmy, Muggsy making her way to a freight train. After a long journey she comes out of the box car for air and then a brakeman sees her and gives chase. The train pulls away and leaves her in the country town.

Night comes and she is attracted to the home of Aunt Sarah by the light that the old woman has placed in her window. There Muggsy is befriended, and it is only

One column star cut available at Universal Exchanges

after she has seen a picture of Aunt Sarah's son and has recognized that it is none other than her champion, Jimmy, that she reveals that she is a girl. She admits that she knows the son and explains that he is a "police judge" in New York.

BUT Jimmy has refused to "squeal" on his companions, as the girl learns from a newspaper, and Muggsy determines to repay his loyalty and the goodness of Aunt Sarah by caring for the old lady's interest. Judge Cotton, the richest and meanest man in town, has a mortgage on her home and when the interest comes due Muggsy tries to help out. And she does when the judge tries to kiss her in his office and she tells him that the town gossip is just outside and that she is going to reveal all unless he gives her $300, the amount of the interest. The hypocrite comes across.

All is not well, however, for "Bud," the second richest man in town, editor of the local paper and quite the town "sport," overhears, and to throw him off the track Muggsy tells him that she has really come to Cottonville as a representative of the oil company that is willing to pay big money for twenty acres Aunt Sarah owns. And Bud's greed for money causes him to rush to Aunt Sarah to offer her $10,000 for the property, much to her astonishment. Then Muggsy slips the money from the clock where the old lady has hidden it and settles up the mortgage. The end of Jimmy's year in prison comes and Muggsy is waiting to take him home to his mother, and eventually we see that she is to be his bride. And everything works out all right for everyone except the judge, because the oil company really does want the land and the property she has left makes Aunt Sarah rich, while Bud cleans up for himself.

This is a very brief outline of the story and does not undertake to bring out its human touches specifically.

Two column cut for advertising in mat and cut form

USE the title of this picture strong. Its name comes from an incident early in the picture when Muggsy sees a sign, "Danger—Go Slow," which directs her to Cottonville and a new life.

This title offers splendid opportunities for attracting attention to your advertisement, but then we would go ahead and tell more about what the picture is like.

There is the rural quaintness of "The Old Homestead" about this picture. Tell your public that the girl was only a debutante safe-cracker, but her flight from the police carried her to a gossipy small town where she was able to get the better of avaricious people who were trying to take the last property from a lonely widow.

Tell the public something like this:

"You'll thrill a little, laugh a lot and never know how it's all going to turn out in the end, but when the finish comes you'll find that it all happened just the right way."

Or here's another one:

"All the meanness of the world was not confined to the band of New York safe crackers. There was lots of it in the little village where the girl burglar landed, but she got the better of them all after she had found her true self."

Make your appeal strong to the women and the children. They will all like this. It is every bit action that all can understand and that gives no possible offense. They'll go away from your theatre with a smile on their faces and the tears that came now and then dried away.

"Muggsy" works her cunning twice. She "collects" when Judge Cotton tries to kiss her, and she bests Bud who thinks he is cheating the widow

Straight Heart Appeal Way to Play This Picture

YOU have a strong title in "Danger—Go Slow" and one that will attract attention, but we wouldn't advise you to go too far on the freak stuff in your exploitation. Certainly do not do anything that is calculated to alarm anyone through mysterious messages, and the like. In other words, use the title to attract attention, but let it be kept plain that it is a picture to which you are referring.

Attempts to plaster simply the title of the production around the city will probably result only in the exhibitor getting into trouble with the authorities, but if you use the one sheets and other paper that is supplied by Universal exchanges you attract the same attention that you would get with the teaser campaign and at the same time stir the interest in the story itself. Running simply the name of the picture at the bottom of your regular advertisement for a week preceding the announcement of the production will aid in arousing the curiosity.

We emphasize this point because the temptation is great to resort to the use of the title as a teaser. It is well to remember that when you can use a title or anything of the sort without any harm, it is good stuff, but it does not pay your theatre either for one picture or in the long run to employ a stunt that will cause anyone the slightest worry. There are a lot of people who resent things of this sort and it is well to stay clear of them.

AND you do not need any such thing. In the first place you have a noted star and then you have a strong supporting cast including fans who are known to every fan, and all of this is plus the story and the heart appeal that you ought to put over.

In the first place play this as a strictly American story. If you are in a large city call particular attention to the fact that this is a story of a small middle western town. Most of us citizens of big cities came from the smaller towns anyway and there is no more popular type of story with the big city person, especially when there is really something to the plot and the interest in the picture is held to the end.

Get just as many of the stills that are furnished with the picture used in your newspaper as possible. They have especial charm and will give a good idea of the character of the picture's appeal without a large amount of reading matter. *We would use largely the ones that show the scenes in the small town and just enough of the burglary incident to show the great change that came over "Muggsy."*

You want to keep the comedy element strong in all of your exploitation. People want to laugh these days, when these laughs come alternated with a throb, and when the humor is of the infectious, human sort. There is a relaxation now that peace is near at hand and the exhibitor who does not take full advantage of that fact is missing a great deal.

ALL AMERICAN

They're All Wanting to See Happy Pictures These Days

TELL your public that this is an all-American picture. It puts on the screen human types that all of us know—that can be found in almost every community.

There is not a hint of the war—before the war, during the war or after the war in it. We don't have to thrill with a single patriotic song and except for the police brush with the cracksmen in the introduction of the story there isn't the suggestion of a shot being fired.

Let it be known that it is a happy picture; that one never knows how it is going to come out until the end has come, but that then everyone will be satisfied that just the right things have happened.

THERE are one, two and three column portions of advertisements supplied by the Universal exchanges. We use the word "portions" advisedly for the designers have very wisely intended these as only the illustrations for displays for those who are not able to make their own cuts. The exhibitor is expected to put in his selling talk, and this should be adapted to the size and the character of the community. There is also a single column star ad cut.

But for the man who can design his own advertising and have his cuts made we suggest that he can get a most attractive arrangement by using portions of some of the stills that are available. There are several which show Miss Murray in boys' clothes. If you are going to use considerable space, which you will find to your advantage in this case, there is one of the stills which shows Miss Murray with a pistol in her hand standing beside a closed door. This could be used for a cut-out in the upper left hand corner of the display. It will get the eye immediately, and then in the lower right hand corner should be used a second picture of Miss Murray, but this one should be as the girl in the country town—all dressed up.

Then alongside the cut at the top of the display use the title of the picture in as large type as is justified by the size of the entire display. In this case we would use the title of the picture ahead of the name of the star though we would not fail to make Miss Murray's name very prominent. Then follow this up with your selling argument.

SUPPOSE that you wanted to describe a good book to a friend. You wouldn't merely say that this was a story that your friend ought to read, but you would go ahead and give some idea of the content. That is just what should be done in this case.

Let's look at some of the selling lines:

"When she was a chambermaid and had a gun in her hand she knew how to use it, but it wasn't until she

How Mae Murray looked as "Muggsy," the debutante burglar, and then as the belle of the village when she came into her own

came to the village and basked in the affection of a pure mother that she found her heart—and she knew how to use it, too. A good girl she was, as clever as she had been as a helper of the crooks and she set things right in Cottonville and brought happiness to all the others that deserved happiness—and to herself."

Or again:

"She was a little girl, and she didn't know that theft was a crime until the spark of love kindled her heart and a man took her part. And when she met his mother and that kindly soul cared for her there came a new look on life and she saved the mother the fortune and brought home to her the son she, and the girl herself, longer for."

HERE are some lines that are designed to give the village twist to the story, and, as we have said before, the comedy element should not be ignored in "Danger—Go Slow."

"Down in Cottonville Bud was about the cleverest thing in the way of making love that had ever been seen. All the village gossips and the old maids thought that he was 'just charming,' but along came a little girl who just escaped the law, and she won Bud completely. But his avarice was too much and so while he thought he was robbing the widow, he provided her with the money to pay the mortgage. And the little girl grinned at him from behind the portierres—except they call them curtains in Cottonville."

And this:

"Judge Cotton thought more of a dime than he did his dearest friend, but this little girl, former burglar, made him pay $300 for a near kiss, because the judge was so 'good'—he thought the village gossip was outside and that he was about to be exposed. Then the village sport thought that he had won her, and he boasted of his money, but he was willing to rob the widow to get more, and so he had to pay in the end."

IF you have a special day when you can attract the women and the children to the theatre, this is a good time to feature this picture. It is not "over the heads" of anyone and it will please all except those who are looking for the ultra-sensational. It does not glorify crime, but on the contrary it shows, without the tiresomeness of seeking to point a moral, that it pays better in the end to be honest. There is nothing of the lecture about it, for the interest and the humor always holds the attention.

If you are in the habit of sending out occasional letters about pictures we would put emphasis on this one. But at any rate include a "talk" about this in your program or on special heralds. If you have a children's matinee this picture will have its appeal there and it will have the same appeal at night when you are expecting the grown-ups at your theatre.

Take this for your text:

"This little girl became a safe-cracker, because she didn't know any better. She was a victim of the 'gang' until a member championed her and then chance led her to a little village and to the kindliness of a motherly widow in whom she recognized the mother of her benefactor. "Danger—Go Slow" had warned her and led her to this haven.

"And there her cunning came in again, not that she might aid a band of criminals, but that she might fight the sanctimonious robbers of the weak and defenseless. She blossomed out into the village belle. The miser robber tried to kiss her, and she made him pay not for herself, but for the widow. And the village Beau Brummel, whom all the old maids 'just adored,' thought that he had used her for his profit, only to find that he himself was the victim.

"And the old lady loved her and profited by the cleverness of the girl who had never robbed again until she stole the heart of the son.

"You'll laugh with 'Muggsy' and still sob a little with her, but you will see in the end that she was just the rightest sort of a sweet little girl."

CALL the picture:

"An epic of a country village and the 'sweetest girl.'"

"'The Old Homestead' of the Screen."

"A story for the heart, with a laugh and a thrill."

Or use these:

"A girl burglar becomes the village belle and hearts are her easy prey."

"She was only a debutante safe-cracker in the city, but in Cottonville she queened them all and won them all and had all that her heart desired, for what she sought was to bring happiness to others. And she'll bring the sunshine of happiness to you."

DON'T be afraid to use salesmanship talks in all of your advertising and vary these as much as possible to get the various elements of the picture in day after day.

Exhibitors have gotten too much in the habit of trying to bring out some single sensational element in their advertising.

But what your audiences really want is solid entertainment, good acting, a worthwhile production, an interesting story and Americanism throughout with and ending that lets everyone go home with a smile on their faces and at peace with the world.

That's the way to talk to them about "Danger—Go Slow."

At the left one of the one sheets, in the center a six sheet and at the right one of the three sheets. Useful for cut-outs

How to Use the Lobby and the Star's Appeal

THERE is an unusual opportunity for lobby displays in "Danger—Go Slow." One of the one sheets which bears a circular sign with the words that form the title and a portrait of Mae Murray in the center offers an excellent suggestion for use in front of the theatre. These can be placed on posts along the sidewalk directly in front of the theatre or suspended from the marquise or sign over the sidewalk. It would even be better to have a local artist paint these in even larger sizes and in that case the special photos of the star can be used for the neater effect.

The very title of this picture in front of your theatre will stop the public. We have already warned against the possibility of getting into trouble with the local authorities if you try any teaser stunt about the city with the use of the title without coupling it up with the picture, but for use right in your theatre itself you are not open to that criticism for everyone immediately knows that you are referring to one of your attractions.

If you use draperies at any time in your lobby, by all means use red as the main background here. Red lights should be exclusively employed at night, the more of them the better.

ATTRACTIVE cut-outs can be made from the three sheet which includes a figure of Miss Murray as a little girl in a snowstorm. Smaller ones can be made from the one sheet which shows her in a boy's cap and working at the combination of a safe. The same idea is brought out in the 24-sheet, but in a larger size. Now you can use these cut outs separately or together, coupling them up with the line over them "Can you imagine these being the same little girl?"

We would suggest the element of reformation in any of the lobby display rather than anything of the criminal element. It is well to repeat that this is not by any means a crook story in the way that we generally know them. That only gives a setting for the story. So long as you merely portray the girl in the role of a burglar you are right, but don't do anything like reproducing a safe or using guns or burglar's lantern in your lobby. They will be misleading and will keep people away rather than bring them in.

HIT IT UP

Material A-Plenty of All Sorts for Boosting This Picture

MUCH of the material for exploiting "Danger—Go-Slow" is illustrated here, but the exhibitor will do well to call at his Universal exchange and see the various matter that he can have. We have suggested a number of ideas here, but after an inspection of the matter itself there will probably occur to the showman other good ideas.

The paper includes two one-sheets, one half sheet, two 3 sheets, one 6-sheet and a 24-sheet.

There is a set of black and white stills 8 x 10, a set of gelatines 11 x 14 and a 22 x 28 picture of Mae Murray.

Advertising cuts some in one, two and three column sizes, there are scenes in one, two and three column cuts and a cut of the star suitable for advertising purposes. In addition, the stills give wide scope for individual advertising effort.

IF you care to go still further in your lobby display and to avoid anything of the red effect you can do one of two things very easily and inexpensively. Either have the front of the "opry house" or "town hall" of a country town rigged up as if a show were going on that night, or you can have the country store arrangement. But if you do the latter do not make the mistake of having people sell things. It is a bad thing because it distracts attention from the public doing just what you want them to do—buy tickets. In either case you can have your cashier dressed as a country girl, sunbonnet and all.

Your whole bill should be arranged in keeping with the happy character of the picture. You can use comedies or news features or educational, but be sure that you get nothing sombre. This is the sort of a picture with which you aim to send everyone away from the theatre feeling better that they have seen this particular picture.

Keep all of your exploitation clean and let nothing of the suggestive creep in even by inference.

Ask your people in so many words do they want clean, charming, heart-interest plays. And they, answer them by saying that if they do they shouldn't miss the story of the little girl in "Danger—Go Slow."

EVERYONE knows Mae Murray as a former member of the "Follies," and as a motion picture actress of the first rank, but this is her introduction as an authoress. In collaboration with her director, Robert Leonard, she wrote the story of "Danger—Go Slow." That is a point worth featuring in one of your newspaper stories.

Miss Murray herself has a big following everywhere and we have already suggested that you play up her name in your adver-

This striking twenty-four-sheet will get the attention

tising. Recently she has scored a success in big pictures and your patrons will remember her appearance in "The Bride's Awakening," "Face Value," "Princess Virtue" and "Her Body in Bond." These have all been released as Universal Specials.

She was another recruit from the stage to the screen, her beauty and ability as an actress attracting the attention of film magnates. Her first appearance was with Lasky-Paramount in "To Have and To Hold" and this was followed by "Sweet Kitty Bellairs," "The Dream Girl," "The Plough Girl," "The Big Sister" and "The Primrose Ring." It was after completing these that she went with Universal.

Play up strong the fact that she appears as a boy in the first part of this picture. There are a lot of people who will want to see this winsome little girl in such a role and you will have all of her admirers coming to your house.

IF you have any serial following in your section you will want to use the name of Jack Mulhall. He has one of the principal roles in this picture. His recent appearance in "The Brass Bullet" won many new followers for him. As a matter of fact Mulhall is one of the best known players on the screen. He played leads with Biograph for four years and after that went to Universal where he has been since. Some of the prominent pictures in which he has appeared have been "Love Aflame," "The Terror," "The Great Adventure," "Sirens of the Sea," "High Speed," "Boss of Powderville" and "Madame Spy."

Lon Chaney is another actor that is mighty well known. His screen career has been with Universal for a number of years, and during that time some of the most striking successes in which he has appeared have been "Bondage," "Pay Me," "Broadway Love" and "Anything Once."

Joseph Girard and Lydia Knott also have important roles. There are a large number of extras. The setting may not be called lavish, but they are convincing and especially those in the little village will have a very strong heart appeal.

Music Cue Sheet on "Danger—Go Slow" :: By Jas. C. Bradford

No.	Min.	(T) Title or (D) Description.	Tempo.	Selections.
			REEL I.	
1	1½	At Screening	6-8 Allegretto	March Burlesque—Lanciani (Mysterioso)
2	2¾	D. Daring Robbery	2-4 Moderato	Pizzicato—Bluette-Lack
3	1½	T. Why Don't You?	2-4 Allegro	Hurry No. 1—Langey
4	1½	T. The Little Village	4-4 Moderato	By Heck—Henry (Fox Trot)
6	1	T. Aunt Sarah	6-8 Andantino	*Little Boy of Mine—Witmark
6	2	D. Muggsy Leaves Box Car	4-4 Moderato	*Call Around Again—Herbert (Theme)
			REEL II.	
7	3½	T. With the Setting Sun	3-4 Andantino	Vineyard Idyl—McKoy
8	1¾	T. Into the Darkness	2-4 Andantino	Berceuse—Jarnfelt
9	1½	T. Lead Kindly Light	3-4 Moderato	Lead Kindly Light—Hymn
10	1	T. I Wish to Talk to You	4-8 Lento	Erotik—Grieg
11	1½	D. Aunt Alone	6-8 Andantino	*Little Boy of Mine—Witmark
			REEL III.	
12	1½	D. Muggsy Enters—Sits at Table	4-4 Moderato	*Call Around Again—Herbert (Theme)
13	1¼	D. Woman Starts to Sing	4-4 Moderato	Holy City—Adam (Burlesque)
14	1½	T. Get That Voice	4-4 Moderato	*Call Around Again—Herbert (Theme)
15	3	T. Jimmy	3-4 Andante	Cantaline—Golterman (Cello Solo)
16	1½	T. I Ain't a Boy	2-4 Allegretto	Caprice—Reisenfeld
17	1½	T. And When Thursday Evening	3-4 Tempo di Valse	Dodola—Frey
18	1½	D. Crook at Counter	2-4 Allegretto	Serenade Badine—Gabriel Marie
			REEL IV.	
19	1¼	T. Jimmy's Loyalty to Pals	4-4 Moderato	Sinbad—Romberg (Fox Trot)
20	1½	T. It Would Have Been	3-4 Tempo di Valse	Winter—McKee
21	1½	T. The Next Day	2-4 Andante	Romance—Karganoff
22	1½	T. After Long Winter Months	4-4 Moderato	Buddah—Romberg (Fox Trot)
23	1½	D. Judge Enters	4-8 Allegretto	Little Serenade—Grunfeld (1st Strain Only)
24	3½	T. Three Hundred Dollars	4-4 Moderato	*Call Around Again—Herbert (Theme)
			REEL V.	
25	3	D. Mrs. Pruddy Enters Store	2-4 Allegretto Vivace	In the Village—Godard
26	3½	T. Bud Thought He Was a Wise Guy	4-4 Moderato	Don't Weaken—Trix (Fox Trot)
27	2½	D. Bud Leaves Muggsy	2-4 Allegro	Sinbad—Romberg (Fast One Step)
			REEL VI.	
28	1½	D. Muggsy at Curtains	3-4 Allegretto	Air De Ballet—Herbert
29	1¾	T. I Hope You Have Learned	4-4 Andante Cantabile	Romance—Tschaikowsky
30	1½	D. Muggsy at Tree	4-4 Moderato	*Call Around Again—Herbert (Theme)
31	1¼	T. Your Mother	3-4 Valse Lente	Mother—Romberg (From Soldier Boy)
21	2	T. All I Want	4-4 Moderato	*Call Around Again—Herbert (Theme)

* Repeated Selections.

The Independent Field

Seabury Talks on Distributing

Organizer of Film Clearing House and Vice-President of Independent Sales Corporation Tells of New System

WILLIAM M. SEABURY organized the Film Clearing House, and is also vice-president of the recently organized Independent Sales Corporation. As an attorney, Mr. Seabury has had an active experience in the film industry and made a thorough study of the marketing and distributing branches of motion pictures.

In an interview with MOTION PICTURE NEWS Mr. Seabury discusses to some length the innovations proposed by the two above named recently formed organizations. That they are going ahead with their ambitious plans is evidenced by their recent purchase of all the George Kleine exchanges throughout the country.

"In my judgment the most important thing that has happened in the film world in some years is the recent announcement that the Film Clearing House is open for business," said Mr. Seabury.

"The establishment of the Clearing House is the first important step toward the reconstruction of the industry which must inevitably take place.

"It is the first step toward economy in distribution.

"It is one of the greatest opportunities to cut down useless expense, extravagance and waste.

"It is a means of vital importance to the industry, by which it can discharge its increasing obligations and burdens and live.

"Without it some are confronted with the painful alternatives of going out of business because they cannot pay their present charges; or of going out of business because they cannot survive if they do not pay them. So that on the present basis these unfortunates expire in either event, whether they pay or do not pay.

"While I was trying to establish the Clearing House all sorts of doubts were expressed as to its practicability. Some feared one competitor would be favored over another if several competitors distributed through the same medium—forgetting apparently that the work of distribution involves only the physical handling of film and does not involve the sale of competing product.

"If the physical service rendered is not efficient it can be terminated, but there are no competitive features involved in the Clearing House plan of operation.

"There is no more reason why one producer should refuse to distribute through the Clearing House because his competitor distributes his product through it than there is sense or reason in one merchant refusing to use a certain express company or railroad because one of his competitors uses the same means of transportation.

"Practical business men have no time to waste in unfair discrimination against their own customers.

"No business which tolerates discrimination or any unfair or dishonest practice can make a lasting success today.

"The cheap little crook may snatch a hasty profit and escape, but he cannot survive for any length of time.

"All such ideas will soon be shown to be unsound, and the real benefits of the opportunity afforded to combine distribution without sacrificing individuality or identity will be strongly felt.

"The Clearing House is an invitation to the industry to curtail extravagance and waste.

"It is an offer to assume the liabilities incident to the physical handling of films.

"Some day it will dawn on some of the concerns which are still maintaining physical distribution facilities all over the country at a loss that they could save about 10 per cent on their gross by availing themselves of the facilities afforded by the Clearing House. It is popularly rumored that 10 per cent or less to some of these concerns is the difference between a profit and a loss—the difference between success and failure, and ultimately the difference between existence and bankruptcy.

"It is idle and harmful to attempt to conceal the situation by false publicity.

"Several concerns have already crumbled under the strain, each announcing failure as a new form of success, yet only the very ignorant are deceived. No one else has the slightest difficulty in discerning failure, even when heralded as an achievement of remarkable success.

"Readjustments are bound to come, and the sooner they are undertaken the better it will be for every branch of the industry.

"The formation of an independent sales corporation is the natural outgrowth of the establishment of the Film Clearing House, although the two concerns are entirely separate and have no more to do with each other than any two corporations, one of which contracts to render the other a mechanical service.

"The Clearing House supplies the physical facilities for the distribution of films.

"The Sales Corporation maintains an extensive sales force to market the product of its patrons using the facilities afforded by the Clearing House for distribution.

"In this way the selling function is separated from the mechanics of distribution.

"Each company attends to its own business and develops it to the highest degree of efficiency.

"Each company bears its own expenses and stands on its own feet.

"It is only a question of time when benefits of centralized distribution open to all those who have meritorious product will be appreciated.

"The volume of desirable product which is bound to go through the Clearing House will soon enable it to distribute more cheaply than concerns which cannot command an equal amount of similar product.

"The existence of an independent sales force and clearing house mean that independent producers of meritorious product at last have an approach to the market which will yield them the returns to which they are entitled.

"They will no longer be obliged to sacrifice their pictures to the state rights buyer. Nor will they be obliged to have their pictures sold in competition with others sold by the same sales force.

"The existence of the Clearing House makes it possible for groups of independent producers having non-competitive pictures to organize their own special sales force and arrange for distribution through the Clearing House.

"For example, one independent producer who has no sales force or means of distribution cannot afford to establish or maintain either, and he must have both.

"But several producers, one of whom produces Western dramas, another comedies, another scenics, another serials, can afford to maintain their own sales force and distribute through the Clearing House.

"It is easy to predict that in a short time the independent producers will get together and organize more than one independent sales force, each using the Clearing House as its medium of distribution.

"This has not been possible heretofore.

"There has been no national organization engaged exclusively in the physical distribution of films.

"Any concern which had such facilities and offered to accept product generally, with or without the use of its sales force, was engaged in renting its own product in direct competition with the product they offered to distribute physically.

"The Independent Sales force has a great future before it, and, as I have said, I predict that time will produce not one but many such organizations."

Harry Rapf Releases "Sins of the Children"

"The Sins of the Children" recently made, but held up through the influenza ban, and now released is described as a startling photoplay. It was made from one of Cosmo Hamilton's novels.

Those who have seen the production claim that it will be a box-office attraction, as it is a story portraying human emotions carrying in detail the same vein that the Cosmo Hamilton books are known for.

The cast includes Alma Hanlon Stuart Holmes and Mahlin Hamilton. The settings and productions are said to be of high standards.

Emmett Dalton, Who Contributes a New Production to the State Rights Market

"Beyond the Law" Has Premiere Showing

The premiere showing of "Beyond the Law" was held at the Wurlitzer Fine Arts and Concert Hall, November 26.

A large gathering composed of film men well-known in the industry, including state rights buyers, foreign buyers, film executives of various producing and distributing organizations, attended the initial screening of Emmett Dalton's motion picture version of his original story which appeared in serial form in the Wide World Magazine from May to September, 1918.

The picture which was played to the accompaniment of appropriate music left nothing to be desired after it had been shown, it is reported.

Attractive Paper Planned for Bert Hall Film

Unusually attractive one, three and six sheets and twenty-four sheet stands are said to have been issued for Carle E. Carlton's "A Romance of the Air," featuring Lieut. Bert Hall, the American ace, and Edith Day.

The designs by Asa Cassidy are said to be the composite results of a recent contest in which fifty members of the American Society of Illustrators at 215 West 57th street competed.

"Stars of Glory" will Honor Pershing

Leonce Perret, the French Film Director, is so grateful to General John Pershing for having brought Victory and Peace to France, that he has decided to dedicate "Stars of Glory" to America's greatest General.

He has just sent a cablegram to General Pershing, notifying him.

Independent Sales Corp. Announces Officers

The list of names announced of officers and directors of the newly-formed Independent Sales Corporation reveals men of large affairs in the industrial and banking world as well as those closely allied with the film industry.

Henry F. Mollenhauer, who, as a director and officer of a number of large refineries, is said to be a power in the sugar industry, appears as one of the directors; G. Trowbridge Hollister of Hollister and Barnes, bankers and brokers, is another, while Frank G. Hall and William M. Seabury, both prominent for many years in motion picture activities, are officers of the company.

While the operations of the new corporation are definitely limited to the maintaining of a large force of film salesmen throughout the country for the sole purpose of booking pictures and it will not be concerned in the producing of pictures or in the physical distribution of productions, an important part of its functions is the financing of producers in so far as a cash advance on finished negatives is concerned and also the furnishing of prints and advertising.

This places the Independent Sales Corporation in a position where it can close with producers, or groups of producers, immediately to take full charge of the advertising and marketing of their pictures while at the same time sharing with them the burden of the cost of production.

S. J. Kaufman Author of "Wanted for Murder"

S. Jay Kaufman, known as one of the critics of motion pictures, has now written a picture himself. It is called "Wanted for Murder," just completed by Harry Rapf.

Mr. Kaufman is the author of several one-act plays, one of which, "Kisses," is known as a vaudeville classic. His column "Round the Town," appears in the New York *Evening Globe*.

Helen Eddy is the Winsome Feminine Star of "The Turn in the Road," Brentwood Picture

Big Demand Claimed by United

Recent Trade Showings in Principal Cities Show That United Pictures Are in Demand, Says Berst

Jack Levy, who has joined United Picture Theatres, Inc., as a District Manager

THE excellent reports among exhibitors throughout the country which followed upon the recent trade showings of "The Light of Western Stars" in New York, Chicago, Pittsburgh and other centers, together with the publicity campaign which is being energetically pursued by United Picture Theatres of America, Inc., in the promulgation of its superpictures, have already produced a remarkable and widespread demand for that Dustin Farnum feature together with active enquiry for United's impending releases which include "Adele" with Kitty Gordon, "A Man in the Open," another Dustin Farnum supervehicle and the as yet unnamed Florence Reed first United picture, according to President Berst.

This demand is not limited to the United States, for a report from the office of David P. Howells, the sole foreign distributor of United product, states that Mr. Howells has closed with the Cinematographica Sud-Americana, of Sariento 1755, Buenos Aires, for the entire output of United Picture Theatres of America for the Argentine, Uruguay, Paraguay and Chile.

The contract for these foreign rights was signed through Mr. Jose Donati, representative for those countries in New York. The Cinematigrafica Sud-Americana is declared to be one of the oldest established, largest, and wealthiest concerns dealing in motion picture films in South America.

Preparatory to the arrival of United pictures in South America a comprehensive plan of press and other advertising is being carried out through Mr. Donati's activity in connection with the exhibitors in those countries.

Commenting on a recent statement by J. A. Berst, president of United Picture Theatres, Inc., anent the advantages of screen plays made from popular published works of fiction and the ready-made public that awaits such offerings, a communication received from Messrs. Grosset and Dunlap, the publishers, encloses copy of a letter received from Carl H. Milai, assistant to the director, American Library Association Headquarters at the Library of Congress, Washington, D. C.

The letter deals specifically with the popularity of the Zane Grey books from which a number of screen superfeatures have been made, including "The Light of Western Stars," and bears out the arguments in favor of screen versions from book sources.

"We simply cannot get enough of Zane Grey books," the Washington communication reads. "The demand comes not only from the hospital libraries, but also from all large U. S. camps and from branches and stations of the Y. M. C. A. and K. C. huts, and posts, from battleships and other vessels and from the men overseas."

A questionnaire sent out by the Chicago *Daily News* to all soldier camps in the United States, asking the librarians whose books were most called for, whose writings the troops asked for most, revealed the fact that Zane Grey's works headed the list.

"Romance of the Air" Gets Month in Boston

"A ROMANCE OF THE AIR," the seven-reel production featuring Lieutenant Bert Hall, the American ace and member of the original Lafayette Escadrille, and Edith Day, the prima donna of the Broadway musical comedy success, "Going Up," will open at the Tremont Temple theatre, Boston, on December 30, for a four weeks' run at that house.

On the strength of the large receipts to which this picture is said to have played at the Rivoli theatre in New York, the management of the Tremont Temple felt justified in booking this production for at least a month's run.

Carle E. Carlton, president of Crest Pictures, which organization is presenting and releasing "A Romance of the Air," will now arrange for this love story of the clouds to be shown in Philadelphia, Pittsburgh and Chicago, either simultaneously with or following the Boston engagement.

Boston is said to be particularly anxious to have this picture because of the reported popularity there of Edith May, who has been playing the leading role at the Colonial theatre, in the Cohan & Harris musical farce, "Going Up," where she has duplicated her success of her run at the Liberty theatre in New York all last season.

When "A Romance of the Air" is shown at Chicago, Miss Day will be appearing there in person in this same musical comedy, her Boston engagement coming to an end the latter part of December.

During the entire run of "A Romance of the Air" at the Tremont Temple theatre, Lieutenant Bert Hall will make a personal appearance.

S. Jay Kaufman, Author of Harry Rapf's "Wanted for Murder," Explains How He Got the Idea. Mr. Kaufman Is at the Right, and Mr. Rapf Is An Attentive Listener at the Left

"Platonic Love" to be Screened by United

THE pronounced activity which for some time past has marked the progress of United stars and has resulted in the acquisition of "The Light of Western Stars" and the production of "A Man in the Open," now nearing completion with Dustin Farnum; "Adele," with Kitty Gordon, and the forthcoming offering in which Florence Reed is to be seen under the banner of United, is further exemplified by the announcement just made by J. A. Berst, president of United Picture Theatres of America, Inc.

He states that his organization has now completed arrangements for the screen production of "Platonic Love," to be picturized from the play by Captain Leslie T. Peacocks.

"Platonic Love" will be the starring vehicle for Kitty Gordon to follow the successor to "Adele," which last has just been completed at the Brunton studios, Los Angeles, where work will shortly be started upon the recently acquired play.

President Berst makes also another announcement in connection with the United star Dustin Farnum. "The Light of Western Stars" and "A Man in the Open" are to be followed by "Square-Shootin' Dan" (temporary title) as that star's third United supervehicle, arrangements for which have been completed. Director Ernest C. Warde has already started work on this production at the Brunton studios, Los Angeles, following the selection of a cast in support of Dustin Farnum.

Final Episode of Houdini Serial Completed

WITH the taking of the final scenes of the last episode, B. A. Rolfe, for the Octagon Films, Inc., yesterday completed at its Yonkers Studio the picturization of the fifteen episode serial, "The Master Mystery," in which Houdini, the handcuff king, makes his starring debut on the screen.

That the producers are heaving sighs of relief now that the serial has been completed can be readily understood when it is made known that ever since work was begun on the picture four months ago the number of injuries reported as sustained by star and members of his supporting cast has made studio reports resemble a casualty list from overseas after a local operation.

"The Master Mystery" is described as a serial replete with drama, mystery and thrills. In his extreme desire to make each of the feats he performs of greater interest than anything he had done before, it is said that Houdini devised for this serial many new stunts of a particularly dangerous nature—so dangerous in fact, that in the performance of one of them he suffered a broken wrist.

Houdini has been doing hazardous stunts for years but this is said to have been the first time in his long record that any feat he attempted has proved so difficult in its accomplishment that he sustained injury.

Houdini Serial Novelized for Exhibitors

As a means of creating interest among theatre-goers and to aid exhibitors in their exploitation campaigns, arrangements have been made whereby the story of the new Houdini serial, "The Master Mystery," produced by B. A. Rolfe for Octagon Films, Inc., will appear in book form.

The novelization of the serial has been prepared by Arthur B. Reeve, one of the authors of "The Master Mystery," and a fiction writer known for his Craig Kennedy stories, and John W. Grey, one of the collaborators in writing the serial.

The book, which is to be published by Grossett and Dunlap, will appear shortly, and will be illustrated with reproductions of scenes from the fifteen episodes of the film.

"Flying for Uncle Sam" Series by Gaumont

The second instalment of the series of pictures showing the making of a United States aviator from the time he enters the service until he is graduated a finished flyer, which the Gaumont Company made at the request of the Government, appears in No. 36 of the Gaumont News, which was released Tuesday, November 26.

This series of thrilling scenes was made under the personal supervision of Pell Mitchell, editor of the Gaumont News and Graphic, who spent nearly two months with a corps of his most experienced cameramen at the various flying fields in the Southwest. His painstaking labor has resulted in what is said to be a most enlightening as well as thrilling motion picture of the conquest of the air.

The first instalment showed the groundwork necessary to put the cadet in perfect physical trim. This instalment shows how the student is instructed as to the mechanics of the airplane and how the propellers, etc., are made and balanced. Other instalments which will appear weekly will cover every detail of this newest phase of warfare.

John W. Grey Enters Writing Field

John W. Grey, whose advertising copy for the new Houdini serial, "The Master Mystery," produced by B. A. Rolfe for Octagon Films, Inc., created favorable comment, has forsaken the advertising field and will hereafter devote all of his time to writing.

He has just formed an affiliation with Arthur B. Reeve, the novelist, and the two, as collaborators, will write serials for production by manufacturers.

For many years Mr. Grey has been writing for the screen, contributing starring vehicles for various stars.

Dolores Cassinelli, Italian Star, in Leonce Perret's "Stars of Glory"

Equipment Service

The War Industry Board

not long ago sent out rules governing the distribution of newspapers and periodicals, failure to observe which meant a possibility of the offender not getting a supply of print paper.

These restrictions have now been withdrawn insofar as they apply to periodicals, but in the withdrawal periodicals are strongly urged to live up to a number of the rules.

One recommendation is in effect, that QUANTITY guarantees be disregarded in advertising contracts.

It has been the policy of Motion Picture News always to emphasize quality.

In our judgment the *essential* is to cover the "live" theatre men—those who read and think—being sure that this is done first, and counting afterwards how many there are.

That MOTION PICTURE NEWS Does.

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A Move That Benefits All

Ask your operator if he would not rather have direct current available for projection. Have him explain just why projection is made easier and better when direct current, instead of alternating current, is used.

Then *ask yourself*, if it would not be a wise business move to install a

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These sets are improving projection in hundreds of motion picture houses throughout the United States. Westinghouse Motion Picture Equipments are rugged and dependable and their maintenance cost is insignificant.

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All the months of the year on one large sheet (33½ inches high by 26½ inches wide.)

General and special holidays in red.

Metal strips top and bottom, hangers attached.

Of Great Service to Every Booker in Exchange or Theatre

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Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Soap, Water and a Broom

I WAS much interested to hear one of the leading supply dealers of the country say that ever since he had been in business he had been preaching cleanliness to the smaller theatre owners. He told of a campaign by letter and circular which he had once instituted but except for scattering cases it had done but little good. It was just a case of Soap, Water and a Broom but, as most small houses are under-illuminated anyway, what difference did dirt make? It could not be seen.

Contrast or rather compare with this the statement by a minister who told me that he was planning to use pictures in his church. He said that there were two small theatres, so called, in his town but that they were dark, untidy places where the people did not like to go, though they did like motion pictures. He was therefore going to put them in his Sunday School room for those who wanted to enjoy them under sanitary conditions. He finally admitted he liked them himself, but as he liked his health better, he was willing to forego the theatres in order that he might keep well.

This is no unusual happening. It is going on every day in a great many towns and will continue unless cleanliness is more universally practiced in the smaller houses. Churches, schools, Y. M. C. A.'s, and other gathering places are installing projection machines in answer to a demand from their members who want to see motion pictures projected in a clean, well kept place where they can go without getting filled with dust and dirt.

This is not so in every town or city in our land, but is true in enough places to cause us to wonder why the theatre owner or those working with him do not awaken to the realization that it is their own fault that an opposition is developing: FIRST, because they do not co-operate with those in charge of the churches, schools and other places. The theatre men should work with them, learn of the demands of the people and see that the pictures which are wanted are supplied and that the people are notified of the fact—in other words co-operate. SECOND, because there is not enough of the "*elbow grease*" used in the theatres. We go in and smell some vile, cheap perfume scattered about but how often do we smell the good old soap and see signs of the mop on the floor?

In how many small houses in the country do we find the vacuum cleaner working between shows to carry away the dust? How often a house would have been successful which in reality failed because they could not advertise the fact that it was cleaned with a vacuum cleaner once a day and therefore, was free from dust and therefore practically free from germs.

Advertising to the public by the theatre men in any town is necessary in making a big *success*. It is the means of making money or losing it though some theatres make expenses in spite of themselves. We see a house of six hundred seats advertising cleanliness, good ventilation, good music, service, comfort, good clean pictures, making a success and a reputation and in the next block a house of the same size with really better possibilities absolutely going to rot for want of patronage. This is because of a short sighted manager without brains enough to see the folly of walking ten blocks and back for his service and wasting an hour kicking with the manager of the exchange over a difference of fifty cents on some rental charge when he should have been in his theatre seeing that it was cleaned, washed, scrubbed, perhaps painted, at least put in order so that a self-respecting public would want to go there.

A certain priest was talking this over with me not long ago. He said he could not stand the condition of the houses in his part of town, so he decided he would teach the theatre men a lesson. He bought a projctor and screen for his church. He said the exchange men and theatre owners were not much pleased with his new resolution, but after some persuasion he brought the exchanges around so that he was able to have a show regularly. He said the theatres were not making money anyway, so that he did not feel guilty of putting them out of business. From the very start his audiences increased beyond belief. Finally one of the theatre owners came to him and said that certain people had approached him and asked to buy an interest in his house, as the community was becoming picture wild. This he had allowed one man to do.

This fellow at once began to turn things upside down. The first thing he did was to shut the house and hire a staff of painters. He put in a new lighting system, installed a new ventilation system, bought an electrically operated vacuum cleaner and put in good music. He went to his projectionist and supplied his needs so that the entire place was in the very best possible shape. He then came to the priest and told him what he had done.

The priest congratulated him upon his business sense and at once said he would co-operate with him. He took it upon himself to tell his parishioners, after being sure of the class of pictures to be seen, of the renovated theatre and advised those who wished good amusement in a clean place to go to this house. He himself cut his church shows to once a week and when he stopped for the summer he turned the remaining episodes of a serial he was running over to the theatre man to finish.

This was co-operation, and showed business judgment, for combined with his advertising the house went over as nothing else could possibly have put it over and today the church and this theatre are working together in every possible way. If more house managers would realize that pictures in the churches, schools and other places are not run for spite, nine out of ten times, but merely because of a lack of Soap, Water and a Broom in the theatre, they would be better off.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

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Conducted by Alfred S. Cory

Cleveland from the Projection Viewpoint

(Continued from last week)

AFTER proceeding "back to town" from the Hertner factory, we next called on our friend, Mr. H. H. Cudmore, at the offices of the Argus Enterprises, 815-823 Prospect avenue. Mr. Cudmore started out, a little over a year ago, with the Argus Lamp and Appliance Company, exploiting the now well-known Sheck Adaptor, but his genius for organization, and his desire for expansion, have found outlet in the newly formed Argus Enterprises, which embrace the following: Argus Lamp and Appliance Company; Argus Theatre Supply Division; Argus Motion Picture Company, manufacturers and distributors of the Cleveland Plain Dealer Screen Magazine; Ohio distributors for the Educational Film Corporation of America; manufacturers of commercial and industrial films, and sales agents for De Vry portable projectors for Ohio, Buffalo, Washington, California and other territories.

In spite of the increasing scope of Mr. Cudmore's activities, the Sheck Adaptor still remains the apple of his eye, and he seized the opportunity to show us the latest improved form of this compact attachment for incandescent projection. As a result of careful re-designing, the Sheck Adaptor has been so much simplified and improved that it can be readily applied to any standard motion picture projector in two ways, viz., it may be installed in place of the customary carbon-arc lamphouse, or it may be attached to the front of the carbon-arc lamphouse, thus leaving both types of light source available to the projectionist.

To facilitate the correct installation and adjustment of the Sheck Adaptor, even by mechanics or projectionists in remote localities, to whom the device is an entire novelty, Mr. Cudmore has had a large cardboard folder of instructions prepared, which is interesting enough to deserve notice. This instruction folder contains a series of fifty large half-tone and line illustrations showing all of the parts of the Sheck Adaptor; how to attach the device to the various types of standard projectors; how to properly connect up the Adaptor and its complementary electrical devices; how to align the optical system and how to focus the light-source and the mirror. This elaborate instruction folder is, moreover, issued in two editions; one giving directions for the installation of the Sheck Adaptor in place of the customary lamphouse, and the other showing how the device is to be attached to the front of existing lamphouses.

The Adaptor itself has been so simplified that only three adjustments require to be made to put the light source in the best operating position. One adjustment moves the incandescent lamp backward and forward for focusing; another adjustment moves the mirror for focusing, and a third moves the lamp sidewise for purposes of alignment. These adjustments being made, their permanency is assured by locking the moving parts with large convenient thumb-screws. The base supporting the incandescent lamp in the Sheck Adaptor is, in addition, made of insulation material, and any part inside the lamphouse may be handled while the current is on without subjecting the projectionist to a shock.

The next item of interest to projectionists shown us by Mr. Cudmore was the Argus "Crystal Bead" Screen, a new projection surface which was sufficiently demonstrated to us in the projection room of Argus Enterprises, to allow of our here making a brief report on the same for our readers. We say "new" advisedly in announcing the "Crystal Bead" screen, for it has not been previously manufactured on a commercial scale, but we saw a surface of this type at least five years ago, and this original sample is, indeed, still in existence in New York City.

The "Crystal Bead" screen surface consists of small glistening particles of some mineral substance which may be likened to coarse sand, which are thickly strewn over a canvas or other suitable cloth support, and held in place by glue or cement. As these particles of glistening sand are insoluble in water, the Crystal Bead screen may be washed, should occasion require, without detriment to its high reflecting powers, but a possible cause of deterioration of the Crystal Bead screen surface is the gradual dropping off of the small grains or pebbles, which would, in time, deprive the surface of its high reflecting properties. This was a cardinal fault with the earliest screen surfaces of this type, and whether this difficulty has been surmounted in the Argus screen can only be ascertained after extended study of these surfaces under theatre conditions.

From the standpoint of projected results, however, the Crystal Bead screen surface makes a most creditable showing. It is highly reflecting, giving bright, clear pictures, with moderate amperage, and what is also a desirable feature in a highly reflecting screen, there is much less "fadeaway" effect on the Crystal Bead screen than on most other reflecting surfaces now on the market, when the screen picture is viewed at an acute angle. This was demonstrated by Mr. Cudmore in a fair test, conducted in the Argus projection room, where various types of screens were mounted (*one behind the other*) on hinges attached to a side wall of the room. The various types of screen surface could therefore be studied, one after the other, just like turning the pages of a book, and each screen surface could be inclined at any desired angle to the light rays from the projection machine.

On the first day of the Motion Picture Engineers' meeting at Cleveland, it developed that New York, and the other large movie centers, had nothing on Cleveland when it came to newspaper and motion picture enterprise and intelligence, for at the close of their first session the Engineers were marched before a movie camera in front of their hotel, and their actions and countenances recorded for presentation to Clevelandites via the *Cleveland Plain Dealer Screen Magazine*, a weekly release which is shown in most every theatre in Cleveland.

It is noted above that the "Screen Magazine" is produced and distributed by the Argus Enterprises, so, while on their premises, we prevailed upon Mr. Cudmore to show us the laboratory where this weekly release is printed and developed. The laboratory of the Argus Motion Picture Company is located in the basement of the building containing the Argus offices, and comprises a lantern-slide making department in addition to the arrangements for processing film.

The first thing to attract our attention in the Argus film laboratory was the title-making device, which showed considerable ingenuity in construction. With this device the title cards were laid horizontally and photographed from above by a camera arranged with the lens pointing downward. This camera, an Ernemann A, was mounted to a vertical steel girder, along which it could be moved upward and downward, to secure the proper degree of magnification in the photographed images, and the camera was driven by a motor connecting with the single-picture or trick spindle. A large dial mounted at the front of the title-making apparatus recorded the number of feet, and the number of images, photographed at any time.

To illuminate the title-cards, or copy to be photographed, an ingenious lamp has been contrived by the Argus laboratory. This is a Cooper-Hewitt mercury-vapor tube of circular or ring form, which was made from a straight Cooper-Hewitt tube, and is suspended above the title-cards at just the right height to illuminate them intensely and evenly. Titles made with this arrangement appeared very uniform upon the screen.

In the printing-room of the laboratory were a Williamson and a Prevost printer, the former being equipped with rheostatic controls for light intensities and operating speed. Adjoining the printing room was the dark-room for film development, fixing

and washing, and right next to this the drying-room. The drying-room contains two motor driven drums, and to promote the circulation of air, boards have been attached to the interior supports of the drying drums, which, upon the rotation of the drums, act as fans and stir up a lively breeze.

Night had fallen by the time we had completed our "cellar to garret" inspection of the Argus premises, but our friendly guide, Mr. Kunzmann of the National Carbon Company, still remained faithful to his duties, and after leaving Mr. Cudmore's hospitality we proceeded a short distance down the street to the Standard theatre at East Eighth street and Prospect avenue, where we found Mr. Joseph Grossman, the owner and manager, right on the job.

Upon entering the long lobby of the Standard theatre, one is greeted by attractive pictures, especially painted, showing scenes of interest in the current attraction, and it can be said that the Standard's advertising matter is in every way equal to the finest theatrical displays seen on Broadway.

The operating room of the Standard theatre, and the office of the management, are located on the second floor, where we found Mr. Grossman at the point of vantage from which the theatre's operation is directed. The model operating room of the Standard theatre was described and illustrated in detail in a recent issue of the NEWS, and need not therefore be further considered here, but in selecting the location of the manager's office Mr. Grossman exercised all the sagacity which characterizes the selection by a general of the viewpoint from which he witnesses an important military operation.

In short, the managerial office of the Standard theatre is located midway between the ticket-box and the screen, and within clear view of both, so, as Mr. Grossman says, looking out upon the lobby, "I can see my day's business in this direction," and, looking in toward the screen, "my bread and butter in that direction." It is the realization by the management of the Standard, that the picture on the screen is what the exhibitor is selling, that has made the house such an unqualified success, and Mr. Grossman sees to it that his projectionists have all the necessary equipment and supplies to maintain high-class projection. A "Crystal Bead" screen is used at the Standard theatre, and a sharp, brilliant picture is projected thereon, correct tempo being also observed in screening the pictures.

Much as we would have liked to witness a complete performance at the Standard theatre, we had already promised Mr. Fred E. Albinger, one of Cleveland's leading projectionists, that we would have a look at the "screen goods" which he is putting over at the Stork theatre, a recently opened house located at 83rd street and Lorain avenue. A short car ride brought us to the Stork theatre at about eight o'clock in the evening, where we found Mr. Albinger's show in progress.

At the Stork theatre the seats are all on the main floor, while the operating room is on the second floor—being reached from the lobby by a short stairway. The house is a long one, in excess of 100 feet, consequently the projectors are in an approximately straight line with the screen, and the picture perfectly rectangular and free from distortion.

Mr. Albinger, the projectionist, uses two Power 6 B projectors, and derives his current from two Hallberg A. C. to D. C. motor-generators, a special switchboard being installed which carries the volt—and ammeters and controlling devices for these generators. Half-size objectives are used, as they are of long focal length, and Mr. Albinger fairly "burns up the screen" when he shoots about 65 amperes through the average film which is projected.

The operating room at the Standard theatre was formerly presided over by Mr. Albinger, and the care and cleanliness which prevail there (*see article on Standard operating room in* NEWS *of September 14th*) are likewise to be noted in the operating room of the Stork theatre. Mr. Albinger keeps his lenses bright and sparkling, his machines well cleaned, and the entire room shipshape, and he is provided with a wash-bowl and other accessories, which permit him, even while working, to present an appearance in keeping with the title "projectionist." The projection equipment at the Stock theatre occupies but a small fraction of the operating-room which is spacious and therefore conducive to health and comfort for the occupant. In common with numerous other Cleveland projectionists Mr. Albinger believes in fitting the revolving shutters of his projectors to the requirements of the theatre where they are to be used, and we noted that he used special shutters, cut from black cardboard, on the machines at the Stork theatre. The object of the special shutters is, of course, to reduce or to eliminate flicker, which is possible by making the shutter blades wide enough, at the expense of considerable wasted light.

We "called it a day" after paying all the visits described in the preceding, but bright and early on the following morning we set out alone for Nela Park, to visit and be shown around by our friends R. P. Burrows and J. T. Caldwell of the Engineering Department of the National Lamp Works, and to pay our respects to Mr. S. E. Doane, Chief Engineer, who, by the way, is a sterling advocate of rational standardization.

The first thing we looked at was a wonderfully complete collection of incandescent electric lamps, ranging from the earliest types up to the latest, high-power Mazda constructions. It has undoubtedly taken considerable time and trouble to bring this remarkable collection of incandescent lamps together, and we regretted not having the time to study them at leisure. A most eloquent testimonial to the efforts of the National Elecric Lamp Associations' work along the line of standardization is to be found in a large wall cabinet at one end of the room containing the lamp collection. Here are displayed several hundred lamp bases, each of different type, all of which were in promiscuous use in the United States up to a few years ago. In the center of this heterogeneous collection of lamp bases are shown the six bases which have been standardized by the N. E. L. A., and are now used exclusively in this country. This, surely, is sane and effective standardization which, according to Mr. Doane, consists in the selection by competent engineers of what is the best in a given line, and then adopting it as the standard.

It is as well to mention here that the primary function of the tremendous organization at Nela Park is the investigation of incandescent lamps, illumination, and lighting devices, and the testing of the product of manufacturers of lamps under the G. E. patents.

Photometry naturally plays an important part in this work, and a huge amount of photometrical work is done in the various sections of the testing laboratories at Nela Park. There, for instance, is located the largest photometer for measuring spherical candle-power, and countless others, ranging from Ulbricht spheres of fifteen feet and upward in diameter down to the smallest portable and bench photometers.

Our good friend Robert P. Burrows, of the Engineering Department, took us down into the basement and showed us the room and appliances where all of his practical experiments and tests on motion picture projection with Mazda lamp light sources have been made. Mr. Burrows uses an optical bench, instead of a cine projector, which allows unlimited flexibility of adjustment, and permits many experiments to be carried out which could not be undertaken with a projection machine. The light-source, lenses, apertures, etc., used in his experimental work, are attached to suitable supports which are adjustable up, down and sidewise for purposes of alignment. These supports can, of course, be slid along the bench, allowing any desired experimental conditions to be realized. The recent standardization of a Mazda light-source for motion picture work was largely based on data secured by Mr. Burrows with this apparatus, and especially to be noticed is the work carried out in order to determine the most suitable area for the filament in this class of lamps. In this work a graduated, adjustable aperture was used in front of the light-source, and measurements made using a considerable series of different source areas. This adjustable aperture is only one of the many useful devices and attachments which Mr. Burrows has at his command for experimental work.

The beam from the optical system mounted on the bench is projected on a screen at the further end of the room, and screen readings are taken with a Weber photometer, which is a highly precise portable instrument. Readings are taken at 16 points on the screen, the surface used being clean white blotting-paper. Each projection lamp tested in this department has its history, performance and characteristics minutely recorded on a special report blank, which, when completely filled out, furnishes a useful and valuable record of the behavior of a given lamp under a given set of conditions.

It was an item of good fortune that we were able to spend a short time in the company of Mr. S. E. Doane while at Nela Park, because after hearing his remarks at the Motion Picture Engineers' dinner, a few evenings previous, we felt that we would like to hear more about standardization from his viewpoint. Following our examination of Mr. Burrow's experimental arrangements, we therefore sought out Chief Engineer Doane, who gave

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us a vivid outline, supported by documentary evidence, of the enormous amount of deliberation, debate and investigation involved in keeping pace with the progress and requirements of the thousands of different conditions under which incandescent lamps are used, and the judgment which has to be exercised in formulating wise, practical standards. While the requirements of the use to which a given type of lamp is to be put have to be carefully ascertained, partly by securing information from the users of the lamps, Mr. Doane pointed out that in the final act of standardizing a unit it is the manufacturers (*represented by the N. E. L. A.*) alone who have the necessary complete knowledge to carry this through intelligently; consequently no outsider has any voice or influence in the adoption of a standard by the National Electric Lamp Association.

We had been promised a look into the Nela Research Laboratory, whither we proceeded upon the conclusion of our interview with Mr. Doane. The Research Laboratory is a purely scientific institution, under the directorship of Dr. Edward P. Hyde, whom we were fortunate in meeting and engaging in brief conversation. The Research Laboratory occupies a separate building, and investigations are there carried out in the fields of physics, physiology, psychology and applied science. The work of the institution becomes known to the scientific world through the medium of papers, prepared by the investigators, and published in the leading scientific and technical journals. To do an institution of this sort adequate descriptive justice would require a separate article, longer than the present one, so we must refrain from going into details here, as the work of Dr. Hyde's laboratory, however interesting to us personally, has not, at present, a direct bearing on motion picture projection.

The manufacture of incandescent lamps next came in for attention, this work occupying another large building at Nela Park. The wonderful machinery and skillful operators employed in lamp production are items for any visitor to admire. The business of lamp production is, however, so well and entertainingly shown in a motion picture film produced at Nela Park, and shown publicly on many occasions, that we need not attempt to go into detail concerning it here. On the top floor of the manufacturing building is a sight worth seeing, however, this being the department where lamps are tested to ascertain their useful life or burning period.

Large testing racks completely fill this room, and all of the racks are in turn filled with incandescent lamps of all conceivable sizes and shapes, which are being burned to determine their useful life. The special features of the testing arrangements are (1) the lamps are lighted and extinguished after a predetermined time interval by an automatic system controlled by clockwork, each lamp to be tested having an indentifying number and a corresponding report card; (2) each socket on the test racks has an individual transformer, which supplies exactly the voltage at which it is desired to test the lamp; (3) each lamp is tested by burning it under the exact conditions in which it will be normally used; for instance, a Mazda lamp for motion picture work is burned in a regulation lamphouse with spherical mirror and condenser, so that the temperature and radiation conditions are those met with in practice.

The foregoing will give some slight idea of the vigilance which is constantly exercised by modern manufacturers in keeping production and product up to a specified standard, and a visit to Nela Park is an education in the scope and requirements of work of this sort. All visits must end somewhere, however, and following this excursion through the testing department we bade farewell to Messrs. Burrows and Caldwell, and hied ourselves back to the heart of Cleveland, where it remained to look up Mr. Alex. Weiss, another star in the firmament of Cleveland's projectionists.

We found him at the offices of the United Theatre Equipment Company, 714 Huron road, where we also had the pleasure of meeting the U. T. E. Cleveland manager, Mr. Mandelbaum. Another day had practically rolled by, and after feeding the inner man with Mr. Weiss, we took a run out to the theatre at which he officiates as projectionist—the Main theatre, 25th and Scovill streets.

While Mr. Weiss has not the advantage of such a spacious operating room as some of his fellow projectionists, the picture he puts upon the screen will stand comparison with any other

(*Concluded on page* 3579)

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

J. W. Matthews	Susquehanna, Pa.
V. Le Call	Spencer, N. C.
Rogers C. Edwards	Stephenville, Texas
J. B. Barr	Copperhill, Tenn.
Clarence Kling	St. Cloud, Minn.
Roger Jacobus	Saginaw, Mich.
C. E. Elkins	Walnut Ridge, Ark.
Max R. Wiley	Boone, Iowa
J. Floyd Young	Darlington, S. C.
R. E. Walling	Oneonta, N. Y.
F. Roland Klein	Pittsburgh, Pa.
Glenn Crossley	Williamsport, Pa.
E. E. Jones	Haskell, Okla.
W. A. Clark, Jr.	Golconda, Ill.

Members Previously Recorded	947
Members Recorded this Week	14
Total Membership to Date	961

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Cleveland from Projection Viewpoint

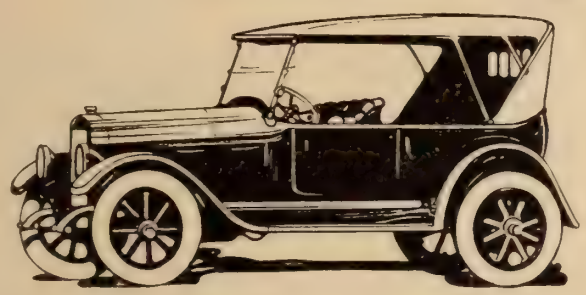
(*Concluded from page* 3578)

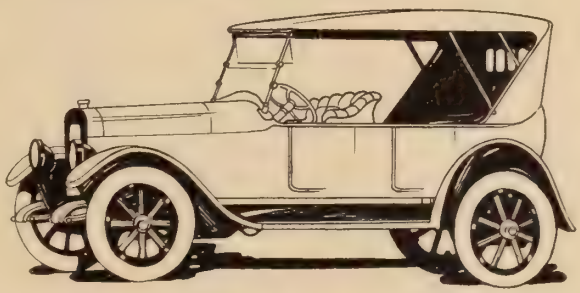
which we saw in Cleveland, and it is gratifying to note that his work is appreciated by his employer, Mr. O. E. Belles, who owns and manages the Main theatre. Mr. Belles, by the way, is a scientific exhibitor, who knows how to advertise rationally, and how to please his audiences.

Through his kindness we were conveyed to the depot, just in time to chase the Twentieth Century down the platform—we connected by a hair's breadth—and thus ended our busy trip to the "sixth greatest city."

Simplex

Isn't this a fair comparison?





To the man who doesn't know, one automobile looks much like another; and when he sees two cars of the same general style he's likely to put them in the same class as to quality.

But when he becomes acquainted with automobiles he stops judging by general appearance, and goes deeper. In fact, he learns that often the cheaper car is built more for looks, at the expense of quality in vital parts.

In this respect it is fair to compare Projectors with automobiles and to point out how unwise it is to say "Oh, a Projector is a Projector; they're all about alike."

Nothing of the kind. They must of necessity resemble each other in general appearance, the same as automobiles; but in the VITAL PARTS, that's where the big difference lies.

It is the quality of these vital parts that determines the performance of any Machine, and not the finish. A die-cast gear is a soft-metal gear no matter how heavily you nickel-plate it; and a cut cast-iron or steel gear with a decent machine finish will outlast a number of them.

That's the kind of stuff the Simplex is made of; and that's why its projection is not only perfect when the Machine is new, but PERMANENTLY so.

The screen doesn't show how the Projector looks, but how it is built

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Camera Laboratory — Picture Making — Studio Technique

Tinting and Toning of Eastman Positive Motion Picture Film

[*Latest instructions issued by the Eastman Kodak Co.*]

PART II—TONING

(*Continued from last week*)

TONE C

Tone C—Red Brown (Uranium)

Positive Employed—Medium.

The toning formula employed and the instructions to be followed are the same as for Tone B (*see last week's issue*), the time of toning being about 5 minutes at 65 degrees to 70 degrees F.

TONE D

Tone D—Brown (Uranium)

Positive Employed—Normal.

The toning formula employed and the instructions to be followed are the same as for Tone B, the time of toning being about 3 minutes at 65 degrees to 70 degrees F.

TONE E

Tone E—Sepia (Uranium and Iron)

This particular tone is obtained by suitable mixture of red and blue toning solutions. By varying the proportions of these baths, tones varying from red to sepia may be obtained.

The following is only one of the many tones produced by this method. Increase in the proportion of the iron bath makes the tone colder, and vice versa.

Positive Employed—Medium.

Immerse the well washed film in

Solution for tone B (red brown), 5 vols.
Solution for tone H (blue), 1 vol.

Time of Toning 3 to 4 minutes at 65 degrees to 70 degrees F.

The instructions regarding method of procedure, life of bath, etc., are exactly the same as for tone B.

TONE F

Tone F (Sulphide)

Positive Employed ——

With a thin positive a warm brown tone is obtained, while with denser film the effect is that of a blue-black tone.

	Avoirdupois.	Metric.
A. Potassium Ferricyanide	8 lbs. 5 ozs.	4000 grams
Potassium Bromide	2 lbs. 2 ozs.	1000 grams
Water to	50 gals.	200 liters
B. Sodium Sulphide (crystal)	2 lbs. 2 ozs.	1000 grams
Water to	50 gals.	200 liters

A trace of iron in the sodium sulphide will do no harm providing the solution is boiled and the precipitated iron sulphide allowed to settle before use. The well washed positive is thoroughly bleached in A, washed for 5 minutes, and immersed in solution B until the film is thoroughly toned.

Temperature of Toning—65 degrees to 70 degrees F.

Time of Toning—Four to five minutes.

Time of Washing—Ten to fifteen minutes.

Life of Baths.

The toning baths A and B are comparatively stable and will keep until exhausted.

TONE G

Tone G—Olive Green (Iron)

Positive Employed—Thin to medium

The best tones are only obtainable on film developed in an Elon-Hydrochinon developer. Thoroughly bleach the well-washed film in:

	Avoirdupois.	Metric.
A. Potassiuum Ferricyanide	20 lbs. 12 ozs.	10,000 grams
Ammonia (*concentrated .89*)	½ gal.	2 liters
Water to	50 gals.	200 liters

Time of Bleaching—two to five minutes.

After washing for 10 to 15 minutes, tone in the following at 65 degrees to 70 degrees F.:

	Avoirdupois.	Metric.
B. Ferric (Alum (*Ferric ammonium sulphate*)	4 lbs. 2 ozs.	2000 grams
Potassium Bromide	2 lbs. 2 ozs.	1000 grams
Hydrochloric Acid (*concentrated*)	13 ozs.	400 cc.
Water to	50 gals.	200 liters

Time of Toning—

Toning should be complete in from 3 to 5 minutes.

Time of Washing—Ten to fifteen minutes.

If the highlights are stained blue, or if the image will not completely tone in the shadows, this is due to *insufficient washing after bleaching.* When bleaching, it is important to examine the film as little as possible, otherwise streaks are liable to be produced due to the action of the air at those parts where the solution drains off the film. It is also important to tone immediately after bleaching and washing.

Life of Baths—

Bleach A

Providing the solution is screened from the light and kept covered to prevent the undue escape of ammonia, the bath keeps fairly well, but if it shows any signs of weakening, it should be revived by the addition of a further quantity of ammonia equal in amount to that originally used. If so revived at intervals, 50 gallons will bleach 40,000 feet of film before exhaustion.

Solution B.

Fifty gallons of solution B will tone 30,000 feet of film without further addition of acid, when it should be thrown away.

TONE H

Tone H Blue (Iron)

Positive Employed, Thin or Medium, according to result desired.

Tone in the following:

	Aviordupois.	Metric.
Potassium Bichromate	75 Grains	5 grams
Ferric Alum (*Ferric ammonium sulphate*)	8 ozs. 85 grs.	250 grams
Oxalic Acid	1 lb. 4 ozs.	600 grams
Potassium Ferricyanide	6½ ozs.	200 grams
Ammonium Alum	2 lbs. 2 ozs	1000 grams
Hydrochloric Acid 10%	6½ ozs.	200 cc.
Water to	50 gals.	200 liters

The method of compounding this bath is very important. Each of the solid chemicals should be dissolved separately in a small quantity of warm water, the solutions allowed to cool, filtered into the tank strictly in the order given, and the whole diluted to the required volume. If these instructions are followed, the bath will be a pale yellow color, perfectly clear, and will remain so for a considerable period.

Time of Toning—Five to ten minutes at 70 degrees F.

Time of Washing—

Wash for ten to fifteen minutes until the highlights are clear. A very slight, permanent yellow coloration of the clear gelatine will usually occur, but should be only just perceptible, when it will have no effect on projection. If the highlights are stained blue, then either the film was fogged during development or the bath was not compounded correctly. Washing should not be carried out for too long a period, especially with water inclined to be alkaline, because the toned image is soluble in alkali.

Life of Bath——

If the acid is renewed to the extent of the original amount after toning each 5000 feet, the bath is capable of toning 15,000 feet per 50 gallons of solution.

If, even after revival, the tone remains flat, the bath is exhausted and should be thrown away.

After continued use, a slight bluish sludge will collect in the bath, but this is not harmful. Should this form, however, to any appreciable extent, it is due either to incorrect mixing, the action of light, or to contact with metallic surfaces.

TONE I

Tone I—Pale Blue (Iron)

The instructions are as for Tone H with the following modifications:

Positive Employed—Normal

Time of Toning—Two to four minutes according to depth of tone desired.

New Tones

TONE J

Tone J—Red (Dye Tone)

By first toning in Tone A, washing, and then immersing the copper toned film in an acid solution of a basic dye, the dye is mordanted to the toned image, thus modifying the color.

Nature of Positive—Medium

Tone for five to ten minutes in solution as for Tone A, and after washing for ten minutes immerse in the following dye-bath.

	Avoirdupois.	Metric.
Safranine A (*National Aniline and Chemical Co., Inc.*)	7 ozs.	200 grams
Acetic Acid (*Glacial*)	32 ozs.	1000 cc.
Water to	50 gals.	200 liters

Time of Toning—

Five to ten minutes, according to depth desired.

Temperature of Toning—65 degrees to 70 degrees F.

Time of Washing—

Usually only a slight rinse in water is necessary. If the highlights are stained, the film should be washed for five or ten minutes, or until clear. Stained highlights are caused either by insufficient washing after toning, too strong a dye bath, or an incorrect amount of acid in the dye-bath.

TONE K

Tone K—Orange (Dye Tone)

The instructions are exactly as for Tone J, substituting the following dye-bath.

	Avoirdupois.	Metric.
Chrysoidin 3R (*Nat. An. and Chem. Co., Inc.*) or Chrysoidin Y (*Extra*)	2 ozs. 320 grs.	80 grams
Acetic Acid (*Glacial*)	32 ozs.	1000 cc.
Water to 50	gals.	200 liters

TONE L

Tone L—Violet (Dye Tone)

The instructions are exactly as for Tone J, substituting the following dye-bath:

	Avoirdupois.	Metric.
Methyl Violet (*Nat. An. and Chem. Co., Inc.*)	2 ozs. 320 grs.	80 grams
Acetic Acid (*Glacial*)	32 ozs.	1000 cc.
Water to	50 gals.	200 liters

Intermediate Dye Tones

The depth of the dye tone is determined by the time of immersion both in the copper toning bath and in the dye-bath. Pale tones may therefore be obtained either by giving a short bath in Tone A and fully dyeing, or by toning for a longer time and giving a short immersion in the dye-bath.

By mixing the dye-baths J, K and L in varying proportions, intermediate colors may be obtained just as in tinting.

TONE M

Tone M—Pale Red (Dye Tone)

Positive Employed—Normal

Tone from one to two minutes in Tone A, wash for ten minutes, and then immerse in the following dye-bath.

Dye Solution for Tone J, one volume
Dye Solution for Tone K, one volume

When the desired tone is obtained rinse until the highlights are clear.

Compound Tones

TONE N

Tone N—Copper-Iron-Dye Tone

By first partially toning the black and white film (*Medium*) in Tone A for three to four minutes at 65 degrees to 70 degrees F., so that the half-tones are completely toned by the shadows only partially toned, washing for ten minutes and then completing the toning process in the blue toning bath H, the residual silver in the shadows is toned blue. In this way a double tone is obtained, the shadows appearing dark blue and the half-tones reddish brown.

By immersing the film toned in this matter in the Chrysoidin dye-bath as given under Tone K, the dye is mordanted to the half-

(*Continued on page* 3582)

Bausch and Lomb
Projection Lenses

have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

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Leading American Makers of Projection Apparatus (Balopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High-Grade Optical Products.

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Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN." Insist on that name and save money.

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N190

80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea

Addressing Multigraphing Printing Typewriting

tones, which contain copper ferrocyanide, producing the effect indicated.

Combined Tinting and Toning

In many cases pleasing effects may be obtained by tinting film which has already been toned, the result being that the clear portions or highlights assume the color of the dye, while the shadows and half-tones project a tint intermediate between that of the dye and the toned deposit.

Considerable judgment is necessary, however, in choosing suitable tints to blend with any given tone.

The most successful combination of toning with tinting is in the production of sunset and moonlight effects over water, by first toning blue and then tinting orange, red or yellow.

The following combinations will cover most cases required:

Tones A, B, C, D, E, F, J, K, L. Tints No. 2, 5, 6.

Tones G, H, I. Tint almost any delicate shade.

It is considered unnecessary to illustrate every combination of tone and tint above, therefore only typical examples are given. It must be noted that toned film (*except tones A and F*) absorbs the dye more quickly than untoned film, and in order to duplicate any given samples, the dye-baths should be diluted accordingly.

Very pleasing effects may also be obtained by locally tinting toned film, the color being applied either by hand with a brush, or by stencilling.

(*To be continued*)

Recent Activities of Ohio Simplex Distributors

THE Dwyer Brothers & Company, 26 West Naghten street, Columbus, O., with a branch office at 631 Walnut street, Cincinnati, O., report several Simplex sales recently made in Ohio and Kentucky.

Among the important ones are the following: George Bleich's Empress theatre, Owensboro, Ky.; Ada Meade theatre, Lexington, Ky.; White Eagle theatre, Toledo, O.; Princess theatre, Roseville, O.; Photoplay theatre, Columbus, O., and Edmon's theatre, Mason, Ohio.

Novelty Slides, Inc., Moves Uptown

AFTER six years on Twenty-third street, Novelty Slides, Inc., have moved their entire establishment to new and larger quarters at 209-211-213 W. Forty-eighth street, known as the Slide Building, situated in the heart of the motion picture and theatrical district.

From a small beginning, this concern has grown rapidly until today they are supplying almost every motion picture theatre in the United States with feature slides, announcement slides, and advertising slides, on glass, brass or mica.

A visit to the new quarters is a pleasant surprise for those who are likely to look upon the slide industry as an insignificant part of the motion picture business. Here is found an efficient organization specializing only in the manufacture and distribution of slides. With facilities second to none in the world, and with a capacity of 10,000 slides daily. Not only are the leading film manufacturers large users of Novelty Slides, but the foremost national advertisers in the country have recognized the value of screen advertising and have become Novelty clients.

With the rapid growth of the film industry, the slide has become one of its most important accessories, and must today be recognized as a very necessary factor.

General Manager Joseph F. Coufel, who has piloted the destinies of the Novelty establishment since its inception ten years ago, is at the helm of this new and larger establishment, and optimistically predicts a big future for it.

Complete Plan Book Commences on Page 3589

"WE NEVER DISAPPOINT"

TELEPHONE BRYANT 5576

CROMLOW FILM LABORATORIES INCORPORATED

220 WEST 42ND STREET NEW YORK

ALLAN A. LOWNES GEN. MGR.

Cue Sheets Latest Hits

Music

Musical Equipment

Our War Songs of the Past and Present

OVER fifty years have passed since the great Civil War was fought and now that the Blue and Gray have become more united than ever it is interesting to recall some of our old melodies that cheered the boys at the front. The army songs which sprang into existence then, although lacking in many of the requirements of musical composition, enjoyed a wonderful popularity during that period and have been sung over and over again ever since in all English-speaking lands.

It is really to be regretted that the names of the composers of these famous songs and lyrics are forgotten. I dare say that scarcely one of our readers could name offhand such famous men who wrote "Dixie," "John Brown's Body," "Maryland, My Maryland," "Marching Through Georgia," and many others. To enlighten our readers on this subject, I will herewith review some of our most popular war songs which at the time of publication gave little promise of their present popularity.

"Maryland, My Maryland," the most melodious and inspiring of all these songs, was composed by James R. Randall. It took nearly twenty years for the music-loving public to realize the value and the possibilities of this composition. There are many of these songs, such as "John Brown's Body," which was written by Charles Hall, "Tenting on the Old Camp Ground," "Tramp, Tramp, Tramp," "Battle Cry of Freedom," and "Battle Hymn of the Republic," which were real disappointments to those men who wrote them and only became popular after their deaths.

As an example, I will mention a war song which from a musical standpoint is exceptionally well written and has a wonderful set of lyrics, but nevertheless is not very popular with the masses of today. The name of this song is "Who Will Care for Mother Now," a very inspiring title which could also be applied to the present war, a song which from a standpoint of pathetic sentiment even surpasses or equals the famous song entitled "Break the News to Mother." It is an established fact that this war has been the inspiration of creating more war songs than anything up to the present day.

As Musical Editor of the MOTION PICTURE NEWS and being in constant touch with all music publishers, I can safely say that during the past two years I have been bombarded with an average of ten war songs a day from various publishers. Many of them like the famous subway song have fine lyrics and bad air, many of them fine air and bad lyrics; some of them are forgotten already and some of them will be forgotten, but in my estimation amongst all those songs which have been submitted to me I have found only one which proves to be what those old war songs of fifty years ago have proven to be to the present war, and this one song is "God Save Our President," called the Presidential Hymn, published by H. W. Gray Co. and exclusively handled for the Western Continent by Novello & Co.

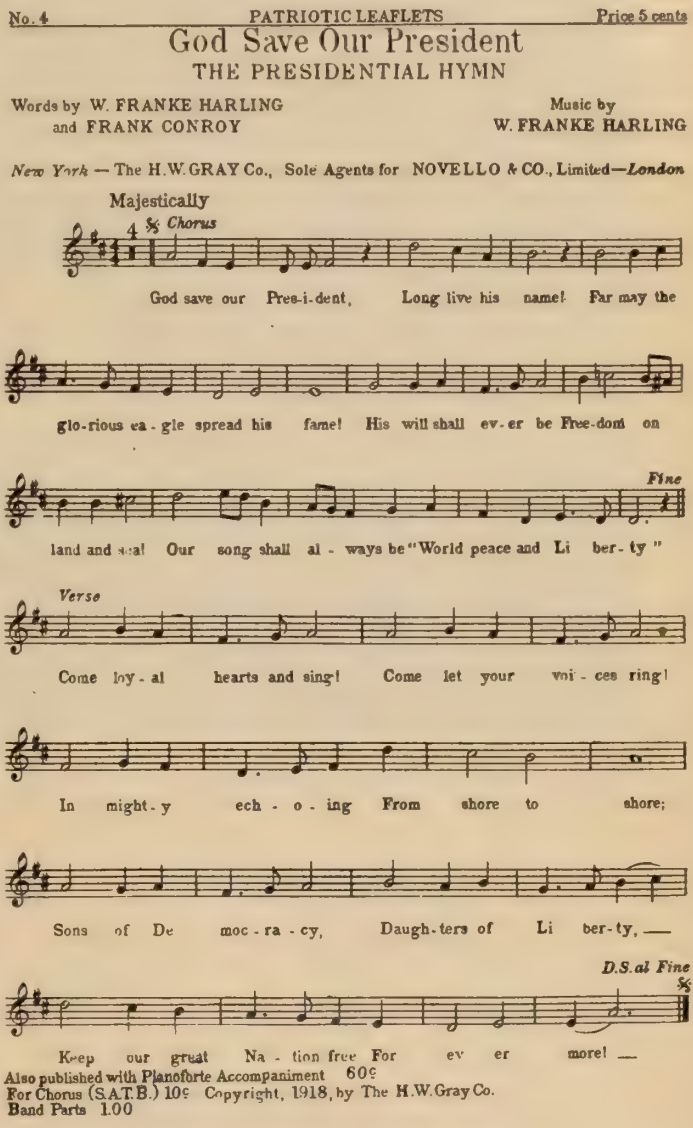
This song has a set of wonderfully inspiring and remarkable lyrics and I am not exaggerating when I say that the music is the most fitting accompaniment to any set of lyrics I ever came across. It is a big maestoso movement of about thirty-two bars, splendidly written in such a way to sufficiently prove that the composer did not show only that he was a wonderful musician, but also a real American patriot. The melody is easy and somewhat on the style of our famous national song, "America" ("My Country, 'Tis of Thee"), which gives us certain proof that this song will be extremely popular in the near future, because it is easy in construction and within the reach of every man, woman and child who claims to be able to read, sing or play.

The above statements of this song may appear to some of our readers as if the writer is attempting to advertise something, and to once and for all eliminate such thoughts the song follows completely reproduced on the same page.

I really hope that this Presidential Hymn will not be condemned to the fate of some of our old-time war songs which have been in obscurity for twenty years after they have been written, it taking the public that length of time to realize what they have lost. As an ordinary accompaniment for motion pictures "God Save Our President" is very appropriate, as it is written, as mentioned previously, in a maestoso style tempo, and a clever organist can by embodying various chords make a real hit out of its performance.

I, therefore, suggest that motion picture exhibitors avail themselves of a copy of this song, not for patriotic reasons, but for the sole and only reason that from a musical standpoint they are acquiring a very valuable addition to their libraries. I don't know the price of this song if anybody wishes to purchase it, but I am sure it is worth any amount to me, and would advise all those who are interested in it to write to the MOTION PICTURE NEWS for any information desired.

THE EDITOR.


No. 4 PATRIOTIC LEAFLETS Price 5 cents
God Save Our President
THE PRESIDENTIAL HYMN
Words by W. FRANKE HARLING and FRANK CONROY
Music by W. FRANKE HARLING
New York — The H.W.GRAY Co., Sole Agents for NOVELLO & CO., Limited—London
Majestically
Chorus
God save our Pres-i-dent, Long live his name! Far may the
glo-rious ea-gle spread his fame! His will shall ev-er be Free-dom on
Fine
land and sea! Our song shall al-ways be "World peace and Li ber-ty"
Verse
Come loy-al hearts and sing! Come let your voi-ces ring!
In might-y ech-o-ing From shore to shore;
Sons of De moc-ra-cy, Daugh-ters of Li ber-ty,
D.S. al Fine
Keep our great Na-tion free For ev er more!
Also published with Pianoforte Accompaniment 60¢
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Band Parts 1.00

Hun Wedding Marches Scrapped

AMERICA can now boast of her own real live Wedding March, written by no less a famed personage than the Honorable Reginald DeKoven. As the first real American Wedding March, worthy of the name, it is a masterpiece, and with its publication the last obstacle to a 100 per cent American Wedding has been removed.

The New York *Herald* thought so much of it that it devoted a whole supplement to it which with the present h. c. of p. is going some. The Boston Music Company is the publisher, and the Wedding March is the first Number in their catalog by America's veteran music maker, but not the last.

Let the wedding bells ring!

Review of Latest Compositions

1—"Flags of Freedom." John Philip Sousa's latest march hit. This number was the special feature of all Liberty Loan parades, patriotic gatherings, etc. It is a typical "Sousa" march, with the military snap, pep and brilliancy which show Sousa at his very best. Built on the national hymns of the Allied nations. (Carl Fischer, Cooper Square, N. Y.)

2—"To Victory." Two-step by Henry Hadley. Dedicated to the "Mothers of the Defenders of Democracy." Fine, snappy march hit. (Carl Fischer.)

3—"A Birch Canoe and You." By Lee S. Roberts, composer of "Smiles." The dreamiest dreamy waltz ever published. We cannot say too much for this number. It's great. (J. H. Remick & Co., 227 W. 46th St., N. Y.)

4—"I Am Glad I Can Make You Cry." New Shimme Fox Trot. The big dance hit of the year—double number with "Belinda Fox Trot." (J. W. Stern & Co., 103 W. 38th St., N. Y.)

5—"American Festival March." A remarkable patriotic composition, thrilling and inspiring, by Hugo Riesenfeld, celebrated conductor of the Rialto Symphony Orchestra, New York. (J. W. Stern.)

6—"We're Building a Bridge to Berlin." By Bart E. Grady. This is the great song of the Army and Navy Mastersingers. Arranged as a march. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)

7—"Sweetness" (Honeysuckle of Mine). Fox trot by Eddie Leonard. The reigning song hit of America; now being popularized in every vaudeville theatre by the composer, Eddie Leonard. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

8—"At the Coffee Cooler's Tea. Fox trot. Greatest of all novelty jazz numbers. By Harry De Costa. Get 'em struttin' to it. (Carl Fischer-Witmark Orch. & Band Dept.)

9—"Birds and Butterflies." By Paul Vely. A dainty rubato intermezzo capricioso. A characteristic composition which will admirably lend itself to phrasing, and the more often played, the more charm will be found within its pages. (Belwin, Inc., 701 Seventh Ave., N. Y.)

10—"Razz-Berries." Jazz hit, one-step. A real novelty dance hit which the Victor Company report as one of their "Best Sellers." It's an overnight hit, and from present indications its looks like another nation-wide record-breaker. (Richmond, 149 W. 45th St., N. Y.)

11—"You'll Find Old Dixieland in France." Fox trot by Geo. W. Meyer. Here's a brand-new one that is simply a gem. (Feist edition.)

12—"Rondo," from Beethoven's Sonata Pathetique, is also arranged by Irenee Berge, and is thoroughly complete in the form presented. Musicians will, from past experience, know the difficulty composers have in orchestrating a Rondo to be practical for all combinations, as the characteristic tempo usually requires a large body of performers to get satisfactory results. Players who have used this number all maintain that the arranger has shown traits of real genius in his excellent scoring, making it a particularly valuable number in every musician's library. (Belwin, Inc.)

LATEST MUSIC CUES

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Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Theme" (Andante Sentimento), by Lee

1—"Northern Serenade" (Characteristic Moderato), by Olsen (4 minutes and 50 seconds), until—S: Man caught in trap fires shot.
Note: Important effect; watch dog bark.
2—Produce effect followed by
3—"Turbulence" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—S: Dog brings horse back to house.
4—Theme (1 minute and 35 seconds), until—S: Sunset in view.
5—"Dramatic Narrative," by Pement (35 seconds), until—T: "While Convalescing."
6—"My Paradise" (Moderato Melodious), by Zamecnik (25 seconds), until—T: "Faro liked it."
7—Continue to action (1 minute), until—T: "So that night Faro."
8—"Sinister Theme," by Vely (1 minute and 20 seconds), until—T: "The tired citizens."
9—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 5 seconds), until—T: "One day Jean found."
10—Continue to action (50 seconds), until—T: "Justice Breen known more."
11—"Humorous Drinking Character," by Roberts (25 seconds), until—S: Camps in view.
12—"Dramatic Recitative," by Levy (to action pp or ff) (2 minutes and 35 seconds), until—T: "In a short time."
13—"Moon Glow" (Lento Moderato), by Barth (2 minutes), until—S: Interior of dance hall.
14—"Savannah" (Popular One-Step), by Rosey (2 minutes and 30 seconds), until—T: "Jean decides to give the camp."
15—"Mon Plaisir" (Valse de Concert), by Lee S. Roberts (3 minutes and 20 seconds), until—T: "I've nothing, but."
16—Continue pp (45 seconds), until—T: "The fame of Near Heaven."
17—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (2 minutes and 20 seconds), until—T: "Come in and see Crezan."
18—"Tragic Theme," by Vely (2 minutes), until—T: "That night Jean kept."
19—Piano Solo Improvise to action (barroom atmosphere) (2 minutes and 10 seconds), until—T: "I want to buy your claim."
20—Theme (2 minutes and 55 seconds), until—T: "I pronounce you man and wife."
21—Continue pp (25 seconds), until—S: Interior of barroom.
22—Continue ff (35 seconds), until—T: "The months that followed."
23—"Heart of Mine" (Moderato Cantabile), by C. Smith (2 minutes and 45 seconds), until—T: "You poor darling, you should."
24—"Iris" (Moderato Grazioso), by Reynard (2 minutes and 10 seconds), until—T: "This I do not like."
25—Continue ff (25 seconds), until—S: A discord and.
26—"Dramatic Agitato," by Hough (to action pp or ff) (2 minutes and 25 seconds), until—T: "Meet me here tonight."
27—Continue pp (50 seconds), until—T: "Confidence is the sunshine."
28—"Rustle of Spring" (Heavy Dramatic Agitato), by Sinding (3 minutes and 30 seconds), until—T: "You could not be even."
29—"Prelude" (Heavy Dramatic Lento), by Rachmaninoff (1 minute and 40 seconds), until—T: "Thou shalt not kill."
30—Continue pp (20 seconds), until—T: "Morning and a kind."
31—Continue pp and slow (1 minute and 5 seconds), until—T: "Near Heaven introduces."
32—"Hurry No. 33," by Minot pp or ff (1 minute and 15 seconds), until—T: "Thinking it would be nicer."
Note: Watch shots.
33—"Water Lilies" (Andante Moderato Sentimento), by St. Clair (2 minutes), until—S: Girl fighting with man near water.
34—Continue ff with ad. lib. tympany rolls during short fight (2 minutes and 25 seconds), until—T: "Beaten by the."
35—Theme (2 minutes and 35 seconds), until—T: "Who is this girl?"
36—Continue ff (50 seconds), until—S: Interior of Barroom.
37—"Dramatic Fantasia," by Bach (2 minutes and 30 seconds), until—T: "You poor fool, don't you think."
38—"Half Reel Dramatic Furioso," by Sol. P. Levy (2 minutes and 25 seconds), until—T: "Vengeance is mine."
39—Continue pp (15 seconds), until—T: "After the storm came."
40—Theme ff (1 minute and 55 seconds), until the END.
MUSIC

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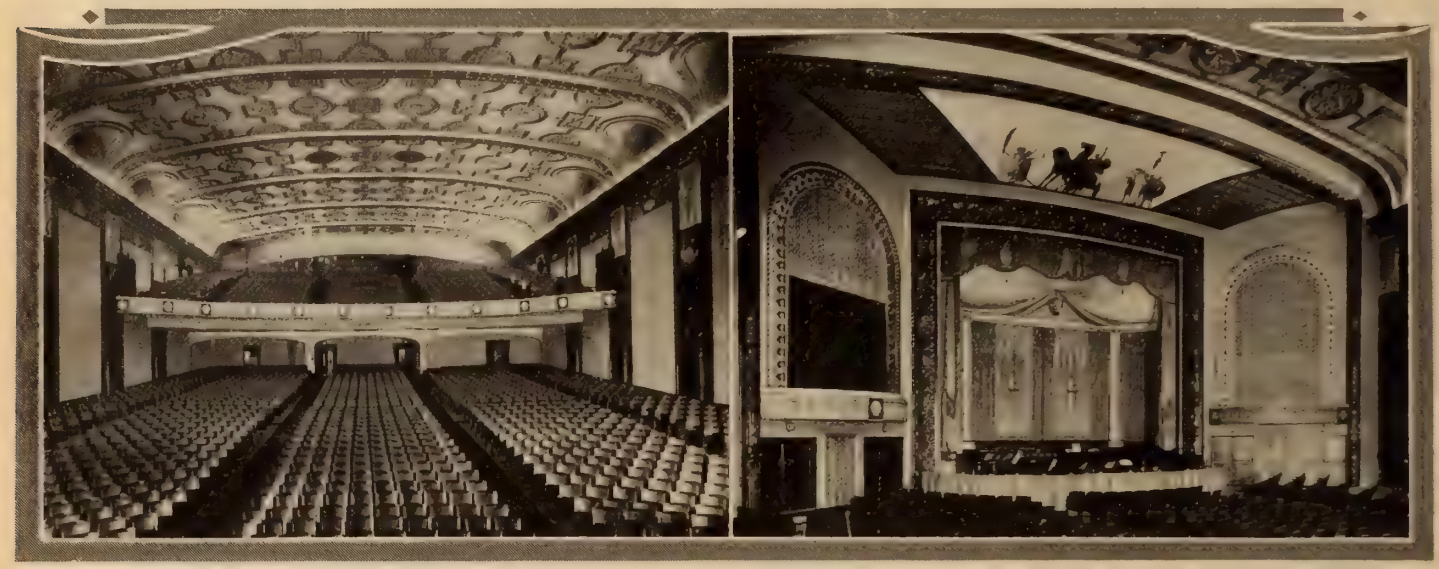
Theatres Worth While



Two views of the auditorium of the magnificent new Pantheon theatre in Chicago. At the left is a shot from the stage toward the entrance, and at the right is a view from the balcony of the stage and orchestra pit

Pantheon Takes Place Among the Leaders

ON the evening of September 11, 1918, 7,650 people were thoroughly impressed with the opening of one of the finest theatres in America—The Pantheon, 4624-42 Sheridan Road, Chicago.

This theatre is located at the intersection of Sheridan Road and Wilson avenue, in the famous Wilson avenue district of Chicago. It is eight miles from the loop, but is the local business center of 850,000 people.

Lubliner and Trinz have again proved that their judgment of theatre locations is keen; also that the public are fully appreciative of the best, and that a theatre for film presentation must be equal in design, construction, comfort and conveniences to that of any legitimate house.

At the beginning of this year they consulted Walter W. Ahlschlager, the theatre architect, to design and build for them the new Pantheon. He was instructed that it should have approximately three thousand seats, with not more than one balcony, and that its stage setting and lighting fixtures must be unique and at the same time majestic in splendor. In addition to the theatre proper, it must have stores and offices of such character as would justify the high price of the ground, namely, $193,500.

The New Coliseum theatre in San Francisco was opened to the public on November 23, and has already won a place for itself in the favors of the Coast fans

The architect choose the Pompeian style of architecture, which even the name justifies. "Pantheon" is the name of the old historic Roman temple which they dedicated to the gods. The ground has a frontage of 200 feet on Sheridan Road to 150 feet depth, the dimensions of the auditorium being 90 feet wide to 190 feet long. The ground floor locates 2,386 seats, and balance in balcony, as will be seen by illustration.

The entrance is by means of a 42-foot by 60-foot lobby opening directly into the large foyer. This foyer is approximately 32 feet wide and 90 feet long, and is one of the most popular attractions of the theatre.

The carpet, between tile border, is of striking red, and the walls are covered with blue poplin, draped. A red and gold drape around all openings as well as gold balustrade complete the Pompeian coloring scheme.

The entrance to balcony is by means of a large grand marble stairway case to the intermediate mezzanine floor which is 40 x 80 feet. This mezzanine floor is furnished in mauve carpet with blue poplin drapes on walls, and a large wood burning fireplace, all furnished in Pompeian furniture. Off this mezzanine floor, which is fully twelve feet above ground floor, are large retiring quarters for women and men. From mezzanine floor, entrance to center of balcony is by means of ramp twelve feet long by eight feet wide sloping four feet. A very interesting feature of this balcony is, that an examination of the crowd going into the theatre on an afternoon or evening, shows that, without instructions from the ushers, the balcony fills as rapidly as its ground floor.

The auditorium proper consists of large fabric panels in gold between marble pilasters. Capping each pilaster is a large heroic feature 6 feet 6 inches high modeled from architectural design by Emil R. Zettler, sculptor. The panels are different, being twelve in all each being symbolical of historical events, which presided during era of Pantheon at Rome. Over the large proscenium arch is a mural painting by Theodore Bear of Chicago, representing the winner of a Roman chariot race being announced to the public.

The stage setting is hardly describable in words. The proscenium draped in a pair of large blue velour curtains 29 feet by 35 feet wide, framed in blue and gold valance. The drawing of this main pair of curtains exposes a Roman colonade setting with a cerise silk dome and connected with three pairs of curtains in the colonade. When the center curtains are drawn, they expose the screen on which the picture is presented. The picture is 19 feet by 22 feet. On either side of aforementioned second set of curtains, is a small set of curtains which are drawn to expose a panorama of color typifying a Roman garden setting.

The electric lighting of the stage has been pronounced as having been developed to the minutest detail. The general lighting of entire auditorium is by means of 458-200 Watt nitrogen lamps inside of National X Ray reflectors concealed in cornice in both sides of auditorium. Upon each X Ray reflector is a color screen of four primary colors connected to a series of Cutler-Hammer dimmers in operating room. This entire auditorium, by means of the concealed lighting, may be lighted so gradually, that no one is aware of the starting of light, then the primary colors of red, blue, amber, green and any combination of direct colors, and a direct white and gradually receding to actual darkness. This is done absolutely without a flicker, likewise on the stage.

Immediately to the left of the stage will be seen a balcony supported by gold drapes, from which soloists, speakers, artists, etc., may give their presentation.

The ceiling is very ornate, in ornamental plaster. All details were developed from architectural drawings and taken by architect from historical details of Roman buildings, and then developed by Emil R. Zettler, the sculptor, in the full scale before application to ceiling.

The colors of ceiling are taken from an Etruscan vase, being a delicate salmon with low relief in black and high relief glazed in white over salmon to give an appearance of antiquity.

The ventilating system is installed by the Typhoon Fan System, designed by the architect. It was unique in the city of Chicago, and the local Board of Health department was unable to pass upon it, having never had a similar system come to their notice, but it was found to operate absolutely satisfactory on test, with the highest recommendations from the Health Department.

The exterior of building presents a novel lighting scheme. The Pantheon sign is supported by two large piers upon which the grotesque horses are supported. These piers from top of third-story windows to the support of the horse figures are glass. Likewise the eleven small piers above cornice in the remaining horse figures. These eleven small piers and two large ones are of glass behind which are located series of color lights, operating from dimmers in the operating room. These dimmers are motor-driven and its lights change in the primary colors of red, green, amber, blue, white and any combination every two minutes. Above the lobby will be seen a group of ten dancing girls in terra cotta moulded by aforementioned sculptor.

Directory of New Theatres

ARIZONA

With the installation of the new ventilating system the new Majestic at Douglas is practically ready for its opening.

CALIFORNIA

The new Loring theatre at Riverside is expected to be opened by January 1, as the new organ and seats have arrived and are being installed.

At Long Beach, Otis Hoyt has completed his plans for the erection of a new theatre to take the place of the present Columbia there.

ILLINOIS

Harry Daley and J. M. Devitt, who recently purchased the Nathan Wood Building at Carlinville, have started to erect a modern theatre on that site.

WASHINGTON

C. Van Winkle and Ora Sutton formed a company and are erecting a theatre at Grandview. The work is nearly completed for an early opening.

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The Exterior of the New Pantheon Theatre in Chicago Prepares the Fans for the More Elaborate Lobby and Interior. The Outside Is As Perfectly Appointed As the Inside

New Theatre on Long Island Site

Ground is broken for a new $40,000 theatre at Camp Mills, Long Island, which is expected to be used for at least two years yet.

The Minerva Theatre Company bought a site 49 x 163 from M. E. Crabbe on the north side of Rockaway Beach boulevard, near Pleasant avenue, Long Island; and a modern theatre will be erected, it is said.

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Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 1, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....DEC. 7
"Not only entertaining but is an excellent production."—M. P. News.

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1) (Six Parts).....NOV. 30
"Far below the regular William Russell standard."—M. P. News.

ANGEL CHILD (HODKINSON) CLIFFORD (SEPT. 9).....SEPT. 7
"Pleasing light entertainment in this picture."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT. 7).OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH(OCT. 6).OCT. 19
"Story above average, plot lacks body; intelligent handling."—M. P. News."
Exhibitor Comment—"Just a fair attraction."

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."——M. P. News.
Exhibitor Comment—"Good picture but business was poor."

BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....OCT. 5 (Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.

BONNIE ANNIE LAURIE (FOX) HYLAND (SEPT. 1).....SEPT. 28
"This will please although story is pathetic."—M. P. News.
Exhibitor Comment—"Did not please." "Did not even get film rental. This star is a loser." "Picture satisfactory." "Better than average program picture but epidemic has made accurate estimate of business impossible. Best work star has done yet."
Consesnus—"A satisfactory picture but with no great drawing power."

BORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6)....OCT. 5
"A winner for those who favor melodramas."—M. P. News.

BORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6)...OCT. 12
"This picture will surely add to star's popularity."—M. P. News.
Exhibitor Comment—"Good picture, bad business, 'Flu' ban just lifted." "Excellent, received great applause." "The best Hart picture in some time."
Consensus—"Excellent picture with big drawing power."

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2 (Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.
Exhibitor Comment—"Very good picture. Big business."

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.

BRAZEN BEAUTY, THE (BLUEBIRD) DEAN (SEPT. 9)...SEPT. 21
"This is truly a splendid production."—M. P. News.
Exhibitor Comment—"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down Priscilla, there's a good girl." "Just an ordinary picture."
Consensus—"Excellent production with big drawing possibilities if properly exploited."

PICTURE BRAND STAR RELEASED PLAN BOOK

BURDEN OF PROOF, THE (SELECT) DAVIES (SEPT. 9).SEPT. 21
"A modernized 'Sardou's Diplomacy' of average value."—M. P. News.
Exhibitor Comment—"Very pretty, but weak."

BY HOOK OR CROOK (WORLD) BLACKWELL (SEPT. 16).SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News.

BY THE WORLD FORGOT (VITA.) NOVA (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News.

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT. 19 (Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power."

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23).OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business." "Good picture to poor business." "Good."
Consensus—"A pleasing, entertaining picture with average drawing power."

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.
Exhibitor Comment—"Not much of a picture."

DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2).....DEC. 7
"Romantic story of the days of '49 with steady action in plot."—M. P. News."

DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....NOV. 30
"Fans strong for Westerns will like this."—M. P. News.

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....OCT. 5
"A clean picture that should please star's followers."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18)....OCT. 26
"A corking good picture; should have universal appeal."—M. P. News.
Exhibitor Comment—"Good picture, big business two days. "Pleasing picture, big business third day."
Consesnus—"Excellent picture with very good drawing powers."

EYE FOR AN EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
"Ace high for artistry and star is good."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.

FAN FAN (FOX EXTRAVAGANZA) (NOV. 17).....NOV. 30
"The chief asset of this contribution is artistry."—M. P. News.

FIVE THOUSAND AN HOUR (METRO) HALE HAMILTON (NOV. 5).....DEC. 7
"You know the ending all the time; subtitles hold back action."—M. P. News.

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts).....OCT. 26
"One of star's best, combining art and entertainment."—M. P. News.
Exhibitor Comment—"Average business four days." "Splendid production. Star well liked. Big business four days." "Beautiful production. Wonderful acting. Strong story. Stood them in line at every show for three days."
Consensus—"Fine production with big drawing power in most sections."

GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23)....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.

(Continued on next page)

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

GIRL WHO CAME BACK, THE (PARA) CLAYTON (SEPT. 8).SEPT. 7
"A clean, entertaining, crook play, with action and suspense."—M. P. News.
Exhibitor Comment—"Pleasing, with a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star." "Very good, all pleased, big business." "Pleasing story. Holds interest. Don't help two day runs."
Consensus—"A good picture with average drawing power."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business." "Average business three days." "Drew big zut Stone did not come up to expectations."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29).OCT. 19
"A spy subject that should give satisfaction."—M. P. News.

GREEN GOD, THE (VITAGRAPH) MOREY (SEPT. 2).....SEPT. 7
"An ordinary idea handled in fine shape."—M. P. News.
Exhibitor Comment—"Very ordinary picture." "Fair program picture."
Consensus—"Fair picture with average drawing powers."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.
Exhibitor Comment—"Wonderful scenic effects."

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17).NOV. 2
"It will please but the star is somewhat lost."—M. P. News.
Exhibitor Comment—"Fair picture." "Very good."
Consensus—"Satisfactory picture with good drawing power."

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14).OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.

HE COMES UP SMILING (ART) FAIRBANKS (SEPT. 15)..SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish Influenza. Great cast. Good story. Will stand a return." "Extra big business for seven days." "Typical Fairbanks picture. Doesn't please the way formerly did."
Consensus—"A great picture with extraordinary drawing powers under normal conditions."

HER COUNTRY FIRST (PARAMOUNT) MARTIN (Sept. 22).SEPT. 14
"A Comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture." "Good average patriotic picture well liked."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)..NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.
Exhibitor Comment—"Mae Marsh's best characterization."

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18).NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2)...NOV. 30
"Melodrama with unusually realistic underworld atmosphere."—M. P. News.

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6)....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business." "Very good."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18).OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.
Exhibitor Comment—"Good picture. Business fair."

HUN WITHIN, THE (PARAMOUNT) D. GISH (SEPT. 8)..SEPT. 7
"A spy melodrama done in the usual manner."—M. P. News.
Exhibitor Comment—"A great picture." "Splendid big 100 per cent production." "Big money getter. Do not feature title." "Good, but too many German pictures are now being oqered." "Great picture. Holds interest. Fair business. Good acting." "Wonderful. Extra big business."
Consensus—"Excellent production and big drawing power where theme has not been overdone."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

ITALY'S FLAMING FRONT (FIRST NATIONAL) (SEPT. 1).SEPT. 7
(Six Parts)
"Exploit this right and you have a big winner."—M. P. News.
Exhibitor Comment—"Went big solid week." "Splendid picture. Went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
Consensus—"Remarkable picture and big drawing power when properly exploited."

JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22)..SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business." "Big business two days."
Consensus—"Excellent production with good drawing powers."

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29)..SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised." "Star still big favorite and picture pleased."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased Well staged and beautifully photographed." "Very good." "Fair. Got a big opening night but dropped the second night. Tom Moore has done better than this." "Tom Moore coming strong. Ladies like him. Fine picture."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
"A comedy drama that sums up as average."—M. P. News.
Exhibitor Comment—"Picture only fair. Average business."

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17)..OCT. 26
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.
Exhibitor Comment—"Excellent production."

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT.16).OCT. 5
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house." "Pleased our patrons"
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDW) KENNEDY (SEPT. 23) OCT. 19
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.
Exhibitor Comment—"Not so good as some she has made." "Big business for seven days." "Fine picture and patrons liked it."
Consensus—"Fine production with very good drawing powers."

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.
Exhibitor Comment—"Only fair."

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV.18).OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.
Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our ojcial 'O. K.' on her as a star."

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed." "A good picture, pleased." "Very good but drew poor."
Consensus—"Satisfactory picture with very good drawing powers."

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN..NOV. 23
(Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30).OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business." "Will Rogers is great. Subtitles worth price of admission."
Consensus—"Fine production with very good drawing power."

LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23).....SEPT. 21
"Literally speaking, this is a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture." "Pleasant story with strong characteristics." "Sjlendid production but story did not please Ray's following."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (NOV. 17) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18)....OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M... P. News.

LOVE'S LAW (MUTUAL) GAIL KANE (SEPT. 15).....SEPT. 7
"Average because fine acting of star is handicapped by poor story."—M. P. News.
Exhibitor Comment—"Fair picture. Good bits throughout picture. Miss Kane liked here. Slowed up on third day." "Average business for two days." "Average business." "Very dark photography. Good story. Miss Kane clever in role."
Consensus—"Just a fair picture with average drawing powers."

LOVE'S PAY-DAY (Triangle) MORRISON-THEBL (DEC. 1)..DEC. 7
"Characters fail to win sympathy but production work is good."—M. P. News.

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7).OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News. Exhibitor Comment—"Average business two days."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17)..NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.
Exhibitor Comment—"Average business five days."

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6).OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.
Exhibitor Comment—"Did not have a full house and many of our patrons did not like this Reid picture as well as some with a lighter plot."

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).OCT. 12
"A good clean farce that should please everyone."—M. P. News.
Exhibitor Comment—"Good picture."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18)...NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13).OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)..OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC.1).NOV. 23
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

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PICTURE BRAND STAR RELEASED PLAN BOOK

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25)...NOV. 9
"Star upholds tradition by making another good one."—M. P. News.
Exhibitor Comment—"Highly entertaining. Good."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25)...NOV. 30
"Lacks heart appeal although plot action is steady."—M. P. News.

MR. LOGAN, U. S. A. (FOX) TOM MIX (SEPT. 8).....SEPT. 28
"Picture will prove very satisfactory, especially to Mix fans."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Very good western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children but women were not interested. Good picture." "Some picture, Boys." "Mix is made if they give him productions like this. Broke house records." "On two-day run in good class suburban house the business much better second day."
Consensus—"Most excellent production with very strong drawing powers, sure to please."

MODERN LOVE (UNIVERSAL) MAE MURRAY (SEPT. 9).SEPT. 14
(Six Parts)
"A good picture that should entertain any kind of an audience."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business."

MONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28).SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' holes. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17)....DEC. 7
"Caruso is an instant success and the story is good."—M. P. News.
Exhibitor Comment—"Utterly impossible."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News.

MYSTIC FACES (TRIANGLE) JACK ABBE (SEPT. 8).....SEPT. 14
"Ranks among best Triangles. Clean, wholesome, and suitable for all." M. P. News.
Exhibitor Comment—"Average business."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15)..DEC. 7
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

NYMPH OF THE FOOTHILLS, A (VITA) LESLIE (SEPT. 9).SEPT. 14
"Well constructed melodrama that will appeal to all classes."—M. P. News.

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic." "Star unusually good drawing card but fell down this time." "Pleased. Big business." "Average business."
Consensus—"A production of fast action and star that draws them in."

ONE WOMAN, THE (SELECT) (NOV. 16).....NOV. 30
(Six Parts)
"Production excellent; entertainment depends on politics."—M. P. News.
Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors."

OUT OF A CLEAR SKY (PARAMOUNT) CLARK (SEPT. 15).OCT. 5
"This attraction is worth an extended engagement."—M. P. News.
Exhibitor Comment—"Good." "Went good. Average business for three days." "Big business to average in four-day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and good star wasted in this production. 'Fatty' saved the day for us." "Good picture." "Clark a favorite but picture not up to her usual standard."
Consensus—"A good picture with drawing power better than average."

PALS FIRST (SCR. CLA.-METRO) LOCKWOOD (OCT. 13)..OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture." "One of the very best."
Consensus—"Most excellent production with wonderful drawing power."

PECK'S BAD GIRL (GOLDWYN) NORMAND (SEPT. 9)....SEPT. 28
"Star appears in the kind of subject that exhibitors have demanded." M. P. News.
Exhibitor Comment—"Pleased. Drew better than her previous picture. Just the type of picture for her." "Star good. Support poor." "Well liked." "Average business for three days." "This is Mabel's type of picture but she needs a couple of more good ones to live down some of the others. 'Flu' hurt business." "Good, patrons pleased." "Good. Mabel Normand is sure fire in this class of features." "Fair picture. Average business."
Consensus—"Excellent production with good drawing powers."

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRISONERS OF THE PINES (HOD) KERRIGAN (SEPT. 16).SEPT. 14
"This is just a clean average picture."—M. P. News.
Exhibitor Comment—"Poor picture. Receipts dropped each day on a four-day run."

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13).OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed."
Consensus—"Excellent production with big drawing power."

PRUSSIAN CUR, THE (FOX) MIRIAM COOPER (SEPT. 1)..SEPT. 7
(Seven Parts)
"A good production that will please American audiences."—M. P. News.
Exhibitor Comment—"Admission increased from twenty-five to fifty cents. Turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen." "Good money getter under normal conditions. People still afraid of 'Flu.' Never heard more applause in house on any picture." "Poorly constructed. Lacks continuity."
Consensus—"Good topical production with big drawing powers in most sections."

PICTURE BRAND STAR RELEASED PLAN BOOK

QUEEN OF HEARTS (FOX) VIRGINIA PEARSON (SEPT. 15).OCT. 5
"Murder gives basis for strong dramatic picture."—M. P. News.
Exhibitor Comment—"Very good program. Fair business." "Pearson is a dead one."
Consensus——"Good picture with average drawing power."

QUEEN OF THE SEA (FOX) KELLERMANN (SEPT. 1)...SEPT. 14
"Beauty—of form and nature—shown here aplenty."—M. P. News.
Exhibitor Comment—"Usual Kellermann stuff, same as her other two pictures. Fine photography, etc., that lets it out. Only average business." "What Foch did to Hindenburg we did to our opposition with 'Queen of the Sea.'" "Came good first day but did not hold up. Picture is a pretty thing. That's all."
Consensus—"Good production that draws big in most sections."

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT.13).OCT. 5
(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.
Exhibitor Comment—"Great picture, to great business." "Not as good as 'Purple Sage.' Over 1,000 feet of repeat scenes from 'Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it." "Here is a real star in a real production."
Consensus—"Excellent production with strong drawing powers."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).NOV. 2
"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23)..OCT. 12
"The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—"Average business three days." "Pretty love story but May Allison will never make a star." "Very good."
Consensus—"Just fair as a picture with just about average drawing powers."

RIDERS OF THE PURPLE SAGE (FOX) FARNUM (SEPT.1).SEPT. 21
(Seven Parts)
"This picture will surely appeal to those who like Western photoplays."—M. P. News.
Exhibitor Comment—"One of Farnum's best." "Extra big four days." "Great. Extra big four days. Going to have a return engagement." "Big Bill's best. It has everything; story, star, director, photography and punch. Wonderful." "Well liked." "Opened average and closed extra big in four days' run. Appeals to young and old." "Farnum is at his best and picture more than pleased. It was a great picture." "Excellent picture. Big business two days." "A very fine picture."
Consensus—"A most excellent and unusual production with wonderful drawing powers."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14).OCT. 12
(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted."
Consensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) .....NOV. 2
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.
Exhibitor Comment—"Extra big business seven days."

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) ..... OCT. 26
"Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—"Fine picture to big business."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).OCT. 12
"Touching moments and excellent handling make this a winner."—M. P. News.

SALOME (FOX) THEDA BARA (SEPT. 1).....OCT. 19
(Eight Parts)
"Spectacular and dramatic super-production."—M. P. News.
Exhibitor Comment—"Average business four days. Bara not drawing any more."

SECRET CODE, THE (TRIANGLE) SHERRY (SEPT. 8)....SEPT. 14
"Not a bad picture. It entertains under a handicap."—M. P. News.
Exhibitor Comment—"Average business."

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
"Interesting plot. A crook story that should not fail to please."—M. P. News.

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)..NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20).NOV. 2
(Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Extra big business for one week."
Consensus—"Great picture with tremendous drawing powers."

SILENT WOMAN, THE (METRO) EDITH STOREY (SEPT.2).SEPT. 14
"Star gets good opportunity in strong drama."—M. P. News.
Exhibitor Comment—"Good picture. Poor business." "Average." "Excellent picture. Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good. Big business." "Star very popular. Picture good."
Consensus—"Most excellent production with strong drawing power."

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30) (Six Parts) .....SEPT. 28
"Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
Consensus—"Excellent picture with drawing powers above the average."

Gives You All Data on the Pictures

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SOCIETY SENSATION, A (BLUEBIRD) MYERS (SEPT. 23).SEPT. 28
"A clean light romance comedy that should please generally."—M. P. News.
Exhibitor Comment—"Dandy picture. Big after 'Flu'."

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28
(Seven Parts)
"A powerful film classic with all tense dramatic elements."—M. P. News.

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13)..OCT. 19
"Story on old theme not suited for star."—M. P. News.

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)..OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run." "The Lee kiddies know how to make 'em laugh." "Pleased immensely." "Average business two days."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIV.) PHILLIPS (SEPT. 23).SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment."—M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture." "Very good." "Average to big business in seven days."
Consensus—"A most excellent production with very strong drawing powers."

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.
Exhibitor Comment—"Good for kids only."

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13).OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Everyone pleased."
Consensus—"Good picture with satisfactory drawing power."

THAT DEVIL BATEESE (BLUEBIRD) SALISBURY (SEP. 2).SEPT. 7
"Clean and strong and full of heart interest."—M. P. News.
Exhibitor Comment—"Big business. One of Salisbury's best." "A very good picture."
Consensus—"Strong picture with big drawing power."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)..OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News
Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star."

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)..OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.
Exhibitor Comment—"Fine Western, good story."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)..NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TILL I COME BACK TO YOU (ARTCRAFT) WASHBURN (AUG. 26).....SEPT. 7
"Bully. It's great. Will play on every emotion."—M. P. News.
Exhibitor Comment—"A great picture and one of Director De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made. Class this as a super-production." "Great." "Here is a dandy. Grab it." "Big picture. Very fine production." "Extra big on three-day run."
Consensus—"Remarkable production with tremendous drawing powers."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14).OCT. 19
"A pleasing heart interest drama with star in dual role.—M. P. News.
Exhibitor Comment—"Average business."

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)..NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.
Exhibitor Comment—"Average business."

T'OTHER DEAR CHARMER (WORLD) HUFF (SEPT. 16)...SEPT. 7
"A romantic drama that will surely please."—M. P. News.
Exhibitor Comment—"Very good picture. New star for our house." "Average." "Well liked by the ladies. A good picture. Extra big business."
Consensus—"Very pleasing picture, getting more than average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

TURN OF THE WHEEL, THE (GOLDWYN) FARRAR (SEPT. 2).....SEPT. 14
"A thrilling murder mystery with good settings, etc."—M. P. News.
Exhibitor Comment—"Held out very well for long run." "Excellent picture, should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high-class down town house." "A piece of cheese." "Good picture, didn't draw." "Very good picture." "This is the kind of a picture the people look to see Farrar in. Very well done. Business O. K. No kick coming at all." "Great play. Star good. Fair business." Good drama."
Consensus—"A strong production with big drawing powers in most sections."

PICTURE BRAND STAR RELEASED PLAN BOOK

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
(Seven Parts)
"Improvement over previous Government pictures."—M. P. News.

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1).....NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30) OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.
Exhibitor Comment—"Pleased unusually." "Fine picture pleased patrons."
Consensus—"Satisfactory picture with good drawing powers."

UNTAMED (TRIANGLE) ROY STEWART (SEPT. 1).....SEPT. 7
"Star's pleasing personality puts ordinary Western story over."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2).NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.

VELVET HAND, THE (BLUEBIRD) BRUNETTE (SEPT. 10).OCT. 5
"This picture, based on revenge, will hardly have a universal appeal." M. P. News.
Exhibitor Comment—"Average picture to average business."

VIVE LA FRANCE (PARAMOUNT) DALTON (SEPT. 15)....OCT. 5
"A well constructed appeal to your patron's patriotism."—M. P. News.
Exhibitor Comment—"This is a dandy picture and pleased them all." "Patriotic drama fairly well liked." "A war picture that would have gone big a year ago." "Good picture." "Thrilling, well liked."
Consensus—"Excellent picture and good drawing card generally everywhere."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17).NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7)...OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13).NOV. 9
"A pleasing little picture that is clean."—M. P. News.
Exhibitor Comment—"Poor business two days."

WHEN A WOMAN SINS (FOX) THEDA BARA (SEPT. 1)..SEPT. 28
(Seven Parts)
"Star in 'vamp' role that her followers want. Poor story."—M. P. News.
Exhibitor Comment—"Good picture. Average business two days." "Picture went over big."
Consensus—"Good picture with good drawing powers."

WHY AMERICA WILL WIN (FOX) BIG CAST (SEPT. 8)..SEPT. 21
(Seven Parts)
"Purely biographic, based on life of Pershing."—M. P. News.
Exhibitor Comment—"Poor business four days. People tired of war stuff." "Big business first day, average second and big business third day."
Consensus—"Fair picture with fair drawing power in some sections."

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)..OCT. 26
(Two-Reel Episodes)
"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV. 23
(Seven Parts)
"Surely artistic, but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29).SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures." "Public does not care for star. Has no drawing power." "Only fair."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV.
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.
Exhibitor Comment—"Not much of a picture."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25).....SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Eagle's Mate" (Re-issue)—"Little Mary may have made her reputation on this picture, but no more for us. These re-issues or re-hashes ought to be prevented by law. Took it off after second day." "Good picture, big business."

"The Only Way" (Select)—"Norma Talmadge went over the top in her usual style. She has never disappointed us yet. We used this in ad and meant every word."

"The Death Dance" (Select)—"Alice Brady justified the position she now holds in the movie world. Picture well liked by our patrons."

"On the Quiet" (Paramount)—"Too much booze business. Didn't go at all."

"In Pursuit of Polly"—"Great picture, average business."

"A Nine O'clock Town" (Paramount)—"Fair picture."

"A Model's Confession" (Universal)—"Just fair."

"At the Mercy of Men" (Select)—"Hifih Select average."

"Back to the Woods" (Normand-Goldwyn)—"Very pleasing."

"More Trouble" (Pathe)—"Average business at small down down theatre."

"Marriage Ring" (Paramount)—"Average business at small down town house."

"Shackled" (Hodkinson)—"Best Glaum to date."

"Sauce for the Goose" (Select)—"Very pleasing picture."

"Public Defender" (Raver)—"Better than average special."

"Woman's Fool" (Universal)—"Harry Carey in average business two days."

"True Blue" (Fox)—"A picture that was well liked. Farnum always a favorite."

"THE MAN WHO WOULDN'T TELL"—VITAGRAPH

Here's a Spy Subject That Should Deliver the Goods

ONE thing that will always be of interest to the present as well as to the future generations is the details of the operations of the German spy organizations before and after the war, and the countermeasures of the Allied Secret Service. Ask yourself if you would not give something to know how the famous "Spurlos Versenkt" telegrams were intercepted. Such curiosity is inherent in human nature. It is simply a desire to unravel the unknown. As this picture is based on such a subject, and as it has been handled intelligently and in the most convincing manner, it will undoubtedly satisfy that curiosity.

Some time ago, this department stated in a review that "Inside the Lines" was the most powerful spy subject produced to that day; and if the reports sent in to the "Box Office" Department be taken as a criterion, that statement has been justified. "The Man Who Wouldn't Tell" is a similar subject, except that, in this case, the U. S. Secret Service helps that of the British.

As regards to quality, this contribution may be considered even better, for the reason that Director James Young is well known for his care of details. Besides, the photography, interior settings and outdoor locations, are infinitely better.

In selecting the supporting cast, it is very apparent that Mr. Young had an absolute free hand. The success of the picture lies greatly to this fact. Every one of the characters fits well and portray their roles as if they lived them. Mr. Williams is at his best.

The picture is clean and very entertaining. Released Dec. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Hawtrey Burke.....Earle Williams
Elinor Warden.....Grace Darmond
Dudley Warden.....Charles Spear
Eric Werner.....Edward Cecil
By Bess Meredyth.
Directed by James Young.

CATCH LINES

There were many men who, because they wore plain clothes, during the years of the war, were called slackers. And there were many men who were obliged to suffer this insult in silence. For it is part of every Secret Service man's job to keep quiet.

German U-boat plotters are foiled in the United States by British Secret Service agent, previously accused of being a slacker.

A youth pronounced dead for "diplomatic" reasons turns up in the end with a bullet in his shoulder.

He wore the Victoria Cross next his heart, but he could not show it to the girl he loved, and as a consequence had to suffer in silence when she denounced him as a slacker and a coward.

AD TALK

Courage as great as that which won him the Victoria Cross in France is shown by the hero in "The Man Who Wouldn't Tell," the Vitagraph Blue Ribbon Feature, which will be the attraction in the ———— theatre on ————. Hawtrey Burke (Earle Williams) is a colonel in the British army in this country at our entrance in the war, uncovering German plots.

A fine type of manhood and an especially good rider, he is welcomed by society—by all but one girl, Elinor Warden, just back from the horrors of Belgium. She loves, despite herself, but she spurns him as a slacker and a coward because he is not on the fighting line. And Burke, who is doing his duty as a secret service agent, takes her scorn in silence—and he loves her.

The picture is teeming with thrills and mystery clear up to the climax, where Burke saves the cruiser bringing the British War Commission to New York from a U-boat and appears in his true light and, of course, reclaims the love of a very happy but humbled girl.

Earle Williams is the star and in the supporting cast are Grace Darmond, Charles Spear and Edward Cecil. The picture was filmed on the California coast and many of the most beautiful places along the Pacific are shown.

THE STORY

Hawtry Burke, an Englishman, passes the summer at an American country club where he becomes noted for his skill at horsemanship and polo playing. Society capitulates to his charms—all but Elinor Warden, a young woman just returned from relief work in Belgium, who has seen its horrors and who cannot understand why a healthy, wealthy Englishman like Burke spends his time idling in America when other sons of his native land are giving their life blood on the battlefields of France. She finally calls him a coward to his face. But Burke, a thorough gentleman, puts up no defense for himself. It is his task—one of his tasks—to suffer in silence.

Dudley Warden, Elinor's brother, returns from France on a furlough. He meets Eric Werner, a German supposedly loyal who covets Elinor. One day at the club there is a lawn fete given and the guests are shocked to hear of the murder of Joseph Furhmann. The shock is intensified when young Warden is arrested for the crime. He refuses to speak in defense of himself. At the trial Werner appears against the soldier, saying that he saw him flee from the dead man's apartment after the shot was fired. At this Warden is aroused. He leaps to his feet, but just then the lights in the court room go out. There is a shot and when the lights go up Dudley Warden is found crumpled in a heap by a chair. A pistol lies near Burke and at first it is apparent that he fired the shot, but finger prints prove him innocent.

Then Burke disappears. America declares war and when the British Commission visits America Burke is seen in the uniform of a colonel wearing the Victoria Cross. Werner is apprehended as a German spy and the real murderer. And naturally Elinor is penitent when she sees how she misjudged the man she really loved all the time.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.
LOBBY DISPLAY:—Two 22x28 colored photos; eight 11 x 14 black and white photos and title card; 8 x 10 portraits of Earle Williams are

(Continued on page 3597)

EARLE WILLIAMS
in Vitagraph Blue Ribbon Feature
"THE MAN WHO WOULDN'T TELL"

"WHY I WOULD NOT MARRY"—FOX

Not as Spicy as Title Leads You to Think; Very Entertaining

DO not dread this feature, as it is not as bad as the title might lead you to believe. In the first place, although strong, it is not vile; and in the second, it contains several features that will make it entertaining to a good number of pleasure seekers. The story, for instance, has suspense and, due to intelligent construction, will hold the interest of the spectator; the action, on the other hand, is progressive; human sympathy, to supplement the above, is awakened by the thoughts of the story.

The main object of the plot is to show that *Man*, after all, is not as angelic as we pride ourselves to be. Oftentimes he will not stand scrutiny any more than *Woman*.

The picture opens by showing the heroine, a beautiful young lady, wooed by four men. Being unable to decide which one to marry, she looks up their future by gazing into a glass given her by a clairvoyant and finds none of them what they profess to be. In the end, she goes into business and is about to make a rank failure, but she meets a real man, who saves the enterprise. He wins her admiration and they marry.

The story of the first husband is the only point that might be objected to by Puritan audiences. He is a bank clerk, and hating drudgery, he steals and gambles; and as is usually the case, loses. To save himself from prison, he urges his wife to sacrifice her honor to the bank president. As it happens, although she calls on the bank president, she sacrifices nothing. But it will be remembered that a similar situation "made" the stage hit, "Paid in Full."

What helps the picture mostly is the fact that the heroine, all through the story, does nothing to deprive her of the sympathy you bestow upon her right from the start.

The last reel is comedy and helps leave a happy feeling.—Released Nov. 24.—Length, 6 reels.—*P. S. Harrison.*

CATCH LINES

When Adele Moore hesitated over which man to choose for a husband a Swami appeared before her and permitted her to peep into the future, along four different roads, each one representing her travels provided she married a certain man. Each road ended in a mire of degredation. What was she to do?

Because Adele Moore saw into the future and saw herself unhappy with four of the men who professed to love her she renounced all men as beasts in human form.

Four powerful portrayals of unseen dangers confronting a girl through marriage.

Shows the young woman how to avoid the temptations of today.

The sheer veil of marriage torn away with startling results in this sensational production.

Adele Moore looked into the future and because of what she saw there had no further desire of marrying. What did she see that she should be so against her sacred duty?

AD TALK

"Why I Would Not Marry" is the title of the William Fox production which the management of the ———— theatre will present on ———— of ———— week for a run of ———— days. This picture deals with a vital topic of today in an engrossing manner. The central figure of the picture is a modern society girl, possessed of a small sum of money who finds herself suddenly confronted with the marriage question. She has four suitors and the one she favors is the youth who has only a poor financial standing as compared with the other three. As these four men await her in an adjoining room—wait for their answer, a Hindu Swami appears before her and bids her look in a crystal globe.

Then she gazes and one by one sees the four fates that await her whatever her choice may be with respect to the men in the next room. She sees a faithless husband in the lawyer; in the banker she finds a dishonest and corrupt mate; as the doctor's wife she is neglected; and married to the poor youth she is finally obliged to sacrifice herself on the altar of his employer's greed.

So she says "no" to all four of the men and they depart. Just how this girl finds true happiness it will not be your privilege to learn except from the screen of the ———— theatre. The ultimate outcome is logical but at the same time quite unexpected. At any rate this morality play is well worth your while. It deals with a question of the day in an engrossing, dramatic manner. There is never a moment when the interest slackens and many indeed when it quickens.

THE STORY

It is every woman's problem that confronts Adele Moore, society girl. Four men—a lawyer, a banker, a physician and an impecunious youth—have professed love for her. She believes them all—does not know, even while they await her answer in an adjoining room, which one of them to accept. She thinks she could be happy with any of them, but her choice, perhaps, inclines toward the lad who is the least financially fortunate. And then she remembers: A greedy but beloved father favors the banker, the richest of the suitors. The men wait for their answer. The girl hesitates. And then, suddenly, as by magic, there appears out of the Nowhere an Indian Swami. He sets before Adele a mystic globe and bids her peer into its depths.

She gazes—and starts in amazement. One after another are enacted before her the chapters of the lives she would lead as the wife of each of the waiting men. She sees a career of misery with the lawyer, who casts her off for an adventuress. She discovers the banker is a party to felonies for which an innocent man is serving imprisonment. She lives through the agonies of a life of lonesomeness and neglect as the wife of the studious doctor and, finally, finds herself willingly forced by the poor youth to sacrifice her soul on the altar of his employer's greed. Every womanly instinct in her is in revolt ere the last cycle of her experience has been revealed. Human nature asserts itself; she turns to extremes. She rejects her suitors and dismisses from her mind all thought of marriage. She seeks solace in business in a small town, but discovers only a new sort of trouble. And then again, but not as mysteriously as before, the Swami appears. And this time he presents her with the key that unlocks the door to true happiness.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet. Paper on this production well worthy of the title.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored.

SCENE CUTS:—Five two-column; three one-column.

ADVERTISING CUTS:—In all there are nine advertising cuts provided on this production coming in both one and two-column size. They display the title prominently and contain telling catch-lines.

SLIDE AND MUSIC CUE SHEET also procurable.

SUGGESTIONS

You only need to glance at the title to judge regarding the sensational advertising possibilities of this picture. Naturally a mere display of the title would serve to arouse the interest of the public that is attracted by the idea of the sensational. So of course that is the first step. If you follow out this plan, insert one or two catch-lines in your lobby and newspaper advertisements that further emphasize the sensational character of the production. The advertising cuts prepared for this production are compiled along these lines and could be used to excellent advantage.

The Fox press books (the usual book is supplemented by a special issue) contain a variety of material that might be used in connection with the feature. For instance, the divorce laws of various states are given, statistics as to blackmailers, etc. These stories are hooked up with the production in hand and will make interesting reading if you can get them across in your newspaper. At least you might work this marriage law compilation in a special frame in your lobby. If you can get an artist to make a large, presentable copy of it and place it in an advantageous position you will certainly attract considerable attention. Use the same heading as is provided in the press book, "Queer Marriage Laws."

The picture also gives you the opportunity to institute a good teaser ad campaign if you plan running it for any length of time. Such a title, repeated several times in the newspapers previous to the arrival of the picture will serve to create unusual interest. When you announce the film, play it up big. Flash it from your screen on a slide one or two weeks in advance.

Have throw-aways printed with the title alone displayed, on the back being just the name of your theatre. In our opinion Mr. Fox has given you a wonderful box office asset in this title, providing you cater to the appropriate sort of audience. There are so many advertising angles to it that to enumerate them all here would be impossible.

AN ART DISPLAY

BIG exhibitors accustomed to use original paintings or drawings for lobby advertising will be able to secure some good ideas from the paper supplied on this production.

An effective picture might be drawn as follows:

In an upper corner a girl's head, her eyes fixed intently on a crystal globe which takes up the major portion of the space.

In the center of the globe use the following wording: "This girl looked through the crystal globe into the future. Her vision made her forswear MARRIAGE. What was it she saw?"

The two one-sheets neatly framed and placed on either side of the lobby will also attract business.

"TOO FAT TO FIGHT"—GOLDWYN

"Nobody Loves a Fat Man"—But They'll Vote for This One

ACTION of plot has been sacrificed somewhat to the element of heart appeal. This act is perfectly justified, however, since this element carries the picture over in good shape. On the other hand, the comedy resulting from some humorous subtitles as well as the appropriate acting of the fat star, add the necessary "seasoning," so that the resultant picture offers satisfactory entertainment.

The story, by Rex Beach, revolves mostly around a hero, who, when war against Germany is declared, applies for enlistment, but is rejected because he is too fat. By using the influence of a wealthy friend, he succeeds in joining the Y. M. C. A. forces.

While still feeling joyful at the thought that he will now be able to do his "bit," the hero is transferred to France. His happy nature and clean jokes amuse the boys and help keep up their spirits. While trying to save a wounded soldier, he is himself wounded seriously.

During a Hun raid over the hospital, he prevents a panic by singing "Hail! Hail! The Gang's All Here," etc. Thus he wins a decoration for bravery under fire. In the end, his sweetheart from back home, who is a nurse, tells him she didn't know how much she loved him until now. This makes him forget all pains.

The picture is clean and should appeal universally.—Released Dec. 15.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Norman Dalrymple ("Dimples").Frank McIntyre
Helen Brewster.....Florence Dixon
Mrs. Brewster.....Henrietta Floyd
Belle Rainey.....Comtesse De Martimprey
Major Brewster.....Harold Entwistle
Freddie .....Jack McLean
By Rex Beach.
Directed by Hobart Henley.
Photographed by Arthur Cadwell.

CATCH LINES

You can read the story in the January number of the "Cosmopolitan." Read it there and then see it at the ——— theatre. Then tell us which you think the better medium of expression—the printed page or the screen.

You know the work—the wonderful work that the Y. M. C. A. did in France—the work that it is still doing today. It is all shown in "Too Fat to Fight," the humorous, the pathetic story of a man whose corpulent lines kept him out of the army.

Frank McIntyre will make you laugh—that is the accomplishment of not a few fat men—and he will make you dry your eyes and thrill to a simple, sweet story of human sacrifice—that is the accomplishment of no fat man except Mr. McIntyre.

AD TALK

It is apparently a tradition of the screen and stage that fat men are to be laughed at. There is something about a bulging figure that strikes our universal sense of humor. If the fat man has a bald head his efforts to awaken laughing response in his audience meet with even further approval. But where, oh where is the fat man who can bring a tear to the eye and a throb to the heart? To be quite truthful that man is at the ——— theatre beginning on ——— of ——— week in the Rex Beach-Goldwyn picture, "Too Fat to Fight." That man is Frank McIntyre, who has made many thousands laugh through his quips and jibes on the boards of the speaking stage. But when he entered pictures he chose to make us cry—mostly that is. He makes us laugh too—and in great measure, but at least Mr. McIntyre puts to rout that ancient tradition.

Mr. McIntyre appears as a man of wealth, known to his associates as Dimples. When war breaks, Dimples finds himself considerably in the background. His friends start going one by one. He sees lounge lizards turned into soldiers, business men into officers, speed demons into kings of the air. He remains at home, idle after a futile effort to reduce in the gymnasium. How Dimples succeeds in serving despite his weight, how he proves a hero, and how he wins the love of a girl, make a throbbing, human tale of "Too Fat to Fight."

Hobart Henley, Goldwyn's foremost director, who was responsible for the great success, "Laughing Bill Hyde," took charge of production on "Too Fat to Fight" and again acquitted himself creditably. There is one note that Mr. Henley never fails to sound—that is the human note. It is the "theme" of this picture.

THE STORY

When the United States declared war Norman Dalrymple, known to his intimates as "Dimples" because of his great weight and good humor, found that, something like his country, he was unprepared. When his friends started going into the army he tried to go too—but the army had no place for a three hundred pounder. When one of his friends suggested that he go as a tank Dimples got real peeved and hied himself to the nearest branch of the Y. M. C. A. and said "Take me." "Do you drink?" he was asked and Dimples replied "Sure, what have you got?" which, of course, ended his immediate prospects. But friends count and before many moons had passed Dimples found himself bringing hot soup and sandwiches and smokes up to the boys behind the guns.

Then one day, or one night to be correct, he saw his friends go over the top with cold steel flashing. And he saw his friend—a major—swirl and fall. Not heeding the whizzing bullets, over he went to get his friend. There was a flash and an explosion and Dimples lay still. When he came to he was in a hospital. He carefully moved himself about in the bed and discovered——. He had said that he would give a leg for his country. He had given it. As he lay there the Huns bombed the hospital! The men were frantic, but Dimples controlled himself and started to sing at the top of his lungs: "Hail, Hail, the Gang's All Here, What the ——." And for this he was decorated, for the army recognized such deeds as deeds of valor.

But there was one thing that Dimples appreciated more than the decoration and that was Helen's promise to be his. Helen, by the way, was a nurse.

SUGGESTIONS

While this is frankly a picture of war time, it is different from the usual run in that it shows the work of the "Y" in France in an intensely human and dramatic fashion. You have a good title to play with in your advertising and there is good comedy too in the picture. The subtitles taken from the Beach story are in many instances unusually humorous. So you are justified in advertising it as a "comedy-drama of war time" or just as a comedy-drama.

You have a variety of angles to work from in your advertising. First it is the initial appearance of the star on the screen. Second the branch of the Y. M. C. A. will certainly be only too glad to cooperate with you on this feature. Give the officials a private showing, have them endorse it in the advertisements and you will be able to get a good story regarding it in the newspapers. Next there is the fact that the story has just appeared in the January number of the "Cosmopolitan" magazine, one of the monthly publications that has an enormous circulation. Get copies of the magazine and arrange them in your lobby as an additional display. Open several of them to the beginning of the story. Then too there is Rex Beach's name, a name that means much in the world of fiction and the world of photoplays. Display it prominently. Don't forget Hobart Henley either. His last Goldwyn, "Laughing Bill Hyde," went big and is still going strong.

ADVERTISING AIDS

PAPER:—The twenty-four-sheet supplied on this production is a spectacular piece of paper showing a huge portrait of Rex Beach, the author. Paper also includes rotogravure and litho one-sheets, litho threes and sixes.

LOBBY DISPLAY:—8 x 10, 11 x 14, and 22 x 28 still are furnished on this production, all colored.

SCENE CUTS:—There are two two-column scene cuts on this, one a humorous scene, the other a hospital bedside scene. A one-column shows star and kiddies, another one-column shows star in trench helmet. The last one-column is straight portrait of star.

ADVERTISING CUTS:—Two two-column; two one-column. These are dressed in the same style as all Goldwyn ad cuts. There is a deep two (with comedy scene), a shallower two with head and shoulders of star in uniform. The deep single-column shows star and kiddies; the shallow is picture of star. All cuts are procurable free in matrix form and Goldwyn exchanges supply electros at a moderate price.

Slides "current" and "coming" also obtainable.

REX BEACH'S
TOO FAT TO FIGHT
with FRANK McINTYRE
Goldwyn Release

One-Column Scene Cut

"BEYOND THE LAW"—EMMETT DALTON

Entertaining Picturization of the Dalton Brothers' Story

IN the past a picture based on an outlaw story meant something that was uninteresting to better audiences, and amateurish. Now-a-days, if we are to be guided from those few produced along these lines lately, conditions seem to have been reversed.

"Beyond the Law" is a real good picture. What is more, it is presented in an intelligent and skillful way. The thing that impresses you most is the speed of the action. The characters do not tire you out with needless talk, but do things in such a swift way as to hold your interest and attention.

The story, which was published in the *World Magazine*, is based on actual facts. Emmett Dalton, who personally appears in the picture, is one of the brothers and the only survivor. After serving a number of years, he was pardoned by the governor.

This picture should have a wide appeal.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Emmett Dalton (in his youth)....Harris Gordon
Emmett Dalton.....By Himself
Mother Dalton.....Ida Pardee
Frank Dalton.....Emmett Dalton
Bob Dalton.....Emmett Dalton
Grat Dalton.....William Dunn
Eugenia Moore.....Mabel Bordine
William McElhanie.....Jack O'Laughlin
Charles Bryant.....Dick Clark
Ruth Lane.....Virginia Lee

Written by Emmett Dalton.
Produced by Southern Feature Film Corp.

CATCH LINES

You oldest inhabitants! Remember the Dalton brothers? The bank robbery at Coffeyville, Kansas? Remember that time when all the Dalton boys were shot and killed except Emmett? Well, Emmett tells the whole history of that famous band of men in "Beyond the Law" now at the ——— theatre.

Remember when you were a kid how you used to go around trying to imitate the Dalton brothers? Trying to be a regular hold-up man? Small boys will look up to bandits and Charlie Chaplin wasn't in it then. See your old idol, Emmett Dalton, on the screen at the ——— theatre in a faithful picturization of the history of the Dalton band.

This is no western with manufactured situations—train hold-ups that never happened—impossible bank robberies. Everything in "Beyond the Law" is history. You will find it written in the annals of several of the western states. See it on the screen at the ——— theatre with Emmett Dalton, the last remaining member of that famous band, in the leading role.

Here is a real western picture with Emmett Dalton, the man who used to hold up trains and rob banks and perform other little jobs of this sort, playing his original role.

AD TALK

The management of the ——— theatre will present a distinct novelty on ——— of ——— week when "Beyond the Law" is screened for the first time in this city. "Beyond the Law" is a true story, a bit of history of the southwest enacted not so long ago. In brief it is a picture concerning the activities of the famous Dalton brothers and their partners who were known as expert train robbers and safe crackers. Those of us who can harken back a score or more years ago remember the Dalton brothers. That bank robbery at Coffeyville, Kansas? And the subsequent quashing of the Dalton gang forever after? These are events which many will recall as topics of their times or as related to them by their fathers and mothers.

Now Emmett Dalton, the only surviving member of the band, has told all the Dalton history on the films. He begins with the causes that led the brothers to turn against the law and finishes with the sensational bank robbery at Coffeyville, when all the brothers but Emmett were shot to death. Emmett himself was tried and sentenced to life imprisonment, but the persistent appeals of his mother and sweetheart resulted in a pardon and he is now free.

The story of Dalton's life appeared in print in the Wide World Magazine from May to September. Mr. Dalton himself appears in the picture in three different parts. As himself he is featured, but he also assumes the characters of two of his older brothers, Frank and Bob. We feel confident that the patrons of the ——— theatre will be more than usually interested in "Beyond the Law." It is decidedly different from the usual western picture.

THE STORY

Frank Dalton is appointed United States Deputy Marshal and loses his life in the faithful performance of his duty. In recognition of his fine services the government appoints Bob and Grat Dalton to serve in his position. During this time Emmett Dalton, the younger brother, acts as prisoner's guard and assists them in making arrests. The brothers soon discover that a Marshal above them is dishonest and, becoming disgusted, they resign. The three then move down to New Mexico, where they visit one of the gambling halls of the west. Bob Dalton indulges in a game of roulette and discovers that he is being cheated, so with his brothers and pals he takes possession of the gambler's gold and makes off. Thus are the Daltons branded as enemies of the state.

Having no desire to live down to this reputation, however, Bob and Grat Dalton leave for California to visit still another brother, Bill. Emmett remains on a ranch where he works throughout the winter. Grat Dalton is accused of robbing a train in California and is tried and convicted but escapes. A price is put upon his head. The Daltons at this juncture decide to get even with an express company that has continually persecuted them and there follows a series of sensational raids on the various offices of the company and large sums of money are procured. At one time Eugenia, Bob's sweetheart, in an attempt to warn him of the approaching sheriff's posse, is shot and killed herself.

The bank robbery at Coffeyville, Kansas, brings the activities of the Daltons to a close. They are apprehended and all the boys are shot and killed with the exception of Emmett, who is badly wounded. He is tried and sentenced to life imprisonment, but owing to the untiring efforts of his mother and sweetheart, Ruth Lane, he is eventually pardoned and again becomes a free man.

SUGGESTIONS

The older folks still remember the name of Emmett Dalton and the kids know about him too, for he has been the center of numerous "dime" novels. At any rate you can easily arouse interest in "Beyond the Law" by recalling a few of his escapades of the long ago. You can also take a number of the copies of the Wide World Magazine in which the story ran as a serial from May until September and use these to help out your display by opening them to various passages of the story.

It might be possible for you to have recourse to some old newspaper file and locate one or two of the stories regarding the Daltons. Of course these old files would be too precious for anyone having them in their possession to loan you. A good plan, however, would be to have your printer set up a facsimile story, using type as near as possible to the old style. You could display this story with the real date line above and arouse real interest in this way too.

Exhibitors who operate in any of the localities in which the Dalton brothers operated years since will surely find this feature of great interest to the local fans. The paper makes much of Dalton's name so display it prominently.

ADVERTISING AIDS

PAPER:—Three one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. All paper bears the name of Emmett Dalton prominently.

LOBBY DISPLAY:—There are twenty-four different stills furnished on this production in various sizes.

CUTS:—There are one, two and three-column cuts for use in exploiting this feature. They are made so as to be suitable for either advertising or text columns of your newspaper.

These One-Column Cuts Are Among the Accessories Provided on "Beyond the Law"

"INFATUATION"—PATHE

Has Good Possibilities in Gaby's Name

THE value of "Infatuation" to the exhibitor naturally rests on the advertising possibilities contained in the name of Gaby Deslys. As the title of the picture lends itself ideally to the type of exploitation needed and the star's beauty and costumes back up the proposition, the picture should prove a worth while asset.

As a picture, and judged on its appeal to American audiences, "Infatuation" may be termed a fairly good program offering. Gaby will satisfy the curiosity that draws your patrons in. She is found in a role peculiar for a heroine since the author allows her to steal and later to tamper with our sympathy by casting aside the hero after he has made her famous. She returns to him later because "the other man" wounds her feelings by refusing to introduce her to his mother.—Released Dec. 1st.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

FLORA NYS.....GABY DESLYS
Paul Bernard.....M. Signoret
Henri Le Baron.....M. Maxudian
Grey Stanton.....Harry Pilcer
By Marcel L'Herbier.
Directed by Louis Mercanton.
Produced by Eclipse Film Company.

CATCH LINES

A rich and gorgeous production, well fitted indeed to act as setting for such a beautiful star. Among other things it shows a large musical comedy enacted on the stage intermingled with interesting scenes in the wings.

Gaby Deslys is noted for her beauty of face and figure—and also for the beauty of the gowns she wears. See her in "Infatuation."

The same actress who took America by storm in ante bellum days now returns in a picture produced in her native land—France. It is a lavish and gorgeous production—not a war play.

ADVERTISING AIDS

PAPER:—One twenty-four-sheet; one six-sheet (love scene); two threes (one love scene, other figure as on twenty-four); one one-sheet (pose of star).
LOBBY DISPLAY:—Eight 11 x 14 photos and title card. These are colored and give good idea of character of production. There is also a 22 x 28 of scene and 22 x 28 of star.
CUTS:—There are two different styles of one-column star cuts (profile and full face) procurable for this production. These may be used in either text or advertising pages of your newspaper. Suggested advertisements are given in a sheet inserted in "Infatuation" campaign books in which these cuts are used.
SLIDE AND MUSIC CUE SHEET also procurable.

SUGGESTIONS

This picture is being exploited along special lines by the Pathe Company and well it might be for with such an attractive title and with such a well remembered star as Gaby Deslys, the exhibitor has the jump on his competitor at the start. It hardly seems necessary to add that both the title and the name of the star should be prominently displayed in all lobby, theatre or newspaper advertising that is undertaken. Additional interest could also be created by announcing the fact that the film was made in Paris. If this course is followed be sure to add that it is not a war play.

In your lobby advertising aim to bring out the lavishness of the production in every possible way. The 22 x 28 of star provided in the display, very well accentuates this item of the production. Use this photograph. On the twenty-four-sheet there is a large figure of Gaby with a large feather head-dress. This might be used as a cut-out or your artist may be able to work out a painting along similar lines. The same figure is also found on the three-sheet. This is only mentioned because of the fact that the paper on "Infatuation" appears to be some of the most appropriate ever issued on a feature. At the same time it is of excellent quality.

Any other way in which to accentuate the picture's quality will be suitable for display purposes. Doubtless the picture will suggest various plans for advertising to the individual exhibitor. Get the most out of this angle of it, play up the title and star and you should have a real box office success.

THE STORY

Flora Nys, a poor flower girl of Paris faces hard times. Her rent overdue, Le Baron, the landlord, oppresses her and puts before her a shady propostion. Indignantly she orders him out of her room. When she takes up her flowers, preparatory to going forth to sell them, she discovers that Le Baron has trampled on them. Tempted by her poverty she steals a fur in a department store. Le Baron sees her and follows her into the street where the girl, conscience-stricken, throws it away. Le Baron picks it up and follows her to the home of Paul Bernard, an actor, who every year gives a Christmas party to certain poor children of Paris. Bernard redeems the fur and, attracted by Flora's loveliness asks her to become his wife.

In time, Flora becomes an expert dancer and leading woman at Bernard's theatre. Gray Stanton, a wealthy rounder, attracts Flora. He endeavors to entice her away from her husband in which task he is assisted by Le Baron, who harbors revenge. On the night of the opening of a new production, Flora deserts the theatre, influenced by a trumped up story regarding Stanton's injury. She discovers the lie and returns to Paris to discover that her husband is suffering from an attack of brain fever occasioned by her flight. She devotes her time in efforts to bring back his memory and finally when another Christmas rolls around she dons her old clothes and sits before the open fire place as she did when Bernard first met her. This has the desired effect. Bernard's memory is restored and he readily forgives the past when he learns the unhappy story of Stanton from his wife's own lips.

AD TALK

The management of the ——— theatre takes great pleasure in presenting as a special holiday attraction, "Infatuation," a new picture, of Parisian make starring the brilliant dancer, Gaby Deslys. Mlle. Deslys will be remembered through her several appearances on the American musical comedy stage and in vaudeville when she visited this country before the days of the war. At that time she also appeared in a picture for the Famous Players Company. "Infatuation" is her second venture in the world of the films and she gives a performance that will endear her still further in the hearts of her many admirers in this country.

"Infatuation" was produced under the direction of Louis Mercanton, one of the premier directors for the Eclipse Film Company of France—in fact, one of the leading directors in that nation. The story is the work of Marcel L'Herbier, also a Frenchman. These two have collaborated in the production of an offering that ranks well up with our own domestic product. We venture to predict that "Infatuation" is only one of many films that will come from the other side of the water now that peace is upon the world. Followers of the motion picture business will remember that in ante bellum days the producers of France were responsible for many a good picture exhibited in local theatres. And already have these producers again begun to strike their stride. It will be interesting to see what the future holds forth.

As for "Infatuation," let it be said that this production in lavishness, in heart appeal and in its fitness for the star, leaves nothing to be desired. The noted artiste of musical comedy plays with a grace and surety of expression that stamps her as a versatile lady indeed.

"THE MAN WHO WOULDN'T TELL"

(Continued from page 3573)

also supplied for lobby framing or for use in the making of special cuts. 5 x 7 black and white stills are also furnished for the exhibitor who desires to have special cuts made for his newspaper or program advertising.
CUTS:—The two-column scene cut provided on this feature is reproduced on this page. There is a one-column pose of star and a one-column scene cut of Williams and Grace Darmond in love scene.
Music cue sheet also furnished.

SUGGESTIONS

There is a lot of appeal in stories regarding Secret Service operatives during the war—real heroes who were forced to pose as slackers before the world—and the girl—in order to secure their information. Such a picture is "The Man Who Wouldn't Tell," and if you can bring this out in your advertising by all means do so, for it is the picture's strong point and people have not had a chance to grow tired of this sort of a war picture.

You have a recognized star in Earle Williams and a beautiful leading woman to advertise in connection with the feature. The title, though somewhat long, awakens the curiosity. Feature the stars and the title equally and you should get good results.

Three-Sheet

"THE TESTING OF MILDRED VANE"—METRO

A Well Built Typical "Movie"

SUSPENSE and plot building that is up to the standard are advantages making this a production that will hold the interest. It is played by an excellent cast and well staged.

The story, however, is a typical product of "scenarioitis." Before taking a business trip the husband places his wife under the care of a doctor friend. The latter attempts to take advantage of her. In defending herself, she strikes him, injuring him permanently. He bears malice in his heart for this and as she dies some time later, he determines to revenge himself on her child. He tries to make the father believe she is not his own child.

The father now despises his daughter and, leaving her under the care of the doctor, goes away. The doctor determines to ruin her through third parties. Her sweetheart, however, comes to the rescue in the end, proving to the father, who has now returned, that the doctor is lying to him. The doctor eventually confesses and, conveniently for the scenario writer, goes insane.

Released Dec. 2.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mildred Vane.....May Allison
Albert Moreland.....Darrell Foss
Dr. Miguel Hernandez.....George Field
Matthew Vane.....Nigel De Bruillier
Ralph Jeffries.....Fred Goodwins
By Charles T. Dazey.
Scenario by George D. Baker.
Directed by Wilfred Lucas.
Photographed by William Fildew.

CATCH LINES

A terrible revenge contemplated by a half-crazed physician nipped in the nick of time.

May Allison, the lovely Metro star, in a drama by Charles T. Dazey, author of "Old Kentucky."

Dr. Hernandez harbored a revenge against the Vane family—he planted the seed of suspicion in Matthew Vane—told him that Mildred Vane was not his daughter—then secured complete control of the girl in order to further his fiendish purposes—see the thrilling denouement of this story in "The Testing of Mildred Vane," now at the ——— theatre.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. All paper is in attractive colors.
LOBBY DISPLAY:—8 x 10 sepia; 11 x 14 sepia and 22 x 28 colored. These include star photographs together with scenes from the production. To complete this display title and synopsis cards are also provided.
CUTS AND MATS:—One and two-column cuts of star in different depths are provided with which to exploit this production and all others in which Miss Allison appears. They may be used in either the text or advertising pages of your newspapers.
Slide and music cue sheet also available.

AD TALK

"The Testing of Mildred Vane" will be the main attraction at the ——— theatre on ——— of ——— week with May Allison as its star. This story is by Charles T. Dazey, prominent playwright, and has to do with the terrible revenge contemplated by one Dr. Miguel Hernandez toward the Vane family. Previous to the beginning of the story Hernandez and Matthew Vane had resided together in Paris. Then Vane married. Shortly afterwards he was called away and left his wife with Hernandez. She was obliged to protect herself from his advances and struck him on the head, rendering him unconscious. So he lay where he fell, one hand in the fire. This hand became withered as a result and Hernandez saw his ambitions of becoming a great surgeon blasted. When Mrs. Vane died he resolved to have revenge on Matthew and his daughter, Mildred.

So he plants the seed of suspicion in Matthew Vane, little by little, leading him to suspect the legitimacy of his daughter's birth. He finally gains complete charge of Mildred, supposedly for a psychological investigation but in reality with the idea of giving her into the power of a social snob. How Mildred's true love frustrates this plan and how Dr. Hernandez is shown up in his true colors puts an unusually dramatic climax on this tale. Miss Allison is supported by such distinguished players as Darrell Foss, George Field, Nigel De Brullier and Fred Goodwins, while the direction was in charge of Wilfred Lucas.

SUGGESTIONS

This offering gives you an opportunity to get in some sensational advertising if this type of display attracts your patrons. A glance at the story printed elsewhere on this page will give you an idea as to the character of the advertising to be made up if you desire this style. Doubtless your artist will be able to fix up a brace of paintings for either side of the lobby, basing his drawings on the doctor's effort to get the heroine into his power. A large male figure, his hand coming out in reach of the girl in the foreground might suffice.

You have a pretty and attractive and increasingly popular star in May Allison, while the author is well known to those who frequent the theatre with any degree of regularity.

THE STORY

Through the revenge harbored by Dr. Miguel Hernandez against Matthew Vane, this latter is led to believe that Mildred Vane is not his daughter. He is frantic and in this manner Hernandez secures the upper hand. He promises to determine whether or not Mildred is his child by carrying through a close study of the girl. Mildred is puzzled when her father abruptly leaves his home and goes to a hotel, and is still further startled when she finds herself made the prisoner of Hernandez and not allowed to see Albert Moreland, the man she loves. Instead Hernandez attempts to throw her in the company of Ralph Jeffries, a snob whom she heartily dislikes. At the same time Hernandez makes daily reports to the frantic Vane that his suspicions regarding Mildred are probably correct.

Mildred eventually succeeds in bribing one of the servants to deliver a note to Moreland. His answer to this is intercepted by Hernandez. As a result when Mildred escapes from the house with the intention of eloping with Moreland and enters a waiting taxi she discovers herself in the arms of Jeffries. Moreland arrives just as the taxi pulls away and, realizing the trick, makes all haste to Vane's hotel, where he tells him the story. Hernandez, also there, beats a hasty retreat and joins Jeffries in the road house where he has taken Mildred. Moreland and Vane pursue and after vanquishing the villains learn the whole foul scheme. Hernandez, having been repulsed and injured in the past by Vane's wife, sought revenge on the husband and daughter. The testing of Mildred Vane has been a mockery. After all this Mildred goes to the man she loves, Moreland.

MAY ALLISON

One-Column Coarse Screen Star Cut

FULL SERVICE ON ONE PAGE

THE complete plan book is the ultimate in service to the exhibitor.

Service was inaugurated when the First review on a motion picture was printed.

Later advertising suggestions and various aids were printed.

These suggestions and aids, elaborated upon and combined, with the review on one page form a compact, valuable service that no showman who cares to get the most from his purchase should overlook.

It is the aim in these pages to help the exhibitor—

Not to show him.

This help is put before you in the best possible style that we know of—

And all in the same place.

"BUCHANAN'S WIFE"—FOX

Virginia Pearson in Highly Dramatic Production

"BUCHANAN'S WIFE" is an adaptation of the late Justus Miles Forman's novel and as prepared as a vehicle for Virginia Pearson shows unusual skill in respect to both continuity and direction. In fact it may easily stand as Miss Pearson's best Fox release of recent months.

The story tells how a woman married the man she loved, hoping that her former husband was dead and how he appeared finally, demented by a blow on the head. The moral code adhered to in the picture's production may appear a trifle stringent before an audience. It is accentuated by some subtitles that are rather ultra-emotional. Their elision would help the realism of the story.

Inasmuch as this is Charles Brabin's first picture for Fox it must be said that it is quite apparent that the producer has secured a director who is thoroughly well acquainted with dramatic values—almost sure-fire on a subject of this kind. Miss Pearson's emotional ability is well displayed under his direction, while Marc McDermott gives what is, to our mind, the greatest performance of his career as the first husband. The death-bed scenes of the final reel might be shortened and with better effect.—Released Dec. 1.—Length, 5 reels.—*Peter Milne.*

THE CAST

Beatrix Buchanan.....Virginia Pearson
Herbert Buchanan.....Marc McDermott
Harry Faring.....Victor Sutherland
"Kansas," the Tramp.....Ned Finley
From the famous novel by Justus Miles Forman.
Directed by Charles J. Brabin.

CATCH LINES

One of the most original conceptions of the "eternal triangle" ever thrown on the screen—a story that leaves you in doubt as to the ultimate outcome until the very last moment.

Virginia Pearson's emotional talent was never better displayed than in "Buchanan's Wife," one of the late Justus Miles Forman's last works.

Beatrix hoped that her husband was dead—he had disappeared completely and all chance of his return had dwindled—and so Beatrix married again—and then in the midst of her new-found happiness the long-absent man returned—see the dramatic denouement of this story in "Buchanan's Wife," now at the ——— theatre.

Virginia Pearson gives a splendid performance and is ably supported by Marc McDermott, who as Buchanan gives the best character portrayal of his long career.

AD TALK

Virginia Pearson will appear at the ——— theatre on ——— of ——— week in her latest Fox picture entitled "Buchanan's Wife," an adaptation of the novel of the same name by the late Justus Miles Forman. Without doubt this picture is one of the most highly dramatic in which Miss Pearson has appeared in to date. It tells the story of a woman who, believing and hoping that her husband was dead, married the man she really loved. In the midst of this happiness husband No. 1 appears—a pitiful wreck of his former self, unable to recognize her as the woman with whom he once lived.

Here is a dramatic situation indeed and one which the celebrated author developed to its fullest extent. It builds to a denouement of terrific force—the fate of all three characters hanging in the balance until the very close of the last reel. Both the scenarist, Adrian Johnson, and the director, Charles Brabin, have made the most of the abundant material supplied them in the printed book and as a result "Buchanan's Wife" ranks as a noteworthy achievement of the silent drama.

Miss Pearson, let it be said, has never appeared to such great advantage. Her penetrating emotional ability fits her well to carry the name part of the picture and her support is excellent. Marc McDermott, one of the oldest actors in the art in point of service, contributes a masterly characterization as Buchanan. His is the power to hold a scene by merit of his own ability and there is many a time during the five reels of "Buchanan's Wife' that his acting reaches truly great heights. Victor Sutherland is a pleasing hero while Ned Finley as a tramp, Kansas, gives a valuable character portrayal.

THE STORY

Beatrix has been forced into a marriage with Herbert Buchanan by her father when in reality she loved Harry Faring all the while. The marriage occurred during Faring's stay in Europe and on his return home he writes Beatrix a note expressing his surprise and sorrow at her choice. Buchanan sees the note and, with some fiendish purpose in view, sends him an invitation to attend a reception at their home. He watches Beatrix and Faring closely on the night of the affair and sees plainly that they are in love. Influenced by wine he openly insults Beatrix at the dinner table and orders Faring from the house.

Disgraced and friendless Buchanan plans suicide. He is interrupted by the appearance of a tramp, Kansas. With this man he decides to disappear. The last seen of him is when Kansas strikes him a terrific blow on the head. He falls over a cliff. Beatrix learns that her husband will not be considered dead by law until five years have passed, inasmuch as his body has not been found. She and Faring remain apart for a time, but then unable to stay away from him longer Beatrix identifies an unknown body as that of Buchanan's. Soon after they are married.

Then Kansas appears leading a white-haired, stooped, babyish man—Buchanan. Kansas plans to blackmail Beatrix, but instead she tells all to Faring. He goes in search of the two and hears Kansas's story—as to how he rescued Buchanan after the fight and found him demented. In a climax of great dramatic power, Buchanan dies, just after counselling Kansas to leave Beatrix and Faring unmolested. And so after this there is nothing to stand between the two who love each other.

SUGGESTIONS

You can safely boost this as the best of Miss Pearson's recent Fox pictures, as it presents a strikingly different version of the eternal triangle. A good line to play up would be the mysterious disappearance of the leading male character, Buchanan. As this is a most important point in the story and as a considerable measure of the dramatic force of the story results from this disappearance you could work this angle with effective results. If the picture is played for any length of time a teaser campaign could be conducted for a few days previous to the initial showing by inserting such lines as "Who is Buchanan?" and "What Became of Buchanan?" at either the top or the bottom of your regular advertisements. Follow this with the full announcement of the feature, worded appropriately, of course, so as to tie up the teaser ads with the name of the picture.

If your patrons are fond of Miss Pearson, dwell on the fact that she gives a great emotional performance and also mention the name of Marc McDermott. This character actor has been on the screen so long that all real followers of the pictures know him and his performance here is one of the best he has ever given. There is also the name of the author, Justus Miles Forman, who lost his life on the Lusitania, to play up. He was quite well known and a number of his novels have been put into pictures.

In the press sheet provided on this production the editors have advised exhibitors to play up the picture from its "hypnotic" angle. Evidently the original story differed largely from the picture. There is nothing about hypnotism in the offering as it is now presented, so disregard all press stories, special articles and advertisements that have been prepared with this side of the original story in view.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22x28 colored.

SCENE CUTS:—There are three two-column scene cuts and a one-column. There is also a two-column of star; three ones, one of which is reproduced on this page, and a two-column stock-star cut.

ADVERTISING CUTS:—No advertising cuts provided on this feature.
Slide and music cue sheet procurable.

One-Column Scene Cut

"THE GIRL OF MY DREAMS"—ROBERTSON-COLE

Billie Rhodes Registers to Advantage

BILLIE RHODES' first attempt as a star in a long production can in many ways be considered highly successful. Miss Rhodes is pretty, she has personality, and all signs point to her development into a brilliant luminary.

"The Girl of My Dreams" succeeds in holding the attention closely till the close of the story. It contains plenty of comedy as well as some tenderly pathetic situations.

The theme, however, will bear examination and study. A father, ignorant of the fact that the heroine is his own daughter, takes a snap of her while she is swimming in a pool in nature's costume. Later, he exhibits an enlargement of the photo to invited guests at the club. At another time, with fire in his eyes, he attempts to enter the heroine's room, but she shuts the door on him.—Released Dec. 15.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

George Bassett.....Jack MacDonald
Kenneth Stewart.....Lamar Johnston
Madelin Stewart.....Golda Mawden
Ma Wiliams.....Jane Keckley
Pa Williams.....Frank Mac Quarrie
The Weed.....Billie Rhodes
Jed Williams.....Benjamin Suslow
Ralph Long.....Leo Peerson

From the play by Wilbur Nesbit.
Art Director: Martin L. Doner.
Photographed by Walter L. Griffin.
Produced by National Film Corporation.
Controlled by Robertson-Cole Company.
Distributed through Affiliated Exchanges.

CATCH LINES

Billie Rhodes, the heroine of over a hundred Christie comedies, makes her bow in a five-reel drama in "A Girl of My Dreams" and proves herself equally as successful in this line of endeavor as in the more familiar field.

Kenneth Stewart was bound to have "The Weed," an unsophisticated country girl, for his own. His efforts along this line were persistent, but evidence was presented to him that made him hang his head in shame because of his past actions. What this evidence was is only revealed in "The Girl of My Dreams" now at the ——— theatre.

The story of a poor country girl who inherited the millions of a city man because of one little kindness.

Does it pay to be kind and considerate of all others? It paid "The Weed," a little waif of the country, for she inherited the fortune of a city millionaire because of one charitable act.

AD TALK

Billie Rhodes will be the featured attraction at the ——— theatre on ——— of ——— week in her first five-reel picture, "The Girl of My Dreams." This also marks Miss Rhodes' debut into the dramatic field, her time heretofore having been taken up in playing comedy leads with the Christie Film Company. She has been heroine of an almost countless number of these comedies and the producers of "The Girl of My Dreams" realized that her popularity demanded that she appear in five-reel productions. The present feature is the first of a series to be produced by the National Film Corporation and if first pictures count for anything the following ones will be received with interest.

"The Girl of My Dreams" shows petite Miss Rhodes in the role of "The Weed," who lives with the Williams, who keep a farm. On one of her trips to a nearby summer resort to deliver the farm products she meets George Bassett, an old millionaire, who is there to regain his health. She performs a service for him and thereafter they are fast friends. The upshot of it is that Bassett takes "The Weed" under his wing and removes her to the city, there to look after her education.

In the city she meets a good-for-nothing, Kenneth Stewart, who several times tries to take advantage of her. She always manages to evade him, however. In a short time the old millionaire dies, leaving "The Weed" his entire fortune. Kenneth makes another effort to secure the girl for his own, but startling evidence turns up that proves him an even greater blackguard than before. Just what this evidence is comes in a striking climax to this dramatic story.

THE STORY

In the San Bernardino Mountains, in a cabin near a health resort, lives the Williams Family. A young girl, nicknamed "The Weed," also lives with them. In one of her trips to the resort to sell farm products, she meets George Bassett, an old millionaire, who is there to regain his health. Through a kindness shown to him by her they become acquainted. While Ralph Long is coming down the mountain, his automobile skids, falls off a cliff. He is injured badly. "The Weed" runs to the scene, drags him into her cave, treats him as best she can and then notifies the resort people. He is taken to the city.

Kenneth Stewart, a nephew of the millionaire and an aspirant of his millions, in coming across "The Weed" swimming in a pool in nature's costume, takes a snap of her, and when he returns to the city, he has an enlargement of it made which he presents to the club. It is hung in a conspicuous place.

The acquaintance of "The Weed" and Bassett ripens into a close friendship, and when he is ready to return to the city, he induces her to go along with him so he may educate her. Established in her new quarters, she is now the mistress of the house. Kenneth Stewart never loses an opportunity of accosting her. He once tries to enter her room but she prevents him.

George Bassett dies, willing his millions to "The Weed." In a landslide the Williams family is also wiped out. A neighbor finds a memorandum book, which he brings to Ralph Long, who is now completely recovered. Through the notes in the book, the fact is established that Kenneth Stewart is the father of "The Weed," his wife having died shortly after abandoning her. Feeling deeply his shameful conduct, he leaves the city and asks that his identity be kept from his daughter. Their friendship ripening into love, Ralph Long and "The Weed" become engaged.

ADVERTISING AIDS

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four-sheet. These are in work at the Greenwich Lithograph Company.

LOBBY DISPLAY:—Set of eight 11x14 photographs; set of two 22x28 photographs.

CUTS AND MATS:—One thumb nail cut of star to be used in either text pages or for dressing advertisement. Scene cuts will also be supplied in one- and two-column sizes. These can be procured also in mat form. A three-column scene mat will also be obtainable at all exchanges handling this production.

Press book, art side and complete orchestration for ten pieces will also be available.

SUGGESTIONS

It appears that the producers were rather unfortunate in their choice of a vehicle for Billie Rhodes' debut in the field of feature drama. Miss Rhodes has made her name as a comedienne and one naturally expected to see her in a subject akin in some small measure, at least, to comedy drama. However if the exhibitor be looking for sensational advertising opportunities a glance at the synopsis of "The Girl of My Dreams" will reveal to him quite a lurid angle from which to play the picture. It is advised, however, that care be taken if the picture is advertised from this twist of the story. It is not pleasant.

PLAN BOOK SERVICE

THE Motion Picture News Plan Book is the most complete service ever offered the exhibitor.

This is the consensus of various opinions expressed by readers.

Motion Picture News was the first trade paper to bring such a service to the field.

The old days of the review here—the synopsis there—the ad talk somewhere else—those old days are no more.

In the Complete Plan Book you have it all in one place.

Billie Rhodes

"TWO-GUN BETTY"—HODKINSON

Bessie Barriscale Pleases in a "Different" Role

PRESENTING Miss Barriscale in a totally different role, "Two Gun Betty" is thoroughly enjoyable. It is the kind that satisfies.

In the story, the heroine enters into a wager with a girl friend, whose brother owns a ranch, that she could pass as a man. Dressed as a cowboy, she visits the ranch and obtains a job. Of course every one of the ranch boys knows the new hand is a woman, but the heroine thinks they don't.

Having determined to have some fun with her, the cowboys put her through the third degree, ranch style; but she wins at cards, is able to lasso a steer, turns the tables on a would-be hold-up man, and, in fact, she outwits them at every point. In the end, the heroine captures a real "Bad Man," a famous cattle rustler, but she faints when told he is no fake this time. The display of so much nerve wins her the admiration of the cowboys and the love of the boss.

The success of this picture may be attributed chiefly to the following: Knowing how absurd it is to pass a woman as a man, the author permits his characters to know the identity of the heroine. Thus, neither the intelligence of the spectator, who, in a way, acts as a judge, is imposed upon, nor is his credulity stretched.

The picture contains plenty of light comedy. It offers a clean and wholesome entertainment.—Released Dec. 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Betty Craig.....Bessie Barriscale
Jack Kennedy.....L. C. Shumway
Ethel Roberts.....Catherine Van Buren
Florence Kennedy.....Helen Hawley
Miss Ambrose.....Laura Oakley
Mushy.....?.....Albert Cody
Irish Dave.....Richard Wayne
Billy Yeaman.....William Ellingford
Carlos.....C. M. Carlos
Miguel.....George Routh

By Howard Hickman.
Scenario by Jack Cunningham.
Directed by Howard Hickman.
Photographed by L. Guy Wilky.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. Paper gives scenes from production and poses of Miss Barriscale. These obtainable at all Pathe exchanges handling the Hodkinson product.

LOBBY DISPLAY:—Stills, both scene and star, are provided in two sizes, 11 x 14 and 22 x 28.

CUTS AND MATS:—Two styles of one and two-column cuts suitable for reproduction in either newspaper or advertising columns of your newspapers or to aid in dressing up program announcements.

SLIDE AND MUSIC CUE SHEET obtainable.

AD TALK

One of the most pleasing comedy-dramas seen in many a day will be the featured attraction at the ——— theatre on ——— of ——— week when "Two-Gun Betty" is shown in this city for the first time. Bessie Barriscale is featured in this subject as a young woman who makes a wager that she can seek employment on her chum's brother's ranch disguised as a man and "get away with it." So Betty, for this is the young lady's name, dons male attire and sets out for the ranch. She is greeted by young Kennedy, the owner, and believes her triumph complete when he and all his employees treat her as a man. However, Kennedy and his man have immediately seen through her disguise.

They plan to see the game through, however, and there follows a wealth of comedy in which the cowboys invent all sorts of old melodramatic tricks with which to frighten Betty. She remains on the ground, however, and takes the joke all in good faith when they finally let her in on it. But she has a real surprise in store for them—and for that matter, in store for herself, when she brings a real bandit into camp at the point of a gun.

Miss Barriscale is seen to real advantage in this breezy play of the West. It was written for her by Howard Hickman, and Jack Cunningham, one of the busiest scenario writers on the Pacific coast, made the scenario, while Mr. Hickman took another turn in directing. The picture is well up to the high standard maintained in the best Barriscale pictures and ranks one hundred per cent as a production as well as in entertaining values. Other pictures on the bill for this date are ———.

THE STORY

Betty Craig makes a wager that she can pass as a man on the ranch of her chum's brother, Jack Kennedy, whom she has never met. So she assumes the name of Bob and hires herself to the Kennedy ranch. The owner and the ranch hands immediately see through her disguise but resolve to play the game through. As a consequence they put her through all the tricks that every tenderfoot is obliged to go through and she finds herself rather sore when it's all over. Then the boys decide to give her a further surprise. Although the town has been dry many years they rig up the dry bar as one of the old wet variety and stage a real old-fashioned brawl.

Jack and Dave, disguised in outlandish bandit rigs, hold the place up. Asserting he's "got a contract to fill a buryin' ground tonight" Jack begins shooting Mexicans, with an occasional white man into the bargain, and commands that the dead be dragged out. Betty, having passed from the scared to the angry stage, snatches her gun and jabs it into Jack's back. Then the dead come to life, Betty realizes the joke is on her, and they all go to the drug store for an ice cream soda.

A little group of Mexicans have a quiet little confab among themselves, then slip away in the darkness. The next morning a hundred head of steers are missing. Betty thinks it another joke on her, and, when she chances upon the Mexican, Miguel, and his band with rustled steers, at the point of a gun she brings him home and is so unprepared to learn that he is Miguel Carballo, a notorious cattle thief, that the knowledge that this has been the real thing makes her faint. When she recovers she finds her boy's wig has fallen off and Jack confesses that he had always known she was Betty Craig and that he loves her.

CATCH LINES

Betty thought she could dress up as a man and fool the cowboys at Kennedy's ranch. But they saw through her disguise immediately and put her through the paces of the tenderfoot. The fun runs riot in this picture—a new kind of western.

Bessie Barriscale appears as Betty, who thought she was fooling a lot of cowboys when she dressed as a man. But they knew her for a girl at the start and proceeded to do the fooling. But, though crossed and double-crossed Two-Gun Betty proceeds to have her innings at last in one of the most exciting climaxes that ever capped a picture.

A light and breezy comedy of the great West—a picture that has *real* laughs to the *reel* foot.

SUGGESTIONS

Get the most out of the fact that this is a spirited comedy-drama of the western plains. In all advertising or lobby decorations that you do bring out the comedy angle of the picture. Drawings or paintings of star could be made in an attempted "bad man" pose looking out of the picture with two guns pointed at the spectator. This also would be a good figure to use in news-

Doubtless you will be able to find a good comedy still among those provided on the production and if you have no artist you can make use of one of these. The title too is catchy so be sure to display it prominently. Placed above such a figure as referred to above it should give the spectator a good laugh and arouse his curiosity and interest sufficiently to bring him into the theatre.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News Will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.

Bessie Barriscale, Star of "Two-Gun Betty"

"A PERFECT LADY"—GOLDWYN

Madge Kennedy Blends the Tear and Smile Delightfully

THE first question you will ask to yourself, after seeing this picture, will be, "Why can't more pictures like this one be produced?" So long as some producers think that sex stuff, and death-bed scenes, and murders, and suicides, and all kinds of rot is necessary to bring out dramatic values in a picture, that long it will be impossible. The minute, however, they fix it in their minds that the future of the motion picture business lies in making people feel happy, and that this cannot be accomplished unless pictures are free from all these objectionable features, that soon it will be possible.

The chief purpose of the story is to show the heroine's love for her sister and her willingness to endure hardships in order to make a happy home for her. In the pursuit of her object, a number of things happen that are extremely comical. So the story accomplishes two things at once, it stirs your emotions while making you laugh heartily.

If you happen to be in a dead town, you can use this attraction to infuse some new life into it. A regular chorus show with merry maidens in tights (very tight) is used. But don't be scared, it won't hurt you, as it is not indiscreet enough to shock even an old maid.

It is a clean picture.—Released Dec. 8.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Lucille Le Jambon (Lucy Higgins) ..... Madge Kennedy
Rev. David Grayling ..... Jere Austin
John Griswold ..... Walter Law
Bob Griswold ..... Bob La Rock
Sam Lipman ..... Ben Hendricks, Sr.
Bert Snyder ..... Harry Spingler
Flossie Day ..... Agnes Marc
Claire Higgins ..... Mae McAdoy
By Channing Pollock and Rennold Wolf.
Directed by Clarence G. Badger.
Photographed by Marcel A. Le Picarde.

CATCH LINES

In which a burlesque actress proves herself the moral superior of the deacon of Sycamore in a series of highly amusing scenes.

Deacon Griswold was wont to hie himself to the Windy City for amusement and then return to Sycamore and preach on the moral question. But someone, somehow, got a moving picture of his most high-flung escapade and showed him up before the townsfolk.

Madge Kennedy's latest comedy is an adaptation of a stage play by Channing Pollock and Rennold Wolf. It is filled with laughs from beginning to end.

The minister of Sycamore marries an ex-burlesque actress! Horrors! But wait! Just what do you know about burlesque actresses anyway? See Madge Kennedy in "A Perfect Lady."

AD TALK

Madge Kennedy, the young comedienne who has scored such a great success in Goldwyn pictures during the past year, will appear in her latest offering entitled "A Perfect Lady" at the ——— theatre on ——— of ——— week. "A Perfect Lady" is an adaptation of the successful stage comedy by Channing Pollock and Rennold Wolf and proved an ideal vehicle for Miss Kennedy on the screen. Its comedy arises largely from contrast, contrast of a set of merry burlesquers with the staid, and, in some instances hypocritical, citizens of a little town called Sycamore.

When the burlesque troupe hits Sycamore the inhabitants are highly shocked. The morals committe rounds up the town constable and visits the playhouse on the opening night. They see one turn in which Lucille Le Jambon, known off stage as plain Lucy Higgins, is the leading light, and then ring down the curtain. The troupe goes broke and the minister of the place, an upstanding young man by the name of David Grayling, urges Lucy to reform from her burlesque ways. So Lucy opens an ice cream parlor and dancing school in Sycamore. But the deacon, the hypocrite of the village, still objects to her "contaminating influence" and decides that Sycamore must rid its respectable self of the former burlesque lady.

How Lucy proceeds to get "the goods on" the deacon and show him up before the townsfolk in his true colors puts an uproariously novel finish on this comedy. Miss Kennedy is seen to captivating advantage in the principal part, while others are Jere Austin, Walter Law and Rod La Rocque.

SUGGESTIONS

In "A Perfect Lady" there is offered the exhibitor a popular stage success in which Rose Stahl scored a hit, the names of well-known authors, Channing Pollock and Rennold Wolf, and last but by no means least the star, Madge Kennedy. Miss Kennedy has proven in the past that she is able to stand up without such aides as those provided her in this picture, so it seems a certainty that with the added advertising advantages held forth in her latest vehicle she will play to a good, big business.

Use the name of the star prominently and that of the play for it it has a catchy title, and be sure to accentuate the fact that the picture is comedy from first to last. Miss Kennedy's past appearances have paved the way for you to clean up more than ever on this, her latest feature.

THE STORY

Lucille Le Jambon, whose real name is Lucy Higgins, is a member of a burlesque show that strikes a snag in the town of Sycamore. The morals committee see to it that the show is closed after Lucille's dance. And the company, being not so affluent, goes quite naturally and quite completely broke. Reverend David Grayling, parson of the village church, becomes acquainted with Lucille and advises her to quit the troupe—which she does, opening in the town an ice cream store and dancing school. Her new business is a great success, but once again the morals committee, headed by Deacon Griswold, interferes. David is sent to demand Lucille's abdication. She refuses, telling him that she is the sole support of a mother and sister. Thereupon is David convinced that Lucille is much better than the old Deacon.

Deacon Griswold leaves for Chicago, threatening on his return to have Lucille run out of town. A week after his departure Lucille receives a letter from Fannie White, a former member of the troupe. Among other things Fannie writes that the deacon is cutting capers with the cabaret girls where Fannie is employed.

With the return of the deacon Lucille plans a surprise for the natives. She advertises a free motion picture show and all Sycamore, including Griswold and his followers, assembles for the occasion. Griswold is seen sneaking out of Lucille's place as the picture depicts him in revelry with chorus girls in Chicago. Fannie, with the aid of her employer, has followed Lucille's instructions to the letter. The Griswold expose is followed by another surprise when the parson, in view of all the villagers, embraces Lucille and announces that she has consented to become his wife.

ADVERTISING AIDS

PAPER:—Ones, threes, six and a twenty-four and rotogravure paper in one-sheet size.
LOBBY DISPLAY:—Scene stills furnish in three sizes—8 x 10, 11 x 14, and 22 x 28, all colored.
ADVERTISING CUTS:—Two two-column; two one-column. These gotten up in the usual Goldwyn style, title and star prominently displayed, good catch lines and sufficient space left for exhibitor's added announcement.
SCENE CUTS:—Two two-column scene cuts are provided while there are three single-columns, two showing star alone in character, the other love scene.
Two styles slides and music cue sheet also procurable.

Two-Column Ad Cut

"FUSS AND FEATHERS"—PARAMOUNT

"Cleanly Entertaining," the Verdict on This

BOTH from a production as well as from an entertaining angle, "Fuss and Feathers" is highly pleasing. Its success lies in intelligent handling by the director and the faithful interpretation of the heroine's role by the star.

There are two independent stories running parallel in the first part of the picture: the one concerns our heroine, the daughter of a mining prospector, who, at last, strikes it rich, sells the mine and moves to the city; the other, our hero, the son of the man who bought the mine. He is expelled from school and ejected from the house by the father.

The two stories are joined together towards the end of the third reel when the hero, robbed, beaten into unconsciousness and left by the wayside, while in an intoxicated condition, is found by the heroine. From this point and on the pleasing romance begins.

The story carries the human element to some extent, progressive action of plot, and suspense. The comedy resulting from the intelligent impersonation of the miner's role, also the wit and humor in several of the subtitles, increases the entertaining values of the picture by a whole lot.

It is a clean offering and it should appeal to all.—Released Dec. 1.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Susie Baldwin.....Enid Bennett
Robert Ledyard.....Douglas MacLean
Pete Baldwin, a Miner.....John P. Lockney
Martin Ledyard, a Mining President
Charles French
Mrs. Ledyard, his Wife.....Sylvia Ashton
J. Wells Stanton, a Crook.....Robert McKim
By Julien Josephson.
Directed by Fred Niblo.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet. One of the three's is a love scene—all the rest are poses of star alone.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One, two and three-column advertising cuts are provided on this production. They contain scene or pose of star with descriptive wording beneath.
Slide and music cue sheets also available.

AD TALK

Enid Bennett, the young star who has risen to such prominence under the direction of Thomas H. Ince will be seen again at the ——— theatre on ——— of ——— week in her latest Paramount picture entitled "Fuss and Feathers," a delightful little comedy-drama of manners. It introduces us to the Baldwins, father and daughter. Pete Baldwin, a character excellently portrayed by that sterling actor, John P. Lockney, is a miner who has labored long but unsuccessfully to accumulate his pile as a miner. His daughter, Susie, played by Enid Bennett, is a wild, untutored child of the gold fields.

And then one day old Baldwin strikes it rich and straightway goes to San Francisco, there to enter into negotiations with business interests regarding the development of his mine. And of course Susie goes along. The two are invited to the home of a business man, Martin Ledyard, and, it must be said, deport themselves not at all according to Hoyle. In fact, Mrs. Ledyard objects so strenuously to old Pete's table manners that Susie, hurt to the quick, escorts the old gentleman out into the air.

Then comes there "edication" as it were, and then too comes a charming little love story and an engrossing bit of melodrama to cap the tale. Miss Bennett is seen to delightful advantage in the stellar role, while aside from Mr. Lockney there appear Douglas MacLean, Charles K. French, Sylvia Ashton and that prince of villains Robert McKim. "Fuss and Feathers" was written specially for Miss Bennett by Julien Josephson and produced under the direction of Fred Niblo, now one of Mr. Ince's foremost directors. It will be remembered that only a short time ago Mr. Niblo deserted the screen that he might have the pleasure of directing Miss Bennett—his wife.

THE STORY

Susie Baldwin is the untutored daughter of Pete Baldwin, an old prospector living in the mining camp of Starveout. After many years of keen disappointments, Baldwin strikes it rich and he goes with Susie to San Francisco at the request of Martin Ledyard, a mining promoter, to arrange for the sale of his claim. Susie and her father dine at the Ledyard home where Mrs. Ledyard plainly shows her contempt for the couple because of their roughness of manner. Angered by the woman's sneers, Susie drags her father out of the Ledyard home and resolves to become educated. She employs J. Wells Stanton, an unscrupulous but polished rascal, to teach her the manners of polite society. Robert Ledyard, son of the promoter, comes home after being expelled from college for minor infractions of the college rules, and is driven away by his angered father to earn his own living. Stanton and Baldwin have a disagreement which results in Stanton's dismissal, and meeting young Ledyard, he knocks him out with a blackjack and robs him. Susie and her father find him in the roadway and take him home. He gives an assumed name and accepts the position of tutor made vacant by the dismisal of Stanton. He falls in love with Susie and one day he is recognized by a neighbor who notifies his parents of his whereabouts. They rush to the Baldwin home to "save him" from the wiles of Susie and arrive just as Stanton enters the house for the purpose of cracking the Baldwin safe. Young Ledyard discovers Stanton in the library and the latter is about to shoot the young man when Susie prevents murder by shooting Stanton in the arm. Explanations with the Ledyards follow and when Susie kisses Mrs. Ledyard, a reconciliation ensues and all ends happily.

CATCH LINES

A delightful little comedy-drama of manners in which an untutored girl from the California goldfields proves herself the measure of a grande dame of San Francisco society.

Pete Baldwin didn't know how to wield a fork in the prescribed manner of society, but his heart was in the right place—and his daughter was charming from tip to toe—Society eventually just had to take them in.

Susie Baldwin hated to see her father made fun of because he went through dinner without using all the silver laid beside his plate—and so she hired a tutor for him—and for herself. The tutor turned out to be a crook but, innocently enough, he was responsible for Susie's romance after all.

Enid Bennett never disappoints. "Fuss and Feathers" is another comedy-drama, the equal of which you will have to wait long to see.

SUGGESTIONS

Reports indicate that the public wants comedy-drama or plain comedy in these days. It seems to be the inevitable reaction after war. If this is the case with your patrons you can book "Fuss and Feathers," advertise it as a nice, clean comedy-drama and be successful with it. To be sure the picture does not offer you any great angle from which to advertise it except for the fact of Enid Bennett's appearance. While this star is not one of the biggest, she has appeared in so many attractive subjects of the same nature as this that it is certain she has a following of no mean proportions. Let it be known that she is in this picture and to plant her work still more firmly in the minds of your audience mention her last pictures, such as "When Do We Eat," "The Marriage Ring," "The Desert Wooing" and "The Biggest Show on Earth."

THOMAS H. INCE PRESENTS
ENID BENNETT
in
"FUSS AND FEATHERS"
A Paramount Picture
One-Column Ad Cut

"THE KEY TO POWER"—EDUCATIONAL

Human Touches Make This Interesting

POSSESSING many of the qualifications that help make a picture entertaining, "The Key to Power" should find a sympathetic reception among pleasure seekers. To begin with, the story is human; and as it is interpreted in a natural way, it appeals to your emotions.

The hero wins your sympathy from the start for the following reason: Although he is wronged by being misunderstood, he bears the insults silently, preferring to let his actions prove his case, as happens at the close of the story.

Another incident that helps make the picture appealing is the attachment shown by the heroine's brother to the hero at the beginning of the story; also later, when everybody seems to be against him. Since you sympathize with the hero, it is natural for you to wish that others do the same. So when you see the young brother stick to the hero, it gives you great pleasure. You feel equally pleased to see the hero reciprocate that friendship.

Besides the human element, the story contains thrills and suspense; and as the action of the plot is progressive, it holds your interest undiminished till the end.

The picture is clean and will undoubtedly have a wide appeal.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Bruce Wendell.....Hugh Thompson
Ann Blair.....Claire Adams
General Blair.....J. H. Gilmour
Bobbie, Ann's Brother.....Frazier Nounnan
James Wendell.....J. J. Dunn
President Parrish, of B. & W. Ry.
Tom Burrough
Lieut. Parrish, His Son.....Fred Radcliffe
Von Bernstorff, the German Ambassador
George Pauncefort
Meyer.....Stephen Grattan
Gross.....L. F. Kennedy

By E. Lloyd Sheldon and Caroline Gentry.
Directed by William Parke.

ADVERTISING AIDS

PAPER:—One twenty-four-sheet; two six-sheets; three three-sheets; three one-sheets; one roto-gravure one-sheet. Paper is designed to bring out the industrial background of the picture as well as the dramatic story it presents.

LOBBY DISPLAY:—Seven 11 x 14 scenes and two 22 x 28.

ADVERTISING CUTS:—Advertising cuts will be furnished in one, two, three and four-column sizes.

SCENE MATS:—A new departure will be followed in exploiting this picture. Instead of the usual scene cuts, one-half page and page mats will be supplied, these to contain a variety of scenes from the production.

AD TALK

"The Key to Power" will be the featured attraction at the ———— theatre on ———— of ———— week. This picture, the first feature offered by the Educational Films Corporation, presents a thrilling drama enacted around the coal fields of West Virginia. Besides its entertainment purposes it aims to show the immense value of coal to the land, particularly in times of war. Truly it is a Key to all our Power. Intermingled with the dramatic story there are interesting scenes taken around these coal mines of the middle eastern section of the United States. Or perhaps we should not say intermingled. Rather do these scenes form a background to the dramatic action of the picture, a background novel and different from that seen in the average feature picture.

"The Key to Power" was written by E. Lloyd Sheldon and Caroline Gentry and produced under the direction of William Parke. It tells of the causes which led a United States Army Captain to surrender his commission and remain at home to look after his father's coal mines. Because he elects to take this course he is belittled by the girl he loves and her father, an old general who believes that no other profession should come before the army. But when it develops that German agents were seeking to gain control of the mine and that Bruce's remaining at home prevented them, the girl, at least, has nothing but praise to offer in his behalf.

The leads of the picture are taken by Hugh Thompson and Claire Adams. A good character portrayal is contributed by J. H. Gilmour while Frazier Nounan's playing of the "kid brother" is a delightful bit. Others are J. J. Dunn, Tom Burrough, Fred Radcliffe, George Pauncefort, Stephen Grattan and L. F. Kennedy. All in all, Educational's first venture in the feature field is a striking success.

THE STORY

Bruce Wendell, a West Point graduate and Captain in the American army, is the son of the owner of coal mines in the middle eastern section of the United States. He is in love with Ann Blair, granddaughter of old General Blair, a man who believes that the army is the only profession to follow. Another suitor of Ann's is Lieutenant Parrish, son of the chief owner of the B. & W. Railroad, the only outlet to the Wendell coal mines. Ann favors the Captain and so too does her little brother, Bobbie.

There comes to the town just before the rumblings of war are heard, Meyer, an agent of the German government, who influences President Parrish to refuse the use of his cars to Wendell, telling him that the mine promoters will then be forced to sell out to him and he will have complete control of that coal region, being able to name his own price. Parrish is in accord with this scheme and stops his cars. As a consequence the mine is closed. Wendell makes a big fight against the railroad but is the victim of foul play on the part of Meyer and his hirelings. Before he dies he exacts a promise from Bruce to give up his commission and continue his fight.

And this Bruce does, even though his course necessitates much explaining to the Blairs. But when the United States enters the war and Wendell does not return to the army, General Blair and Ann will have nothing to do with him. Bobbie is the only one who stands up for him. His exemption claim is granted. Anne's engagement to Lieutenant Parrish is announced. The mine owners refuse to give in and Meyer resorts to further violence. He causes an explosion in the mine and Bobbie is trapped inside. Bruce rescues him. Subsequently, Bobbie and Anne are trapped by Meyer. Bobbie escapes and summons Wendell. He then rides to the fort to get Lieutenant Parrish and his men. They arrive just in time to save Ann and Wendell from Meyer's minions who are worsting the hero in a terrific combat. After that Anne understands Bruce's reasons for staying at home and so he forgives her.

SUGGESTIONS

Probably your patrons have seen the Robert Bruce pictures and the numerous other offerings released by the Educational Films Corporation. This is that company's first venture into the feature-dramatic field. Aside from presenting a forceful drama—one of the few logical dramas springing from war conditions in this country—the picture has an interesting background—the coal fields of West Virginia. You might bring this out in your advertisements as the coal fields form a novel locale and yet never are allowed to intrude on the dramatic angle of the picture.

Anything suggesting a coal mine could be used as lobby decorations for this picture, but always be sure to bring out the fact that the main action of the picture is a regular dramatic story. Due to the fact that it is laid in the coal fields and released by the Educational Films Corporation, your patrons may get the idea that it is purely an educational picture unless you take care to drive home the fact that it is a drama. If you guard against this and make use of the possibilities which the locale of the subject gives you it will be more than likely that you make a success with the offering.

CATCH LINES

A drama of love, patriotism and sacrifice enacted in the heart of the West Virginian coal fields.

———

Directed by William Parke, the man responsible for "The Yellow Ticket," "The Shine Girl" and other successes.

———

One of the largest coal mines in the country is an ever-interesting background for this drama of love and patriotism.

———

Educational's first venture into the feature field is productive of a drama, alive with dramatic interest and novel backgrounds.

———

The Key to Power is Coal. Coal, without which our troops and supplies could not have been brought to the sea ports and sent to France—Coal, the Key to Power.

———

Hugh Thompson, long leading man for Theda Bara, Claire Adams and J. H. Gilmour are among the principals in this dramatic offering from the Educational Films Corporation.

FILE THESE PAGES

HOW often have you, Mr. Exhibitor, found yourself with your show all booked and no press matter or advertising material on hand regarding the feature of that show?

Such a sad condition of affairs will happen in the best regulated theatres.

To guard against a recurrence of such a state keep these plan book pages.

Motion Picture News is so bound that the plan book may be removed from the magazine and filed.

Thus handled they make a complete and ever-valuable source of reference for the busy exhibitor.

"WIVES AND OTHER WIVES"—AMERICAN

"One of the Best Minter's Yet," Says Harrison

"WIVES AND OTHER WIVES" is one of the best pictures released with Miss Minter starring. It contains many entertaining qualities. The action of the plot is cyclonic and you can hardly ever guess what is going to happen next, your attention is held on the screen all the time.

The story is of the comedy-drama sort, the comedy end of it leaning towards farce. The fundamental idea of the plot is the desire of the wife to make her husband jealous, so that he will show more attention to her instead of the newspapers. This, of course, is the cause of many complications.

The mix-ups caused by the miscarriage of the heroine's plot in a country house, to which all the offending parties have been invited and placed in adjoining rooms, are very laughable.

There are some thrills also caused when the jewels of a married couple are stolen by their chauffeur and maid. The latter had overheard the Mr. and Mrs. planning a fake jewel robbery to collect insurance, so they beat them to it.

It is a clean and wholesome entertainment. The new faces in the cast create a most favorable impression.—Released Dec. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Robin Challoner.....Mary Miles Minter
Geoffrey Challoner.....Colin Chase
Judge Corcoran.....George Periolat
Mr. Norma Craig.....William Garwood
His Wife.....Margaret Shelby
By Stephen Fox.

CATCH LINES

Mary Miles Minter in one of those delicious, little intimate comedies in which the author has used the foolish jealousy of a husband as the basis for one of the best farces of the season.

Hubby was jealous and enraged. He came home to patch up the quarrel and found a man apparently intoxicated draped across his wife's bed. Quite a good cause for being jealous and enraged! Of course he didn't stop to think of the peculiar chain of circumstances that brought this stranger into his home. If he had there would have been no "Wives and Other Wives." Thank heavens, he didn't stop to think!

Comedy is the spice of life these days and "Wives and Other Wives" is one of the most effective spices procurable.

The American company only a short while ago announced its intention of producing comedies—no gruesome pictures. A promise is a promise, but to live up to one in the way this company has in the hilarious comedy, "Wives and Other Wives" is a real achievement.

AD TALK

"Wives and Other Wives," the American picture starring Mary Miles Minter, which will be shown at the ——— theatre on ——— of ——— week, is by all odds one of the most enjoyable comedies that has been seen in many a day. Written by Stephen Fox, a writer who can conjure up more comedy situations to the reel than any other author in the land, so it seems, it offers Miss Minter the role of a young bride who, but a few days after her marriage, discovers that her husband spends too much time reading the papers. So she contrives a plan to arouse his jealousy. She lets him see her sneaking some love letters into the fire and when he questions her regarding them she will not answer.

Straightway is hubby jealous. The poor fellow doesn't know that they are letters penned by his own hand. He leaves the house in something approaching a rage. Then come further complications—complications that the little married lady neither bargained for nor expected. There is a bibulous person, another married man, who constantly crosses her path, and who places her in the most compromising positions that ever a young bride was placed in. To relate them all here would be to spoil the fun awaiting you at the ——— theatre.

Miss Minter is thoroughly charming in the stellar role, while the support she receives from Colin Chase, George Periolat, William Garwood and Margaret Shelby (the star's sister) is of a sterling order. The picture was produced under the direction of Lloyd Ingraham, a man well acquainted with comedy values. Again we repeat "Wives and Other Wives" is a real treat in the comedy line—a series of laughs not to be missed.

THE STORY

Mary Miles Minter plays the part of Robin Challoner, a bride of a few days. Her husband enters as she is burning some love letters and becomes very jealous. She leads him to believe that the letters are from a rival and he leaves her. In the apartment above lives a judge and his wife. They expect a certain Mr. and Mrs. Craig to call and sublease the apartment. Through error Craig gets off the elevator at the wrong floor, and wanders into the Challoner apartment. He is mistaken by the young bride for a burglar. She shoots, he faints from fright. She thinks she has killed him. She runs out for a doctor. Her husband returns and discovers Craig apparently intoxicated, in his wife's room. This further kindles the flame of jealousy and Challoner decides upon a divorce. With a view to restore the domestic equilibrium, the judge invites the young bride and her husband to his country home for a visit. Mrs. Craig is invited, as well as some mutual acquaintances, the Doubledays. Mr. Craig gets slightly intoxicated. When he learns that his wife has gone to the country he follows. Because of his condition, the butler suggests that "he sleep it off" before being presented to the company. In his befuddled condition Craig staggers into Mrs. Challoner's room, and goes to bed. She enters and believes her husband has made up his mind to come back. She discovers that it is a stranger. She screams. At the same time Mr. Challoner in the suite across the hall is confronted by Mrs. Craig. Both appear very embarrassed. Between the two couples there now develops a series of situations as they try to find out just where they do belong. The Doubledays plan a fake "robbery" in order to collect insurance on their jewelry. Their maid overhears their plans. She immediately informs the chauffeur and the two decide to get the jewelry and skip. The Doubledays make known the "robbery."

The guests are discussing the "robbery." Robin's letters are found. The judge believes the letters to be a clue to the "robbery." He informs the guests that he will place the letters in a table drawer and that by morning he expects to see the jewelry in place of the letters or he will inform the police. Robin, not wishing her letters to be exposed, endeavors to obtain them. Her husband, anxious to find out who wrote the letters, sets out upon the same mission. The Doubledays find that their jewelry has actually been stolen. Meanwhile the maid and the chauffeur prepare to get away. Robin accidentally discovers them making their getaway. She turns the culprits and the jewelry over to the judge. The maid not only admits the robbery, but tells of the Doubleday's scheme. The judge requests the Doubledays to leave his home immediately. Challoner then finds out it was his own letters that caused all the trouble, and "after the heavy storm the sun shines again."

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11x14 scene stills and title card. 22x28 of scene and 22x28 of star.

CUTS:—There are one-column star cuts of Mary Miles Minter suitable for use in dressing advertisements, or in the text pages of your newspaper.

Slide and music cue sheet also obtainable at Pathe exchanges.

SUGGESTIONS

This is one of those intimate comedies that are all too infrequent on the screen. It contains numerous situations that unless handled in the expert way they are here would have been merely low comedy. So get the most out of the comedy by advertising its true quality. By the use of some paintings which your artist can fix up, bringing out the "boudoir" type of the main situations in the play, you can complete an attractive display. The stills also will suffice for preparing advertising copy as well as lobby display.

When you realize the good business that Constance Talmadge's comedies are doing and take into consideration that "Wives and Other Wives" is of the same type, you should be able to create an interest in this picture that will net you a real profit.

Three-Sheet

"THE HELL CAT"—GOLDWYN

A Melodrama That Shows Skillful Treatment in Every Scene

THE measure of constructive skill spent on Geraldine Farrar's second Goldwyn picture, "The Hell Cat," is never to be reckoned with in ordinary terms. Its author, Willard Mack, while he has in the past been responsible for some inferior products of the screen, shows us in this offering that he has absorbed some of the technique of the Belasco school of melodrama—the Belasco school which made his "Tiger Rose" an enormous stage success. This consists of polishing rough melodramatic surfaces until they shine with realism.

"The Hell Cat" is thrilling in its effect. It is absorbing in its simplicity and the skill with which it has been written and produced. The acting of Miss Farrar is deeply penetrative, while Tom Santschi's rendition of the heavy lead looms as a magnificent portrayal of a character swayed by elemental passions alone.

The sweep of the western backgrounds add not a little to the effect of the melodrama. They provide a rich setting indeed for the story. And this story, let it be still further emphasized, while in the brief telling, it dwindles to the single effort of a villain to procure a woman for his own, supplanted by her fierce resistance, is so finely made from whatever angle it is viewed that its sometimes sordid aspect is surely obscured by its artistic production. Reginald Barker directed.—Released Dec. 1.—Length, 6 reels.—*Peter Milne.*

THE CAST

Pancha O'Brien.....Geraldine Farrar
Jim Dyke.....Tom Santschi
Sheriff Jack Webb.....Milton Sills
By Willard Mack.
Directed by Reginald Barker.

THE STORY

Pancha O'Brien, daughter of a Wyoming sheep raiser, is loved by Sheriff Jack Webb. There is another one, Jim Dike, a squaw man, who would possess her. She rebuffs him repeatedly.

At night he comes to the O'Brien ranch and shoots down Pancha's father. The girl puts up a terrific fight and proves that she is a veritable hell cat. Dike, however, carries her away to his ranch.

Dike's squaw steals into Pancha's room, intent on stabbing her; but when Pancha explains the Indian knows that it is Dike who must be punished. She dashes off to tell the sheriff. In order to win Pancha back to responsiveness, Dike offers to marry her and take her East. The girl consents.

On the way to Cheyenne Sheriff Jack Webb and his posse spring from behind rocks and cover Jim Dike with their guns. The cattleman sits in the buckboard, stiffly erect. The posse approaches. He topples over, dead, with the dagger Pancha had wrested from the Indian in his heart.

AD TALK

Geraldine Farrar comes to the ———— theatre beginning ———— in "The Hell Cat," second in her series of Goldwyn Pictures. The international celebrity promises to acquit herself magnificently in this production, every scene of which was made in the heart of the Wyoming Rockies.

In "The Hell Cat" she is Pancha O'Brien, the daughter of a sheep raiser, and is half Spanish and half Irish. She loves and hates with equal abandon. Jim Dike, a cattleman, covets Pancha. She will have none of him, however, because she loves Sheriff Jack Webb. Dike determines that this shall not stand in the way of his desires. Again and again Pancha rebuffs him.

After he has shot O'Brien during a raid on his ranch, Dike approaches Pancha. The girl offers furious resistance, fighting Dike off until she is finally exhausted. Then Dike binds her to his horse and takes her to his lonely ranch.

How Pancha escapes from Dike forms one of the most striking climaxes ever seen on the films. It has been handled admirably well by Willard Mack, the noted Broadway playwright who wrote "The Hell Cat" specially for Miss Farrar. Mr. Mack has utilized all the constructive skill that is ever at his command and the results certainly speak for themselves. Miss Farrar is said to receive support of an unusually high calibre from Tom Santschi, who essays the role of Dike, and from Milton Sills, who carries the part of the sheriff. The production was in charge of Reginald Barker, admittedly one of the most skilful directors of the day.

CATCH LINES

This is Geraldine Farrar's second Goldwyn picture and it offers her the role of a Carmen of the western plains, known by the men out there as the Hell Cat.

The story of a woman who fought with men as a man—who fought with one man to the death and won.

ADVERTISING AIDS

PAPER:—Twenty-four-sheet, sixes, ones and threes with rotogravure one-sheet also provided.

LOBBY DISPLAY:—Photographs are obtainable in three sizes, 8 x 10, 11 x 14, 22 x 28, all colored.

ADVERTISING CUTS:—Two two-column; two one-column. Deep two shows fight scene, shallow two love scene. Deep one shows star bound to stake; shallow one shows pose of star. These advertising cuts are dressed in the usual Goldwyn style.

SCENE CUTS:—Two two-column; three one-column. The two-columns show respectively a fight scene and a love scene. Two of the singles show star in pose from picture. Other single is love scene.

Two kinds of slides, current and coming, music cue sheet and press sheet also provided.

Star Cut

SUGGESTIONS

Any way in which you can bring out the intensity and dramatic force of this picture will be appropriate for newspaper or lobby advertising.

Play Miss Farrar's name up big and be sure to accentuate the fact that the picture is a story of the West not so long ago. Many people complained that Miss Farrar did too much costume stuff. So be sure to give a definite idea of the character of this story. The role she assumes is sort of a modern Carmen and you might avail yourself of the opportunity this fact offers you by advertising it as such.

The names of Willard Mack, author, and Reginald Barker, director, should be used as the two men are leaders in their respective branches of the production business.

"THE ZERO HOUR"—WORLD

Quite an Involved Offering Dealing with Fake Clairvoyants

ONE might expect a war play from the title, but "The Zero Hour" is far from that, being built, in fact, around the fake clairvoyants that infest any city of good size. Written by the late Paul West, it tells of the tricks of two such fakirs and the unhappiness they brought to one man.

The plot is filled with situations of the frankest sort of melodrama and is rather involved, dealing as it does with two different pairs of individuals who resemble each other. As a piece of pictorial skill as applied to the dramatic side of the story, the film has several shortcomings, being in more than one case quite inconsistent in fact and travelling beyond the prescribed limits of fancy.

June Elvidge, the star, takes a dual role and sharply defines the two sisters. Frank Mayo is a suitable hero and Armand Kalisz a smooth schemer. A smaller part taken by Clio Ayers is particularly well rendered. All in all the picture is interesting as an expose of fake mediums and clairvoyants, but its dramatic shortcomings are to the fore in a force rather greater than the average.—Length, 5 reels.—Released Dec. 23.—*Peter Milne.*

THE CAST

Fanny Craig.....June Elvidge
Evelyn Craig.....June Elvidge
Micah Parrish.....Henry Warwick
Esau Brand.....Armand Kalisz
Bruce Taunton.....Frank Mayo
Mrs. Taunton.....Grace Henderson
Hilda.....Clio Ayers
Mrs. Winslow.....Nora Cecil
The Cook.....Dorothy Walters
Paul Warren.....Reginald Carrington

Story by Paul West.
Scenario by Harry O. Hoyt and Hamilton Smith.
Directed by Travers Vale.
Photographed by Philip Hatkin.

SUGGESTIONS

Your strongest advertising point as regards this production is its attack against the fake mediums and clairvoyants that invest any city of size. You might get endorsements from city officials on this subject and so get in considerable free advertising. At any rate you might use a line like: "An expose of the bogus methods employed by fake mediums and clairvoyants to fool the public" in any newspaper copy you use. People are usually interested in the subject of mediums and will more than likely be interested enough to come to your theatre and discover the methods they use.

June Elvidge, one of the most popular of the World stars, essays a dual role in this picture and defines the two characters sharply. You might advertise this fact after this fashion: "At the ——— theatre you will see June Elvidge as Fanny and Evelyn Craig. Come and see the sharpest differentiation of a dual role ever rendered by actor or actress."

AD TALK

Bruce Taunton thought that he was looking at the ghost of his dead sweetheart. He thought it was one of the many hallucinations that had come to him since her death in an automobile accident. But when the supposed ghost threw his mother's bracelet at him, he knew that the ghost was a live, human being. And then came a startling surprise. He did not find that his sweetheart was alive, but he made another astonishing and wholly unexpected discovery.

You'll see what this discovery was and also see a decidedly unusual and tremendously interesting photoplay when you see "The Zero Hour" at the ——— theatre on ———. June Elvidge is the star of this production, and she is seen in a double role—that of twin sisters, Fanny and Evelyn Craig. Miss Elvidge's double exposure work in this production is the longest on record, and the most effective.

The story told in "The Zero Hour" is of a fake medium and his efforts to extract money from his victims. An intense, unusual love story and many surprising situations, with a startling surprise as the climax of the picture, make this one of the most remarkable productions ever screened.

"The Zero Hour" is the sort of a picture that pleases everyone. Make a point of seeing it.

THE STORY

Fanny and Evelyn Craig, sisters who closely resemble one another, are students at a fashionable school, due to the saving exercised by their step-father, Micah Parish, a fake clairvoyant. Fanny, the more serious minded of the two, is constantly at odds with her sister because of her extravagance. Business is poor with Parish and when he is unable to pay the tuition he owes, the girls are sent home. Parish doesn't want his charges to know of his profession but Evelyn finds it out and is eager to assist him. She shows no hesitation in aiding to fool the many rich people who believe in the power of the medium to foretell the future.

Fanny, disgusted at her step-father, and sister, leaves their home and acquires the position of stenographer to Bruce Taunton, a young lawyer who has started a war against the fake clairvoyants, because one of them, Esau Brand, caused the death of his mother, while pretending to summon before her the spirit of her dead husband. Brand is close to Parish and, in fact, has the old man in his power. One by one Taunton attacks the mediums with the aid of the police and finally comes to Parish's place. Fanny, not wanting to see her sister and step-father jailed, goes to warn them but finds them already flown. Taunton discovers her there but she explains it away with a lie.

Later, Taunton proposes to her and she accepts. While they are on their way to the church, Taunton loses control of the car and it crashes over an embankment, killing Fanny. Taunton becomes mentally unbalanced. Brand sees a chance to make the lawyer confess his belief in spiritualism by using Evelyn as a decoy. Dressed in black she visits him every evening, pretending to be the spirit of her dead sister. On the last night Taunton pulls a revolver and declares his intention of committing suicide in order to join Fanny's spirit. Evelyn rushes forward and stops him. At the same time Brand is caught by Taunton's chauffeur and the game is up. Evelyn is a changed girl since Fanny's death and she readily accepts Taunton's love.

CATCH LINES

June Elvidge seen in a dual role—a dual role different from any other that has gone before. Don't miss this startling expose of the fake clairvoyant.

Fake mediums and clairvoyants come in for a merciless expose in "The Zero Hour," June Elvidge's latest World drama in which the star appears in a dual role.

Dealing with a love that bridged the chasm between the living and the dead.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.
LOBBY DISPLAY:—Two 22 x 28 colored; eight 11 x 14 colored; eight 8 x 10 black and white.
CUTS AND MATS:—The scene cuts include two three-column and one two-column illustration, all of these showing June Elvidge and Frank Mayo in scenes of a dramatic nature. The ad cuts are one two-column and two single-column, these being more suitable for any sort of newspaper reproduction than the scene cuts.
SLIDE AND MUSIC CUE SHEET also obtainable at all World exchanges.

This Can Be Used in Either News Story or Ad

"THE SILENT RIDER"—TRIANGLE

Roy Stewart Returns and Scores Again

AFTER such a long absence from the screen, Mr. Stewart's reappearance ought to be welcomed by all those of you who have been running his contributions; especially so, since his re-entry into the screen world marks the addition of an always welcomed good picture.

"The Silent Rider" contains many of those elements that make a picture entertaining. Rapid action of plot, splendid horse riding, thrills and suspense are here. Besides, being given a human part, the hero awakens the spectator's sympathy.

The element of surprise plays no small part in helping to make this picture entertaining. For instance, although you sympathize with the hero, you don't know he is a sheriff, sent for the purpose of rounding up the murderous cattle rustlers until towards the end.

The fascinatingly beautiful locations in a rugged country, with mountains in the background; the large number of cattle used; the exciting and thrilling scenes of real broncho busting; all these, as usual, contribute towards making the picture enjoyable.

It is a clean offering which will appeal to all those who enjoy virile photoplays, especially of the Western type.—Released Dec. 1.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bob Gordon.....Roy Stewart
Jim Carson.....L. D. McKee
Jean Carson.....Ethel Fleming
Dave Merrill.....Leo Willis
By C. M. Clark.
Directed by Cliff Smith.
Photographed by Steve Rounds.

THE STORY

Driven desperate by cattle rustlers Jim Carson, owner of the Ten Mile Ranch, appeals to the Texas rangers for aid. A reply to him states that a man will arrive in a week to clean out the rustlers.

Shortly afterwards Carson employs Bob Gordon as a puncher. A strong dislike springs up between Gordon and Dave Merrill, Jim Carson's foreman. Jim's daughter, Jean, and Bob are mutually pleased with each other.

A week later Gordon discovers Merrill branding a calf and exchanges shots with him, although he does not get an opportunity to see Merrill's face. He finds the latter's hat with the initials "D. M." in it. Gordon returns Merrill's hat to him in the presence of Jean and Carson. Merrill pretends that the hat was stolen from him as a trick by some of the punchers. Shortly afterwards, Merrill, in conjunction with some of the other cowboys on the ranch, attempts to frame up Bob on a charge of cattle rustling. The tables are turned on him and a gun battle results. Merrill seizes Jean and dashes away with her and his outlaw pals to a lonely cabin. There Jean is forced to fight for her honor with Merrill until rescued by Gordon and his pals.

AD TALK

Roy Stewart, that genial portrayer of western characters, who has won such a large following in ————, appears at the ———— theatre once again on ———— of ———— week in his latest production, "The Silent Rider." In this picture Stewart assumes the role of Bob Gordon, a Texas Ranger. Shortly after the distracted owner of a ranch has appealed to this body of men for assistance against the cattle rustlers, Bob appears and applies for work. Immediately he is plunged headlong into a fight with the rustlers, whom he finds operating under the very nose of the owner and in the guise of his employees. And also the young man falls in love with the ranch owner's daughter. Things gather to a stirring climax when Bob pursues the rustlers to their lair, rescues the girl from the leader and turns them over to justice. Not until then does he disclose his identity as the Texas Ranger summoned to look into the case.

Seldom has Mr. Stewart had a more congenial role awarded him than that of Bob Gordon. From his broad sombrero to his high-healed boots he is the typical Texas Ranger, always standing for the right and the truth and willing to fight for his principles with his fists as well as with his guns. Ethel Fleming makes an attractive feminine lead while others who appear are L. D. McKee and Leo Willis. This film was produced under the direction of Cliff Smith, than whom there is no better director of Westerns. Only a few years ago Smith was a real cowboy and even today when success as a dramatic director has come to him, he never forgets how to instil realism into his product. "The Silent Rider" is a striking example of his power to combine dramatic effect and realism.

CATCH LINES

Roy Stewart once again! This time in another breezy, exciting western, produced under the direction of Cliff Smith, a real master of his craft. Don't miss it.

In which a band of cattle rustlers is frustrated by one lone Texas Ranger! If you know what a Texas Ranger is this isn't such a great surprise after all!

Why was Bob Gordon, the great big, breezy, affable westerner called the Silent Rider? See this absorbing picture and find out.

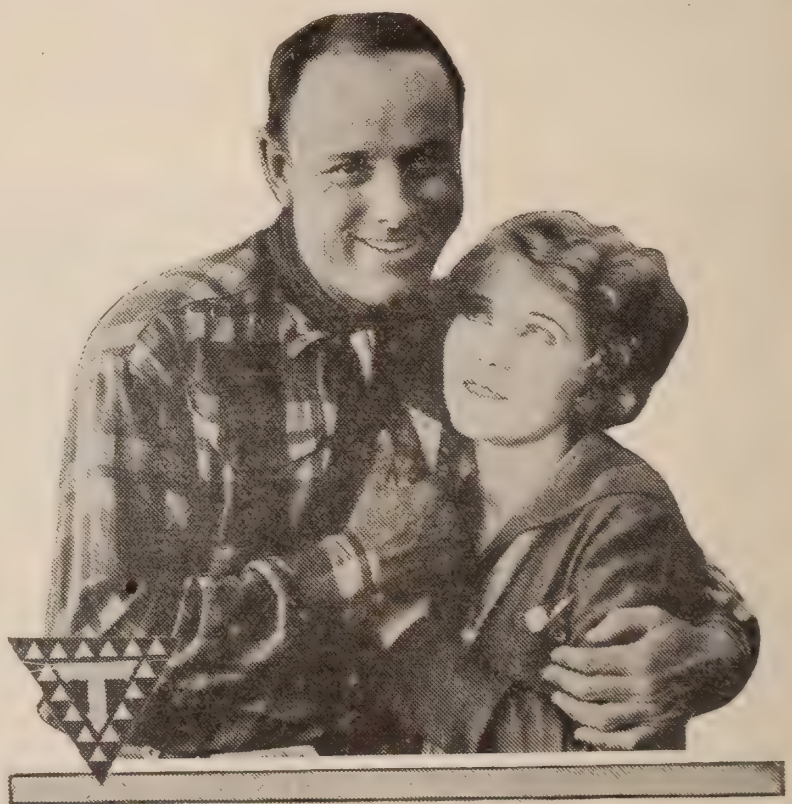
ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

CUTS AND MATS:—There are three scene cuts supplied on this production. One is a two-column showing star and horse, one one is a love scene and the other a fight scene. These cuts may be used in either text or advertising columns of your newspapers. In the latter case, the single-columns help materially in making an advertisement striking.

LOBBY DISPLAY:—Photographs in sepia are provided in 11 x 14 and 22 x 28 sizes. The same pictures can be secured in attractive tints at a price slightly in advance of the others.

SLIDE AND MUSIC CUE SHEET also procurable at all Triangle exchanges.



ROY STEWART AND ETHEL FLEMMING IN TRIANGLE PLAY "THE SILENT RIDER"

Two-Column Scene Cut

"THE PRODIGAL WIFE"—SCREENCRAFT

Sex Play Considered Remarkable by News Reviewer

DO not attempt to judge this picture by its title, as you surely will be misled. Although it is a sex play to a certain extent, the way it has been treated and the power with which it affects your better emotions may be considered nothing sort of remarkable.

The plot is based on the story, "Flaming Ramparts," by Edith Barnard Delano, a writer whom you well remember from the many successful stories she wrote for Mary Pickford. It is about a mother who errs, recognizes her mistake, and becomes regenerated.

To many of you, the first part of the picture, showing the heroine abandoning her husband and baby daughter, may be considered rather bold and not fit to show to your patronage. Were the picture to continue in the same tone to the end, you would be justified in thinking so. But the mother repents, and her regeneration is so touching, so dramatic, that you hardly can prevent a tear rolling down your cheek; you hardly can help forgiving her, seeing how she suffers. Besides, while serving as a nurse to her own daughter, who is ignorant of her identity, she saves her from a similar error. It is while in this capacity, it is while so close to her own baby and yet so far, that she will move you to tears. And it is to the marvellous way Mary Boland has handled her role that this effect is credited.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Marion Farnham.....Mary Boland
Marna, her daughter.....Lucy Cotton
Dr. Frederick Farnham.....Raymond Bloomer
Thomas Byrne.....Alfred Keppler
Dallas Harvey.....Harris Gordon
Victor Middleton.....Vincent Coleman
Mrs. Dovey.....Mrs. Stuart Robson

From Edith Bernard Delano's "Flaming Ramparts."
Adapted by Eve Unsell.
Directed by Frank Reicher.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; two 22 x 28 photos of stars in sepia.

PUBLICITY CUTS:—Three styles of one-column cuts, one of each of the stars and one of scene, coarse (65) screen, suitable for use in text pages of newspapers and in theatre programs. Three styles of two-column cuts, same screen.

ADVERTISING CUTS:—Two styles of one-column advertising layouts with adjustable rule at bottom which may be lowered to accommodate additional copy which the exhibitor may wish to prepare. Two styles of two-column advertising layouts, without borders, permitting cut to be increased to any size desired in order to accommodate additional copy.

Four-colored slide of stars and announcement of picture and music cue sheet also furnished through exchanges handling this product.

AD TALK

"The Prodigal Wife," the initial offering of a new producing company, Screencraft Pictures, will be presented at the ——— theatre on ——— of ——— week. The story is taken from Edith Bernard Delano's book entitled "Flaming Ramparts" and has Mary Boland and Lucy Cotton as the featured leads. Frank Reicher, formerly with the Lasky Company, directed the production and his work throughout is marked with real artistry.

The result of this combination of talent on "The Prodigal Wife" is truly a "feature of distinction"—an attraction that is dramatically powerful and wholly beautiful—a true-to-life story that rivets the interest from title to tail piece—one that is filled with human interest, with tenderness, with pathos and with sentiment.

More than this, "The Prodigal Wife" has a reason for its production. It has not been ground out simply because something had to be made. Underlying its strong, dramatic action, is a message that will grip the heart of everyone who sees it—a message which graphically reveals the frightful price of folly.

"The Prodigal Wife" will live long after the allotted time of most films—for the fineness of its feeling; for the splendid artistry with which it has been done, and for the strong, dramatic lesson back of its forceful action.

THE STORY

Marion Farnham is the wife of a poor but ambitious young doctor who lives in a cheap lodging house in the city. Her greatest happiness is in her little four-year-old daughter, Marna. Her husband's constant neglect of her leads to discontent and she finally elopes with another resident of the house who has suddenly struck it rich, on the condition that he secure the child also. Deserted, the young doctor leaves the city and takes little Marna into the country, where, during the long years that follow, he creates in her an ideal conception of her mother. Marion's lover, not able to find Marna, reports her dead and so both mother and child grow older, each believing the other in another land.

Mrs. Farnham loses interest in life and sinks lower and lower. She hears of her husband's success in life and resolves to appeal to him. She arrives at his country estate when he is away and sees Marna. From her lips she learns what the girl thinks of her mother and, though yearning to clasp her to her breast, goes away without speaking her heart. Later, however, she secures employment with Marna, who has married Dallas Harvey, a young writer. She delights in caring for the baby that comes to bless the life of the young couple.

And it is soon that Mrs. Farnham is granted the opportunity to do her daughter a service. She finds that Marna contemplates eloping with a false friend of her husband's, even as she did years before, and by a recitation of her own life she prevents a duplication of the tragedy. Dr. Farnham hears all this and his heart goes out to the woman he now knows to be his wife but the woman will not go back to him. To atone for her sins she goes out in the world that she may seek out and protect other young folk from treading the wrong path.

CATCH LINES

Mary Boland starred in a drama by Edith Bernard Delano—the story of a woman who sinned and who atoned by saving her daughter from following her footsteps.

Written by Edith Bernard Delano, an author who has written for Mary Pickford, Marguerite Clark and other prominent stars of the screen.

Directed by Frank Reicher, formerly one of the star directors on the Lasky producing staff.

Mary Boland and Lucy Cotton share stellar honors in this production, the initial product of Screencraft Pictures.

SUGGESTIONS

Screencraft makes its debut in the producing field with a feature fairly loaded with rich advertising possibilities for the exhibitor. To begin with, the title, in itself alone, has strong pulling power. Think it over—"The Prodigal Wife"—and see if it doesn't make an impression. There will be many who will come into your house on this title alone. Don't pass up this chance for business and forget about it in your anxiety to make mention of a star.

Which leads to the fact that "The Prodigal Wife" has two stars, Mary Boland, who has appeared on the screen frequently of late and who was long John Drew's leading woman on the stage, and Lucy Cotton. Miss Boland is your big card, and as she is a real actress you can go the limit on her.

Then we come to the author, Edith Bernard Delano, one of the most popular writers of fiction of the present day. Many of her works have been adapted to the screen and many of the best known stars have appeared in them. Don't fail to mention her name and the name of the original work, "Flaming Ramparts," one of the best sellers of recent books. You might procure copies of the book and use them to complete your lobby display.

Finally, there is Frank Reicher, long one of the most prominent of the directors of the Lasky studio on the Pacific Coast. He was responsible for a number of that company's successful pictures, including a number of Blanche Sweet pictures.

Cuts On This Production Can Be Secured In Both One and Two-Column Sizes

Pictures Reviewed In Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Common Cause"

(J. Stuart Blackton's Superproduction. Distributed by Vitagraph)

SUCH a perfect blending of comedy and pathos; such an ability to reach the most deeply buried heartstrings, on one hand, and get all the joys of life out of you in one continuous roar of laughter, on the other, I have never witnessed. To be honest, I never thought such a feat possible. Tears and laughter commingle in one and the same situation. In some places, you will laugh from the funny things that happen and at the same time cry from compassion; in others, you will laugh till you cry. This latter thing will happen especially in the scenes showing the Tommy, Sammie and the Poilu playing cards. The Poilu, as he says, can speak a "leetle" English, but not when playing cards. He gets too "Eggzited."

As the title indicates, "The Common Cause" is a picture produced for the purpose of showing how the Allied soldiers fought shoulder to shoulder till they won the war. It depicts the perfect harmony and co-operation that existed among them. It shows the nature of the Allied soldier both under the strain and at play.

The few studio-made battle scenes used are no discredit to the real ones. In fact, I am sure the real ones could not be as perfectly co-ordinated and as pleasing to the eye as the ones shown in this picture.

The love story is logically developed. It ends in a way that satisfies you. The cast is excellent, but Lawrence Grossmith, as Tommy Atkins, deserves special mention. He handles his role very skilfully, getting the most comedy out of every situation. The Blackton children also deserve a share of the credit. Anthony Kelly—the sure-fire author—wrote the screen version.

The picture contains all the elements necessary, such as human element (that of patriotic appeal), excitement, thrills, and suspense. They are all intermingled with pleasing comedy, resulting in an exceptionally pleasing, clean entertainment.—Length, 7 reels. —*P. S. Harrison.*

[The Complete Plan Book on this production, together with special illustrations of the posters, appeared on page 3427 of the December 7th issue.]

Red Cross Official Films

(Distributed Through General Exchanges)

FOUR of the Red Cross Official Films were shown for review last week, including "The Greatest Gift," a one reel propaganda picture for the Christmas Drive. This shows in an Egyptian, an East Indian and a biblical episode, the joys and happiness that come with giving. These episodes are followed by modern scenes—an allegory on the gifts of God, scenes in a Belgian village and Christmas in a city tenement. There follow statements from Generals Foch and Pershing and President Wilson as to the wonderful work done by the Red Cross. The whole reel is a most effective appeal for this world-worthy cause. The film was photographed and directed by Lewis W. Physioc from a scenario by Hamish McLaurin and was produced through the courtesy of the Famous Players-Lasky Corporation. Many of this company's players donated their services.

"The Kiddies of No Man's Land" is an appealing reel showing the work done by the Red Cross for the fatherless children of France. A more heart-rending cry for donations to the organization could not be pictured.

"Serbia Victorious" shows the work done by the Serbs in the war. Trench life and trench fighting have been caught by the camera and it is all exceedingly interesting as these are the first of pictures of Serbia brought to this country.

"The Peace Celebration in Paris" is an hitherto exclusive picture, showing the manner in which Parisians went mad on November 11 much in the same manner as did Americans.

Peter Milne.

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Clara Beranger Enters Free Lance Field

Clara Beranger, until recently a member of the World Film Corporation's scenario staff, has entered the free lance field and hereafter will devote her time to the preparation of both original stories and continuities. Her experience as a writer of motion pictures dates back eight years ago, when she contributed a one reel story each week to the old Edison Company.

A number of her pictures are yet to be seen on the World program. On January 20, an original story for which she also prepared the continuity entitled "The Bluffer" will appear with June Elvedge in the stellar role. This will be followed by "The Heart of Gold," with Louise Huff, "The Love Net" with Madge Evans, "The Unveiling Hand" with Kitty Gordon and "The Hand Invisible" with Montagu Love.

Miss Beranger is also author of "The Interloper," one of Kitty Gordon's most successful pictures, while "The Appearance of Evil" and "The Grouch" contained her name as scenarioist. She is no stranger in the free lance field, having followed this method of marketing her product after her Edison affiliations. Vitagraph, Famous Players and other big companies have produced her scripts.

Previous to her connection with World Film she was a member of the Fox scenario department, while recently she prepared a number of the Baby Marie Osborne-Pathe pictures, including "Milady of the Beanstalk," "Dolly Does Her Bit" and "The Voice of Destiny."

Reviewers Favor Edith Day in Film

It appears that Edith Day, who appears in the leading feminine role in "A Romance of the Air," has made quite a hit with the reviewers of the country. In a statement sent out this week by the publicity representative of the picture it is made known that several of the women reviewers on the New York dailies commented very highly upon Miss Day's personality and screen ability.

In conclusion, the announcement says: "Miss Day first made her debut on the screen with Lillian Walker in 'The Grain of Dust.' 'A Romance of the Air' is only her second picture, and if she continues to make the same progress in three years in the pictures as she has on the musical comedy stage, where in that brief time she has arisen from the chorus, she will doubtless have her own company one of these days."

"The Dawn of Reckoning" for Dorothy Phillips

After a census from executives and literary workers of the Universal, it was tentatively understood that "The Dawn of Reckoning" would be the title of the multiple reel film featuring Dorothy Phillips.

Miss Phillips, accompanied by Allen Holubar, her director, and Frank J. Lawrence, scenario and title editor, arrived last week from the coast.

Select Has Four for December

Norma Talmadge, Alice Brady, Constance Talmadge and Mitchell Lewis Appear in Select Releases This Month

Anna Q. Nilsson Is Scheduled to Appear in "Cheating Cheaters" with Clara Kimball Young in the Select Production

THE group offered by Select Pictures Corporation for the month of December, as announced by General Manager Arthur S. Kane, provides for what they believe to be four of the strongest productions ever issued by Select Pictures.

The stars, the subjects, and the order in which they will be distributed are Constance Talmadge in "A Lady's Name," in which she is presented by Lewis J. Selznick; Mitchell Lewis, Select's newest star, in "Code of the Yukon," Norma Talmadge in "The Heart of Wetona," and Alice Brady in "In the Hollow of Her Hand."

Constance Talmadge's December picture, "A Lady's Name," is a screen version of the stage success of the same name by Cyril Harcourt. The scenario is by Julia Crawford Ivers, and the direction is by Walter Edwards. "A Lady's Name" is the story of a young lady writer who advertises for a husband—and gets him; but she didn't want one when she advertised. The reason she advertised was to get literary material, and the reason she married is what makes the story.

Another picture included in Select's output for the month brings to the screen for the first time under a Select banner, Mitchell Lewis, whose work in pictures of the storied northwest is well known. Mr. Lewis' vehicle will be "Code of the Yukon," a story of the northwestern gold fields. It was written by Anthony Paul Kelly, who picturized "The Cavell Case," Select's big special in which Julia Arthur is seen as Edith Cavell, the woman the Germans shot. The scenario and direction are by Bertram Bracken.

In her latest Select picture, "The Forbidden City," Norma Talmadge was seen as a Chinese, but in this star's December offering we find her a sloe-eyed Indian maid. "The Heart of Wetona" is the name of the story. Mary Murillo wrote the scenario and it was directed by Sidney A. Franklin.

Last in Select's announcement of its December attractions, is Alice Brady, whose forthcoming picture will be "In the Hollow of Her Hand," a story by George Barr McCutcheon, author of the Graustark series and a dozen popular novels.

Like all George Barr McCutcheon stories, "In the Hollow of Her Hand" has a "different" theme. A woman tries to protect the woman who kills her husband, and Alice Brady is the one who is held in the hollow of the other woman's hand. Charles Maigne wrote the scenario and also directed the production.

Tarkington Baker Completes Universal Tour

TARKINGTON BAKER, publicity director for the Universal, arrived in New York after an absence of about a month, in which time he visited every Universal exchange in the northern half of the country and Canada, reorganizing the publicity forces and facilities throughout.

His trip westward is declared to have been marked by a continuous expression of interest and indorsement from newspaper and motion picture editors, and he visited members of this fraternity in every important city and presented the possibilities of co-operation between the press and picturedom for the future.

Mr. Baker's reports to the Universal are declared to prove beyond a doubt that newspapers are willing and anxious to develop extensive treatment of motion picture news. In demonstration of this feeling, many of them since Mr. Baker's interviews, have published special articles and news statements of Universal subjects suggested by the visitor, it is said.

The Universal man appointed a number of special correspondents, whose duties will be to create sectional news for the Universal, and disseminate all the general news available for their territory, in a systematic fashion.

Following is a partial list of the correspondents and their locations: Miss Ray Lewis, in Toronto, Canada; S. E. Hippler, Buffalo; Fred Grenell, Detroit, Mich.; Morris Engel, St. Louis, Mo.; Irving Mack, Chicago; J. L. Johnston, Minneapolis, Minn.; H. R. Kaull, Kansas City, Mo.; and Dean Collins, Portland, Ore.

Novel Twist Claimed

A really novel twist is said to have been given to the comedy drama plot in "Fuss and Feathers," which serve as a Paramount starring vehicle for Enid Bennett, the Ince star, and will be released December 1. Julien Josephson, one of the Coast scenarists, did the story, which was directed by Fred Niblo.

In and Out of West Coast Studios

(*Continued from page* 3556)

abrupt, with the result that the machine almost turned a back flop. Duncan was at the wheel, and he alighted at the bottom with the machine without injury. One of the men who clung to the rear seat was thrown twenty feet, but not badly injured. These scenes were for the fifth episode of "The Man of Might."

DeMille Goes Eastward

Cecil B. De Mille having completed "Do Not Change Your Husband," the reversal of conditions for "Old Wives for New," will leave the latter part of this week for New York on his annual pilgrimage to the white way. He expects to be in the metropolis less than a week, when he will return to the coast to make additional subjects.

Chester Withey, maker of "The Hun Within," and who has been directing at the Lasky studio, upon the expiration of his contract with the Famous Players-Lasky, signed for a year with Joseph Schenck, and leaves about December 1 for New York, where he will alternate in the direction of Norma Talmadge with Chester Franklin.

George Melford, who has been at the eastern F. P.-L. studio directing Billie Burke, has returned to the coast, and will, within a day or two, start the making of a subject starring Ethel Clayton.

Bryant Washburn has finished "Venus in the East," and Robert Vignola is directing Shirley Mason in a comedy-drama in which she is supported by Niles Welch.

Additional producing activities will be commenced at the Fox studios during the coming week when two additional companies will begin work. One is headed by Peggy Hyland, who has just arrived from the East, and who will be directed by Harry Millarde. The other new unit is that of the Tom Mix company which is making "Fakin' for God." Edward J. LeSaint will be the director of this, and it will have a cast that includes Kathleen Conners as leading woman, George Berrell, B. M. Turner and others.

Frank Lloyd, after completing the filming of "For Freedom," starring William Farnum, has returned to Los Angeles, and will shortly take up the filming of a production based on the reconstruction following the signing of the peace terms.

The other two companies at work at this studio include those headed by the Fox children, and the other directed by Lynn Reynolds, and having Gladys Brockwell as star.

New Goldwyn Company

The coming week will see an additional Goldwyn company put to work. Reginald Barker will direct the filming of a Rex Beach story titled, "The Brand." Russell Simpson is on his way to the coast from the East to take the leading role in this subject. It has been decided to make the next Pauline Frederick picture in the East, and so the star will not arrive in Los Angeles until in January. Mae Marsh, who recently suffered a nervous collapse, has not regained her health sufficiently to resume work, and work will not be started on another Tom Moore picture for at least two weeks, by which time Harry Beaumont, the director, will be back from a short vacation in New York.

President Samuel Goldfish has been expected at the Los Angeles studio for several weeks, but this week it was stated he would not reach here until the second week in December.

Work at Griffith studio has not been resumed owing to the continued illness of principals of D. W. Griffith's company. Lillian Gish has been dismissed from the hospital following illness of influenza and her sister, Dorothy, who heads the Paramount Company productions, is still confined at the institution. Robert Harron is now greatly recovered from his recent illness but has not resumed work. Mr. Griffith has been devoting his time to editing three productions nearing completion and in the preparation of stories for future making. Elmer Clifton, director of the Dorothy Gish company, has been making scenes for the Griffith military picture being prepared for Provost Marshal Crowder.

The Clara Kimball Young producing company has finished the filming of "Cheating Cheaters" and when this is edited, General Manager Harry Garson and Miss Young will go to New York to make arrangements for future releasing. It is definitely stated by Mr. Garson that this is the last subject with this star for the Select Pictures program. By the time "Cheating Cheaters" is edited the Blanch Sweet subject made under the direction of Marshall Neilan, "The Unpardonable Sin," will be ready and Mr. Garson will have a print of this for showing in New York and then make arrangements for its release.

Reed Gets Selig Plant

J. Parker Reed, Jr., who has been associated with Thomas H. Ince, in a managerial capacity, has organized a company and leased the Selig Edendale studio for the making of one picture. Louise Glaum is to be the star of this which is from a story and scenario by C. Gardner Sullivan. Alan Dwan is supervising director and Arthur Rossen is making a large number of the scenes. The entire cast has not been selected and no title has been announced. It is understood the subject will be made for the independent market.

Hollywood Hookum

DEC. 14, 1918 NEWS MORE NEWS

Much news.

Anita Stewart's here.

Frank Lloyd is back west.

Billy Garwood is amongst us.

Eugene O'Brien has come west.

Edward Jose is in our village.

Harry Millarde has come to Hollywood.

Maurice Tourneur has arrived out west.

Catherine Calvert has arrived in town.

Charley Christie's coming home from New York.

Peggy Hyland is a new member of the w. c. colony.

Tod Browning has a wax mustache and a leather overcoat.

Clara Kimball Young is to see Broadway the first of the year.

All the late arrivals profess to love the California climate.

Anna Q. Nilsson threatens to introduce a new oriental style of clothing.

The mystery of why directors should wear puttees has not been solved by Ernest Warde.

Rudolfo di Valentina has a new way of combing his hair that photographs wonderfully well.

A walking delegate of the barbers' union saw Nick Duneau the other day and called a strike.

The Santa Fe is considering only running trains one way to insure proper accommodations for the film folks.

No one at the Hampton studios got the Flu, so the boss himself, Jesse D. Hampton, tried it one round and won.

Tony Moreno is sore on California weather, for the wind blew down his big top set and he couldn't work for a week.

Fred W. Jackman has invented and made so many appliances for his camera that he don't even use the camera any more.

J. Frank Glendon is becoming known as the handsomest Vitagraph leading man, partially due to the way he combs his hair.

San Francisco is picking on us again. They want to locate producing companies there just because we have them here, the cats.

Smiling Bill Parsons plans on a new economic measure by using his pink pajamas for diffusers when he builds the new studio.

"The Unpardonable Sin" threatens to be a wonderful picture, and why not, with Blanche Sweet as star, and Mickey Neilan producing director?

Walter Wright made a scene the other day at the Sennett studio that caused a laugh, and his co-workers claim it was even funnier than that.

Charley Speer is a new juvenile of the colony, recently appearing in Mission Productions. Yes, shiny hair, sparkling eyes, and everything.

Hugh Fay cares nothing for money. The other day he worked in the rain with a good suit on, all for the sake of getting realistic atmosphere.

Eddie and Lee want it distinctly understood they did not have the Flu, even if their first subject since the close down is titled "You've Got It."

Our colony is to lose one of our leading lights. Julian Eltinge is to shake the moth balls out of his feminine wear and hit the rattler about Yuletide time.

Victor Schertzinger broke a string on his fiddle the other day, and there was no living or working with the man until he got a new string. Vic. just loves music.

Bill Russell is back from Yosemite Valley and New York, and the suggestion has been made that the next time he goes east that he go by the way of Yokohama and the Suez Canal.

Producing base ball plays with Charley Ray is such a pleasure to fan Jerry Storm, the director, that he has decided to film only stories of this kind, at least for the present.

After spending three hours' vacation in Bear Valley, Jack Cunningham was ceased with an inspiration the other week, and kept everyone at the hotel awake with the merry tattoo of his faithful Underwood.

Dick Willis' latest poem is titled "Ptoemania," and after reading the first line one comes to the conclusion that Dick must have it, or something else. But inasmuch as the first and last words give sense, we say it's good. They are "I awoke."

We may expect a new brand of press agents after the boys come home, for truth has been taught them in the service. We heard of a boy who got two years for telling one little fib, all of which reminds us that we don't know of a press agent who is not entitled to "life." K. McGaffey please note. P. S.—Bert Lennon also.

WE'RE SCOOPED!

After these many weeks of weary toil to enlighten the film world on why the wheels turn backwards, we learn that the fertile brain of a press agent beat us to it these many months. He was employed by Tom Ince, and sent out a story offering a prize to anyone who would offer a remedy for effectively preventing the wheels from turning backwards, without even consulting his boss or any cameraman of the studio. Yes, the answers came by thousands, and telegrams too, and many of them said: "Tom, you're a boob. Most every cameraman has known a remedy for the phenomena for years." Then the P. A. asked the boss, and the boss, who had been stunned by the many replies and not knowing their cause, proceeded to enlighten the P. A., who has since been P. Aing for someone else. And so, inasmuch as we now learn that practically everyone of the industry knew why the wheels turn backwards, and knew how to stop them from turning backwards, HOOKUM decided to eliminate any further discussion in these here columns.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Bone Dry Bill Sets Milwaukee Exhibitors to Thinking

THE bone dry bill which has just passed and which will affect Milwaukee to a very marked degree is attracting much attention from Milwaukee theatre managers. Now that the peace celebrations and the "flu" bans are over the exhibitors are beginning to wonder just how much the closing of all saloons is going to affect their business. Will it help or improve business, is the question asked by practically every one of the big down town exhibitors. At present the majority of the managers are rather divided as to the exact effect.

"I am very doubtful whether or not the bone dry bill will help business as much as many of the exhibitors think it will, said Frank Cook, manager of the Princess theatre, and a veteran exhibitor. "If you will recall when the cabarets were closed many predicted that business would boom but their passing had little if any effect on our business. Any one who hasn't got the movie bug by this time is pretty hopeless and the closing of the saloons may serve to keep many people home. However, I am not rash enough to make any predictions as to what effect the new law is going to have."

Manager George Landau of the Butterfly theatre says that it is a little too early to make any prediction as to just what the effect of the new bill is going to have on business. Many of the managers look for a big increase in their business when the new law takes effect. They say that many of those who spend their time and money in the saloon and palm gardens will have no place else to go but the photoplay house should profit.

What Detroit Is Doing

HIGHLAND PARK'S chief of police has decided that Theda Bara in "Cleopatra" is not moral entertainment and the film has been banned in this suburban city of Detroit. The picture was screened for the chief with members of several women's clubs present. "Theda must wear clothes if she is to appear in Highland Park," says the chief.

M. J. CHAPLIN, of the Metropolitan company, Detroit, maker of the Detroit Free Press film edition, reports numerous new bookings for his combined Free Press weekly and the Gaumont News or Graphic. The Metropolitan company turns out from 200 to 500 feet of local scenes each week and these are advertised through the co-operation of the newspaper.

THE REX THEATRE, formerly the Annex, re-decorated and furnished, opened in Saginaw on Thanksgiving day. Fred J. Durkee is the manager.

HERBERT WEIL, of Port Huron, controlling three theatres in this city, has just purchased the Opera House at Capac, Mich., for pictures. It will be a continuation of the Weil circuit.

MICHIGAN THEATRES have bid adieu to lightless nights. W. K. Prudden, state fuel administrator, issued notice last Saturday that the ban was off.

WITH THE EXCEPTION of Bay City, Michigan is practically all open today. Only in this place are the theatres closed because of the "Flu."

HAL H. SMITH, manager of the Ferry Field, Detroit, visited New York last week to gather new ideas for his big residential theatre.

Chicago Nourishes Anti-Yellow Dog Club

THIS photograph was taken in front of the Milford theatre, one of Ascher Bros.' Chicago houses located on the North Side at Milwaukee and Crawford Aves., and shows the gathering of an Anti-Yellow Dog Club, organized by Mr. Will Weinshanker, manager of the theatre. The organization has a membership of over 1,200 boys, and is one of 94 clubs in the state of Illinois. They have been organized since the production of "The Yellow Dog" feature made by the Jewel Film Company, which was released October 15. This is a remarkable showing when the time is taken into consideration, and is undoubtedly due to the aggressive advance advertising campaign of the Jewel Film Company, supplemented by the endeavors of the local managers booking the picture.

New Plan to Organize Michigan Exhibitors

A PLAN to organize the theatre owners in Michigan, a brand new organization, has been launched but so far nothing definite or tangible has been proposed. The spirit of Detroit's leading managers and owners is that both city and state should have a strong organization, one that would have influence with state legislature when it meets in January and it has been proposed that a representative should be stationed in Lansing, the state capital, to help in killing unfavorable censorship and other laws. Considerable adverse legislation was introduced two years ago when the legislature met and undoubtedly the theatres will be compelled to defend their business again this year.

THE CENTRAL STATES

December 14, 1918

What Racine Is Doing

MOVIE picture business is again becoming normal in Racine, All the theatres are planning big features two weeks ahead of schedule time, and announcing it, in hopes of again getting the fans in the "habit." The influenza epidemic, however, is again becoming serious here, although the cases are not near so acute as they have been, and the closing of the theatres and other places of amusement, is not as yet predicted. However, everybody going up town may soon be required to wear masks as a precaution. Regardless of this, movie lovers are turning out in fair numbers again, and the moving picture business is at a moderate ebb.

THE RIALTO, without a doubt, is offering the people the biggest thing the week of all theatres here, as far as big features are concerned. "The Forbidden City" is what seems to attract the people most, and is being highly advertised. The management is certain of making this production a drawing card. A Japanese souvenir will be given to every woman attending the afternoon performances. The lobby and main entrance is handsomely decorated in Japanese lanterns of all sizes, Oriental banners, and parasols, of both the miniature and very largest sizes, which catch the eye the moment one enters. Norma Talmadge will star in this production. Other of the big features booked are Clara Kimball Young in "The Road Through the Dark," Harold Lockwood in "Pals First," Mae Marsh in "Hidden Fires," Geraldine Farrar in "The Hell Cat"; "Eye for Eye," starring Nazimova, the star of stars, and Tom Moore in the Goldwyn production, "Just for Tonight." The Rialto and the Palace, under the same management, show exclusively in this city the Goldwyn, Metro, Select, Paramount and Art Craft productions. The Rialto camera-man was on the job last Monday taking pictures of the peace celebration here, which were played at that theatre to packed houses Sunday and Monday. To complete the surroundings, when the picture, "The Forbidden City," is shown, incense will be burned.

PERHAPS THE BIGGEST surprise of the week, if not the year, as far as the movies are concerned, was when Mr. Lammareaux, who has managed both the Palace and the Rialto since the latter's opening, handed in his resignation to the Friedman Company, owners. Mr. Lammareaux gave as his reasons the fact that he had been offered a bigger thing with a New York firm in that city. He will leave soon to take up his new work there. Just what his new position is is not known, but it is certain that it is something promising if it induced him to sever his connection with the Friedman people, wth whom he had become well attached. Mr. Lammareaux has proven his ability as a movie manager in Racine as well as Chicago, and local people are certain that he will be successful, whatever his new position may require.

EVIDENTLY the Palace is drawing a big majority of the afternoon crowds. Wallace Reid in "His Many Millions," will

Will Weinshanken, Manager of Ascher Brothers' Milford Theatre, Chicago, Organized an Anti-Yellow Dog Club, Which Is Making Itself Heard in Connection with Jewel's "The Yellow Dog"

be the special attraction there for the Turkey Day. Rex Beach's screen classic, "The Heart of the Sunset," and Bert Lytell in "Unexpected Places," will also be the features at this theatre this week. Ethel Clayton is booked for Sunday, in the Paramount production, "Woman's Weapons." Other big features are being billed for the Palace, which is considered almost on a par with its sister theatre, the Rialto.

LAST WEEK the Rex played William Farnum in "Les Miserables," two nights to packed houses. Business is booming at this theatre again, and the management is confident they can put their features over with a punch. Frank Keenan in "The Long Chance," "Lillian Gish in "Children Pay," and Alice Brady in "At the Mercy of Men," were the big productions that drew so well last week. Charles Chaplin in "Shoulder Arms," will be shown again Sunday at this theatre, through special request of the patrons. Last time this picture was shown the house was so packed that some of the fans had to be turned away. In the next week's program Bessie Love will star in "The Great Adventure." Mildred Harris will be seen in "Borrowed Clothes," while the rest of the week's program has not yet been booked. Managers Blumberg and Norman will make another trip to Chicago soon, where they will bill all big features now on the market.

THE BIJOU is perhaps planning a surprise, as they have nothing billed for next week as yet, and Manager McKivett is not having very much to say. "The Romance of Tarzan," which was played there all last week, proved to be a big crowd drawer, however.

Advertise in
The Central States

They Say in Chicago That—

MR. CHAS. C. PYLE, general sales manager of the Bartola Musical Instrument Company, Mallers Building, Chicago, is back at his desk after an extended Eastern trip. While he landed with somebody else's grip full of soiled linen and a bottle of booze, he desires to have it thoroughly understood that the bottle is intact and awaits the owner.

BIRCH WORMALD, manager of the Majestic theatre, La Salle, Ill., was a soldier of Uncle Sam for three weeks only. When he reached Camp Grant he could not pass the physical examination.

GEORGE DORMAN is the new owner of the Colonial theatre, La Salle, Ill.

AL SPITZER in town recently, the gentleman who handles Billy West, is going West with West.

MRS. H. W. TAYLOR, La Salle, Ill., is playing in hard luck. Just six months ago her husband died and last week her theatre, the Majestic, was destroyed by fire. Mrs. Taylor figures that the third time brings good luck, so she is going to rebuild the Majestic.

JOE RODERICK, manager of the Milwaukee Universal Exchange, and I. Gettleson, manager of the Jewel Exchange of the same city, spent Thanksgiving Day in Chicago.

MESSRS. COOK AND ALIAS, formerly of the Hawaiian Troupe of vaudeville performers, have opened the Palace theatre, Mendota, Ill., to good business, running straight pictures.

HARRY BERMAN, general manager of the Jewel Production Co., stopped off in Chicago again this week on his way back east.

ACTING CHIEF OF POLICE ALCOCK recently denied a permit to the film called "The Finger of Justice." In making his decision he said: "This picture depicts vice conditions in San Francisco, and there is no reason for it to be shown in Chicago. We have no red light district and no organized vice. This is a clean city and requires no lessons of the kind taught in the film." The censorship board also declared against the showing of the film. Suit for $50,000 was threatened by the Rev. Paul Smith of San Francisco, sponsor of the film, against Ald. Frank J. Link, as a result of supposed statements made against the film by Mr. Link.

ISADORE BERNSTEIN, manager of the Lyric and Star theatres at Lincoln, Ill., reports the loss of his two brothers, Mike and Ben. They died within twenty-four hours of each other during the recent influenza epidemic.

JAMES LOWRY has purchased from H. A. Guth the old Grand theatre at Granite City, Ill. He has rechristened his theatre the Princess.

F. L. BENNETT succeeds Nate Erber as manager of the Lincoln Square theatre in Decatur, Ill.

EUGENIA GETTNER has been appointed the manager of the New Miners theatre at Collinsville, Ill.

R. A. COTE, owner of the picture show at Madison, Ill., has just opened up the Liberty theatre at East St. Louis, Ill.

"THE LURE OF THE CIRCUS," the new Universal serial featuring Eddie Polo, has just run a solid week at the Casino theatre, Chicago, to big business. The first time a serial was ever played for that length of time at the Casino.

H. ALBERT MARTIN, Bee Hive Exchange, and F. W. Lucas of the Chicago Metro office, held a young convention in Springfield lately, where they met M. J. Goldbaum of the St. Louis Universal, representative of the United and a representative of the Jewel and several others. Harry Weiss, Central Film Company, Chicago, was a guest of honor, and the party broke up when other hotel guests complained to the hotel clerk.

RALPH W. ABBETT, manager of the Universal Indianapolis Exchange, has been spending a few days in Chicago.

IT IS RUMORED that Carl Mueller, owner of the Spencer Square theatre, Rock Island, is figuring on taking over the Bio theatre, Moline, Ill.

A MUCH TALKED OF production hailed as a great Spectacular Patriotic Romance, "The Birth of a Race," will open at the Playhouse December 1 for a run. An orchestra of thirty musicians will be used.

A. C. NELSON sold out his Colonial theatre at Galesburg, Ill., to H. Gramp, who owns the theatre at Rockland, Ill. Mr. Nelson sold out on account of poor health and is in a critical condition at Phoenix, Ariz.

THOMAS J. McSPADDEN, manager of the Colonial theatre, Galesburg, Ill., was formerly manager of the West theatre in the same city. He started on his new duties last week.

THE Select Picture, "The One Woman," story by Thomas Dixon, has played a seven-day run at the Rose Theatre in the Loop, four days at Balaban & Katz's Riviera, and three days at their Central Park theatre, to big business.

ALEX KINKIN, operator at the Majestic theatre, Spring Valley, Ill., after five weeks of illness died of influenza.

Pur-O-Zone Perfumes and Disseminators

Disseminators, complete, with support and fern.
Each ..... $ 0.50
Lilac, Carnation and Boquet Perfumes.
Per gallon 10.00
Sprayers. Each ..... .75
Pur-O-Zone Disinfectant to be sprinkled on floors of auditoriums, and in toilet rooms, drains, etc. Use a couple of tablespoonfuls when mopping.
Per gallon 2.00

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LOBBY DISPLAY
3 x 14 Heavy Cardboard
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HIGH GRADE SOLID HEAD THUMBTACKS
Per box of 100 ..... $0.25
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News and Gossip of Springfield Theatres

GUS KERASOTES, of the Royal and Savoy theatres, who also owns, with Mr. Coutrakon, a confectionery located in one of the best and busiest spots in town, turned over the store to the Sangamon County Red Cross for one day, Wednesday, November 20, and every penny taken in was given to the organization. The sum realized was $198.20. The sum given represented the gross receipts of the day, and not the profits.

BEN ROVIN, who runs the Amuse-U, has installed a brand new Gold Fibre Minusa Screen, purchased of Elmer Ott, local supply agent. Ben says the way to hold your business is to give your patrons the best of everything, and the Amuse-U certainly does not lack for patronage. The man Rovin is a good showman.

"ALL FOR HUMANITY," a three-reel official Red Cross film, was shown at the High School as a feature of the annual meeting of the Sangamon County Chapter, Wednesday, November 20. It was the first time the picture was shown in the state of Illinois. Norma Talmadge loaned her studios for the making of the play, and it stars Jack Garland, Gloria Goodwin and Betty Clark. Several scenes showing the Red Cross working during the battling in Italy brought much applause.

LOUIS KERASOTES had bad luck with his show on Sunday, November 24. It did not arrive until 6 in the evening, and Louis sent it back to the exchange. He substituted with some reels he had and borrowed others, and the day's business was one of the biggest in the history of the Savoy. For the balance of the week of November 20, the Savoy booked: Monday, Gladys Leslie in "The Wooing of Princess Pat" and "Looking Them Over," with Syd Chaplin; Tuesday, William Russell in "Up Romance Road"; Wednesday, Number 10 of 'The Brass Bullet," a Nestor comedy and Universal Weekly; Thursday, Monroe Salisbury in 'Winner Takes All"; Friday, chapter I of "The Iron Test," with Antonio Moreno and Carol Holloway, and other features; Saturday, Louise Glaum in "Wedlock"; Sunday, William Duncan in the third chapter of "A Fight for Millions," Neal Hart in "The Husband Hunter" and Alice Howell in "Cupid vs. Art."

PETERSBURG, a city near here, has again been quarantined, and the report is that the theatres will not be allowed to open before January 1.

THE CAPITOL is doing nicely with Select, Triangle, Metro and "specials" occasionally. "Hands Up!" Pathe serial, is shown every Sunday, and Manager Maisel reports that on November 17 he played to 1,014 "kids." This is believed to be the record for children's tickets in local theatres.

THE ROYAL program for the week of November 24-30 ran as follows: Sunday and Monday, "The Sign Invisible," with Mitchell Lewis; Tuesday, June Elvidge in 'The Cabaret"; Wednesday, "Love Watches"; Thursday, Friday and Saturday, "Why America Will Win," Fox special production.

THE VAUDETTE had one of its best weeks November 17-23, with Dorothy Gish in "Battling Jane" and Bryant Washburn in "The Gypsy Trail." The last picture had some of the most beautiful scenes, interiors and exteriors, that has ever been seen in a Paramount picture.

MARK LUTHER, local man who is with one of D. W. Griffith's "Hearts of the World" shows playing Southern territory, has returned to Oklahoma to continue the tour which was stopped by the "flu" ban. Luther says business was great up to the time the disease made such a rapid gain, and looks for big patronage now that the South has cleared up again.

NEWMAN, traveler and lecturer, made his first local appearance at the Chatterton on Thanksgiving Day, giving his pictures of Paris in 1918. Two other shows will be given, on December 3 and December 10. The subjects for the last two days are France in Wartime and Italy in Wartime.

"PRIVATE PEAT" had four fair days at the Gaiety, November 17, 18, 19 and 20. Mae Marsh followed in "Hidden Fires," and did nicely for three days. With Peat was a James Montgomery Flagg comedy, and with Miss Marsh one of Bill Parsons' best efforts. Bill is quite a favorite here, many remembering him since the days he hustled policies for the Franklin Life Insurance Company.

"THE VIGILANTES" did well for the Princess three days. Manager Kunz boosted the price of admission, and garnered some extra change in this way. Milton Sills in "Married in Name Only," followed for two days and played to satisfactory patronage. The last two days of the week went to J. Warren Kerrigan in "Prisoners of the Pines," a new Hodkinson drama.

JANE AND KATHERINE LEE had two good days at the Lyric November 24 and 25, with "Tell It to the Marines." The youngsters are big favorites here and draw well every time. Ethel Barrymore in "Our Mrs. McChesney" was the attraction on Tuesday and Wednesday, November 26 and 27, and Evelyn Nesbit in "The Woman Who Gave," a Fox production, was booked for Thursday, Friday and Saturday, November 28, 29 and 30.

THE PRINCESS scored heavily with Catherine Calvert in "Marriage," a Sherry Picture, on November 24, 25 and 26. "Sins of Ambition," an Ivan production, came on Tuesday and Wednesday, November 27 and 28. Louise Glaum will be the Thanksgiving attraction, playing in "The Goddess of Lost Lake."

"PALS FIRST," a Screen Classic production with Harold Lockwood, came to the Princess on Sunday, Monday and Tuesday, December 1, 2 and 3.

D. W. GRIFFITH'S latest offering, "The Greatest Thing in Life," was the attraction at the Gaiety on December 1, 2, 3 and 4. On the same program was "Fatty" Arbuckle's latest comedy, "The Sheriff." The following Sunday will see Douglas Fairbanks in "Arizona" and Chaplin in "Shoulder Arms."

SPRINGFIELD theatre owners were alarmed by the rumors that Bloomington and Decatur, two nearby cities, were closed again by the "flu." Investigation proved that the report was erroneous.

THE VAUDETTE put on "All for Humanity" for one day along with its regular program and did some extra business. This was the Red Cross film in three reels, the official picture of the great organization.

DR. B. L. RENFRO, owner of the Empress theatre, southside neighborhood house, says business has not quite got back to normal since the reopening, folks being still a bit timid of the "flu." However, this must not be taken that business is not satisfactory, for it is. Some of the pictures shown at the Empress this week are: "A Fight for Millions," the Eagle's Eye," and a Big "V" comedy, on Monday; Tuesday, Ethel Barrymore in "The Greatest Power"; Wednesday, Alice Brady in "Woman and Wife"; Thursday, "The Trap"; Friday, Bushman and Bayne in "Under Suspicion"; Saturday, Lillian Walker in "A Grain of Dust"; Sunday, Tom Mix in "Western Blood."

THE GAIETY surely struck something good with De Mille's

Advertise in the Central States

"The Squaw Man." Nothing finer has ever been shown at the big theatre, and big crowds were lavish in their praise of the production. The cast was a delight, and the work of Ann Little stood out with its artistry. "Whose Little Wife Are You?" a Mack Sennett comedy, was also on the bill, and it was good. Few in the audience knew that Wayland Trask, one of the principals, had died a few days before. Tom Moore in "Thirty a Week" comes to the Gaiety on Thanksgiving Day to stay out the rest of the week. "Mongrels," a Fox Sunshine comedy, will be on the same program.

MANAGER LUCAS, of the Chicago Metro office, was in the city this week and booked some of his attractions. The Princess has contracted for "An Eye for an Eye," with Nazimova, and "Pals First," with Harold Lockwood. Both of these plays should make money for the theatre.

THE LYRIC had a fine four days with Peggy Hyland in "Marriages Are Made" and Edith Storey in "The Silent Woman." The last three days of the week were not so good. Fox's "The Prussian Cur" was the attraction, and the only explanation that can be given because of the dull trade is that the public has had its fill for awhile of the military drama.

GUS KERASOTES booked "Why America Will Win," the Fox play based on the life of General Pershing. It was shown for three days, starting Thanksgiving Day. "The Yellow Dog" is another to be secured for the Royal.

THE MAJESTIC is now showing the fifth chapter of "A Fight for Millions." Manager Riordan states that his patrons are taking to the serial better than any ever shown at the theatre. Gaumont Weekly and Official Allied War Review are also used at the Majestic.

ETHEL CLAYTON in "Women's Weapons" and Wallace Reid in "The Man from Funeral Range" are the pictures booked at the Vaudette for the week of December 1-7. The first of the new Burton Holmes Travelogues also starts at the same time.

BUSINESS is a trifle off at all the theatres at present. Managers are at a loss to explain why. Some think folks are still afraid of the "flu," while others think that people are saving their money for the holidays.

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FILE IT EACH WEEK

What Milwaukee Is Doing

THANKSGIVING audiences in Milwaukee were supplied with five new shows in the downtown theatres. The Merrill theatre was the only theatre holding early features. Nazimova in "Eye for Eye" has broken all records for Milwaukee theatres; in the first three days' run it brought in more money than any ordinary week's business. The increasing interest in the play compels Manager Bostic to hold it over for four days of the coming week.

S. J. GRAUMAN, manager Metro Pictures Corp., received a letter from C. E. Bostic stating his appreciation of the series of pictures obtained through Metro, and that the public had proved that as a drawing card "Nazimova was unequalled."

AT THE CLOSE of the Nazimova production, upon request "Mickey" will have a return engagement.

BEGINNING Sunday, December 15, Ralph Paine with his story of the allied fleets in European waters and seven reels of pictures, will be seen at the Davidson theatre. Mr. Paine has been in European waters with the allied naval forces for five months and has received letters of indorsement from Secretary of the Navy Daniels, Admiral Sims and the French ministry of marines, expressing their admiration for the work done abroad by Mr. Paine.

BEECHER C. BURTON, Milwaukee operatic tenor, has been engaged by the Butterfly manager, Leo. A. Landau, to sing solos at the afternoon and evening performances, beginning Sunday, December 1, and continuing indefinitely.

ALFRED TANZER, Theatre Managers' Circuit, has been appointed Wisconsin manager of United Theatres. The United Theatres will exhibit Dustin Farnum, Kittie Gordon, and Florence Reed in downtown runs. The Merrill theatre will show the first of United pictures. The process of classifying the United pictures will be attended to by a committee of Milwaukee theatre owners, when bookings for up-town theatres will be arranged.

N. J. BLUMBERG, associate manager, Rex Theatre, Racine, for the past two years manager of the Palace and Rialto theatres, Racine, has resumed his former position with the Rex theatre as manager this time. Mr. Blumberg has the distinction of being the youngest manager in this section of country and is well liked by all theatre managers in the territory.

EDWARD TRINEZ, former salesman for Jewel productions, Milwaukee office, has opened up an independent exchange in Toy Building, Milwaukee.

SAM NORVILLE, formerly with the Jewel Production Co., Chicago, is now engaged in handling the Jewel productions for the state of Wisconsin. It seems like old times to have Sam back on home territory.

J. D. RODERICK, manager Universal Film Exchange, Milwaukee, is now a full fledged elk.

MILDRED HARRIS, in her latest feature, "Borrowed Clothes," was the attraction at the Alhambra during the last half of the week. An attractive lobby display under the direction of Miss Henrietta Luscher, press agent for the Alhambra, and Eddie Weisbach, decorative artist, featuring Charlie Chaplin

(Continued on next page)

For the Pick of the Pictures

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Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

What Milwaukee Is Doing

(Continued from preceding page)

and his bride in wedding attire, occupied a prominent place in the Alhambra lobby the week preceding the picture run.

THE TEASER ads adopted by the Alhambra theatre are causing no end of interest with the "movie fans." These original little teasers appear a week in advance of the pictures.

"AMERICA'S ANSWER," the second of the Government's official war features, will be retained at the Princess until the end of the week. The production is more interesting than any fiction and contains the story of America's part in the struggle now ended. (Copy of editorial on page 3.)

RALPH WETSTEIN, manager Paramount, has disposed of fifty-two new Artcraft pictures to the Alhambra, Butterfly, and Toy theatres. Three pictures are released weekly, and have their first run at the above-named theatres.

"THE GREAT VICTORY, the Fall of the Hohenzollerns," the production of all productions will be released the early part of December. This picture will include in its wondercast Henry Kolker, Creighton Hale, E. J. Connelly, Joseph Kilgour, Earl Schenck and Florence Short.

Additional News of Chicago

M. J. JACOBS of the H. Lieber Co., Indianapolis, Ind., was a recent visitor in Chicago. The gentleman had to stop in to the NEWS office and get the current issue to read on his way home, or feel lonesome. He reports that business is good.

G. W. REYNOLDS, owner of the Princess theatre, De Kalb, Ill., expects to spring a new surprise shortly. He does not say whether it is a new house or an amalgamation, but it is something big.

"UNDER FOUR FLAGS," the new United States War Film, opens at the Playhouse, Chicago, Monday, December 2. Announcement was made recently by Robert E. Rickson, western representative of the division of films, committee on public information, of the Government's policy in taking under its own personal management the pictures which show for the first time Americans in the battle they won. This picture shows the United States Marines in action when they turned the tide at Chateau Thierry.

JOE ERBER, Erber's theatre, E. St. Louis, announces that work will be started as soon as steel is obtainable on the new moving picture palace that he is about to build in E. St. Louis.

AT THIS WRITING very few towns in Illinois south of Springfield are open. A great many houses are closing daily due to another outbreak of the influenza.

HARRY WEISS has just returned from a week's trip through Illinois and did a very good business.

FROM ALL REPORTS R. C. Seary, of the First National Exhibitors' Circuit Chicago office, handled the recent picture, Charles Chaplin's "Shoulder Arms," in a masterly way.

New and Old Films CLEANED and CONSERVED
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Central States Edition Brings Results Promptly and Plentifully

Milwaukee May Get New Motion Picture Theatre

THE arrival of peace and the resulting resumption of building activities and the passage of the bone dry law will undoubtedly have the effect of hastening the erection of the new 3,000 seat photoplay house on the corner of Third street and Grand avenue. The site of this new theatre, the erection of which was exclusively announced in the Motion Picture News, issue of November 16, is now partly occupied by the largest palm garden in Milwaukee and the new law will have the tendency to hurry up the signing of the lease.

It was learned on good authority that the photoplay men interested in this new project were in New York City last week working on the financial details of the venture.

It is expected that full details of this new house will be announced within a few weeks if the present plans materialize.

With Dubuque Exhibitors

"THE RIDERS OF THE PURPLE SAGE," an adaptation of the novel of the same name by Zane Grey, was shown at the Princess theatre, Dubuque, Ia., Wednesday and Thursday, November 20 and 21. This picture was truly wonderful; it had everything that makes a picture successful—star, theme, scenery and direction. The star, William Farnum, was an ideal Lassiter, strong, courageous and self sacrificing; Mr. Farnum has never had a more satisfactory role than this. The plot was interesting to a degree, the action quick, and throughout the entire story, the Zane Grey atmosphere was noticeable. It is no wonder that a play like this goes big during its entire engagement.

OLIVE TELL starred at the Liberty theatre Wednesday, November 20, in "Her Sister," an interesting, though rather melodramatic five-reel production.

"THE KINGLY KERRIGAN" was presented at the Grand two days, November 20 and 21, in "One Dollar Bid." The noted Paralta star was very pleasing in this picture; his acting was more like that of the Kerrigan of old, when he played in Bluebird productions. The Grand patrons liked the picture and every show was well attended.

GEORGE M. COHAN made his debut at the Family theatre Wednesday evening, November 20, in "Broadway Jones." This was not the first time the noted star has appeared in Dubuque, but it was the initial of any of his pictures at the Family. Manager Yount advertised the picture in a most catchy manner, resulting in a full house from the opening to the closing hour.

MADGE KENNEDY established her reputation as a comedienne at the Family theatre, where she appeared in "Baby Mine" over a month ago. When "Nearly Married" was presented Thursday and Friday, November 21 and 22, Family fans remembered her good work in the previous picture and turned out in fine shape to see her second picture. Miss Kennedy and Mae Marsh share the honors at the Family, as being the most popular stars on the Goldwyn program.

THE first of the Bab series, "Bab's Diary," with fascinating Marguerite Clark, was shown at the Family theatre Saturday, November 23. A special matinee was given Saturday afternoon for children, which was very well attended. In the evening, a splendid house witnessed the picture. Family patrons like the "Bab Series," and are anxiously awaiting the second story, "Bab's Burglar."

"THE MASK OF RICHES," with Claire Anderson, and shown at the Liberty theatre Thursday, November 21, was a swift moving, romantic photodrama, which pleased all who witnessed it.

MANAGER YOUNT of the Family theatre, has booked a new serial, "The Brass Bullet," featuring Juanita Hanson and Jack Mulhall. The first episode was shown Monday, Novem-

ber 25, and it met with great approval. If all the episodes are as well attended as this first one, this serial is bound to be a winner.

J. STUART BLACKTON'S masterpiece, "The World for Sale," adapted from the novel by Gilbert Parker, had a fairly successful two days run at the Princess theatre during the week of November 17.

ELAINE HAMMERSTEIN played at the Dreamland theatre Friday and Saturday, November 22 and 23 in "Her Man." This picture had a fairly good drawing power, but it would have attracted a much larger crowd, had the producers retained the original name of the book it was taken from, "The Battle Cry." As it was, a great many people did not know that this splendid story had been filmed.

"WOLVES OF THE RAIL," shown at the Liberty theatre, Friday, November 22, was a typical Roy Stewart production, and a good drawing card.

"OPPORTUNITY" with Viola Dana, was the Sunday, November 24, program at the Grand. Miss Dana's versatility in this picture was even more pronounced than in her previous starring vehicle, "Blue Jeans." Miss Dana is a star who is more than on the road to fame and fortune; she has good pictures and her popularity increases with her every appearance. The Grand had average crowds in the afternoon, and full houses in the evening.

JACK PICKFORD and Louise Huff were seen at the Family theatre on November 24 in "The Ghost House." Manager Yount truly advertised this feature as "the happiest mystery play ever written, played by the happiest boy and girl in the world."

"DOING THEIR BIT," with Jane and Katherine Lee, was undoubtedly the best photoplay shown at the Liberty theatre in weeks. These kiddies were simply killing—they are the best gloom cure one could find. They are business getters, too, for not only do they draw a theatre's own patrons, but people from all over the city turn out to see them, whenever they come to Dubuque.

"SANDY," with Jack Pickford and Louise Huff, was the attraction at the Princess theatre Sunday, November 24. The story was very clever, and the cast of characters of the best. Jack Pickford, "The typical American boy," had a role that seemed to be especially written for him, while Louise Huff had a part equally good. This picture had a drawing power better than average, and more than pleased the people who saw it.

TOM MIX, the noted Victory player, was presented at the Dreamland theatre on Sunday, November 24, in "Fame and Fortune." Dubuque fans like his plays, for they are strong, clean stories of Western life, with a star who puts a punch into everything he does. When an exhibitor here shows a Mix production he is sure of good business.

"A DOG'S LIFE," that much advertised picture of Charlie Chaplin's, came to the Grand Monday and Tuesday, November 25 and 26. The picture was certainly all it was claimed to be—it was a laugh from the start to the finish. Chaplin is at his best in plays of this kind, absurdly funny, yet with enough of a plot to make them interesting. "A Dog's Life" is undoubtedly one of his best pictures.

"RICH MAN, POOR MAN," with Marguerite Clark, was, indeed, a splendid drawing power at the Princess during the two days of its engagement, November 25 and 26. Miss Clark, as Betty Wynne, met with instant approval. In this photoplay Miss Clark proved that not only was she a comedienne of the highest order, but also a finished emotional actress. If she were always given plays on this order, where she takes grown-up parts, her popularity here would be unlimited.

CLAIRE ANDERSON, in "The Gray Parasol," was the attraction at the Dreamland theatre on Tuesday, November 26. This picture was rated as being an interesting photoplay with an average drawing power.

ALICE BRADY was shown at the Family theatre Tuesday, November 26, in "Her Silent Sacrifice." Miss Brady WAS WELL SUITED to the role she portrayed, as were the other players in the cast. The picture was quite satisfactory.

THE last episode of "The House of Hate," with Pearl White and Antonio Moreno, was shown at the Family theatre Monday, November 25.

MARGUERITE CLARK is a mighty popular person in Anamosa, Iowa, these days. Everybody in town seems to turn out to see her pictures, for the Grand is always overcrowded whenever she comes to town. On Saturday, November 23, she was shown at the Grand in "The Seven Swans," and the picture drew enormous crowds. The Grand patrons liked the picture very well, one of them commenting that it was the most diverting and appealing picture he had seen for many a day.

ON Sunday and Monday, November 24 and 25, Elsie Ferguson played at the Palace theatre at Waverly, Iowa, in "The Lie." A Fatty Arbuckle comedy, "Moonshine," was also shown.

"OLD WIVES FOR NEW," Cecil De Mille's latest Artcraft production, was presented at the Star theatre at Decorah, Iowa, Friday and Saturday, November 22 and 23. This adaptation of the famous David Graham Phillips novel pleased all who had the pleasure of seeing it.

E. H. BRECHLER is again in charge of the Amuse theatre at Fennimore, Wis., having re-purchased it from Joseph Harrington. The theatre opened Saturday night, November 23, after a long close due to the influenza quarantine.

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BEE HIVE EXCHANGE

Milwaukee Chicago Indianapolis

In Indianapolis and Indiana

ONE of the most pretentious improvements made in a picture theatre during the "Flu" shutdown was that in the Sanders, at Fountain Square, Indianapolis. Fred Sanders, the owner, engaged Charles Reed, who decorated the Circle, to transform his house into a miniature reproduction of the famous Rialto in New York. Not only are the decorations new, but a new scenic lighting effect has been put in. Mr. Sanders has one of the most successful suburban houses in Indianapolis, and is credited with being one of the shrewdest managers in the city.

O. P. FAUCHIER, special representative for the Indianapolis office of Pathe, is now able to be up and about after a three weeks' tussle with a "flu" germ. His attack was complicated when pneumonia set in and it was feared for a time that he would not pull through.

THE Circle theatre, of which S. Barret McCormick is directing manager, was presenting last week one of the most portentious displays ever seen in Indianapolis. "Under Four Flags" was booked for the entire week and the picture on the screen was preceded and embellished by a spectacle of music, song and tableaux, with a ballet. The program also included Gerald Gardner as soloist in the introduction of a symphonic paean of peace, "The Victorious Allies," rendered by the Circle orchestra under the direction of Signor Natiello.

W. A. RATZ, of Indianapolis, formerly connected with the World Film Corporation, has been placed in charge of the Hodkinson Service in Indiana, with offices in the Indianapolis Pathe headquarters in the Wimmer Building.

THE Princess theatre at Otterbein, Ind., has been sold by J. L. Schumaker to Miller & Harris, leading newspaper men of Otterbein.

FRITZ WEIFFENBACH, of Indianapolis, owner of the Tuxedo theatre, early last week transferred his interests in the house to G. A. Thomas. Friday, the theatre was visited by fire and the entire back end of the house was destroyed. Weiffenbach formerly owned both the Alcazar and Tuxedo. His plans for the future have not been announced. It will be two weeks before the Tuxedo can re-open.

ANNOUNCEMENT reached the Indianapolis office of Pathe Saturday that, beginning January 1, Fort Wayne and the nine counties adjacent to it, would be placed under the supervision of R. S. Shrader, manager of the Indianapolis office. Fort Wayne and these nine counties were formerly booked from the Chicago offices of Pathe.

PRISONERS at the Indiana reformatory at Jeffersonville are to be entertained at night during the coming winter with motion pictures, if plans of G. A. H. Shideler, superintendent, mature. Mr. Shideler is rushing to completion repairs to old Cellhouse B, in which either the first or second floor will be given over to a motion picture theatre. Mr. Shideler says he believes the men will do better work and will be managed much more easily during the day, if they have clean, enjoyable entertainment at night. He plans to give three shows a week.

THE NEWBURGH AMUSEMENT CO., of Newburgh, Ind., filed articles of incorporation recently at the State house in Indianapolis. The capital is placed at $10,000 and the object is declared to be the showing of motion pictures. The directors include Eugene G. Sargeant, Maurice H. Sargeant and Herman Schumacher.

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The Central States

Indianapolis Prepares to Make Up for Lost Time

WITH the discarding of the masks and the exceedingly light number of new cases and deaths reported to the health authorities, Indiana exhibitors are breathing much easier while preparing to make up for lost time. It was estimated by Indianapolis motion picture exchange men last week that one-fourth of the houses in the State were still closed as a result of the epidemic. The larger cities in the closed list include Logansport, Terre Haute, Richmond, Vincennes, Bicknel and Brazil. However, it is believed these towns will all open for business the last of this week or early next week.

Terre Haute is the only city in the State to report concerted action on the part of theatre managers to violate the rulings of either the State or local health boards. Theatre managers in every other city in the State, however, stood by the orders the health boards issued to combat the inroads being made by the epidemic. Fifteen theatre managers and motion picture machine operators were haled into the city court in Terre Haute Friday to answer charges of violating an order of their local health board closing their places Thanksgiving Day on account of the sudden recurrence of influenza. All refused to plead guilty on the ground that the ruling of the board was not valid. The cases were all dismissed the next day for the same reason. The defendants asked for and received a jury trial. Unusual public interest was manifested in the proceedings. Five of the more prominent theatre men were arrested at their theatres Thanksgiving Day by policemen and placed in jail, where bond was denied them for several hours, but finally accepted by the sheriff. The closing order was issued by the Terre Haute health board late Wednesday, following reports showing a large increase in the number of cases of the disease, and provided that all stores, except drug stores and restaurants, should be closed Thanksgiving in addition to the theatres. All were permitted to reopen Friday, but were ordered to close again at 6 p. m. Saturday, when they would be permitted to reopen Monday morning. Those arrested were: J. P. Peters, of the Fountain; J. B. Brentlinger, of the Liberty; William Keating, of the Orpheum; Samuel Dreyfeus, of the Princess, and B. Van Borssum, of the Savoy and Crescent.

RECUPERATION

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Sam Baxter's Friends Play Santa Claus In Denver Town

ON the eve of his departure for San Diego a week ago, Samuel L. Baxter, pioneer exhibitor of Denver and until recently owner of the Isis theatre on Curtis street, was bagged. No, not sand-bagged, we mean traveling-bagged.

Sam Baxter's friends in Denver were numbered not by the hundreds but by thousands. They included, quite naturally, the local exchange men, who were anxious to impress him with the idea that friendships resulting from long association were not to be broken by his removal. Accordingly they got together and presented him with the best seal skin traveling bag which money could buy in Denver, containing all the inside trimmin's—a complete set of toilet articles. What pleased Sam most was a handsomely engraved art seal plate, carrying the names of the donors. He was visibly affected when he read the list of names, and stated that no amount of money could equal the token of love and esteem which had been given him.

Among the trade and with the public, Mr. Baxter leaves a record as an exhibitor to be proud of. The best was not too good for his patrons and he possessed that rare faculty of always seeing ahead. Everybody with whom he came in contact with in a business way was sure of fair treatment always, and he was charitable almost to a fault. No worthy case ever appealed to him in vain. Among a long string of charitable donations is his gift to a local struggling church of a $10,000 pipe organ. It is a pleasure to say these nice things about him, because they are all true, and more.

Mr. Baxter is now in San Diego, where with his family, he will enjoy a long rest.

San Francisco Comes Forward as Production Center

IT appears as if San Francisco may soon become a center of production of motion pictures. Fred J. Balshofer, president of the Balshofer Feature Production Co., and H. K. Somborn, vice president of the corporation, who have been in the city for several days, have announced their intention of moving their entire plant to this vicinity. According to Balshofer, either San Mateo, Palo Alto, Burlingame, San Jose, Piedmont, or San Francisco will be selected.

Somborn added: "We are tired of Los Angeles. We have shot every available scene. You have everything Los Angeles has and more. Up here we can secure new types. Market street can be shot for a thoroughfare of New York and your hotels are far more up to date than those of the South." Balshofer is not the first of the motion picture men to announce he would desert Los Angeles. A short time ago Clara Kimball Young company announced that they would leave Southern California and G. M. Anderson intends to build at San Mateo.

San Francisco's claims as a desirable location for the production of pictures will soon be laid before the leading producers of the country in a most vigorous campaign. Sol L. Lesser, president of the All Star Features Distributors, Inc., left on November 25 for New York to make definite offers for the producers of studios to be built by Lesser and his associates in one or more of the locations available about the Bay. Lesser, in announcing the plans just before his departure, said that the project had been conceived in the knowledge of dissatisfaction in the ranks of the film companies with the attitude of Southern California cities toward the industry. "Moreover," said Lesser, "every available scene, location and building in the south adapted to the uses of the movie director have been shot so often that the supply is exhausted. Weather conditions which in the past have been considered an obstacle to successful motion picture photography are no longer a handicap. The best photographic results are now obtained under the flare of powerful light, both in the studio and out of doors. I am prepared with my associates to erect studios here, which we will offer to sublease to various companies which we expect to agree to come here."

Spokane Theatres Draw on Saturday and Sunday

SPOKANE theatres played to capacity houses Saturday and Sunday, feature performances at every house drawing out the "movie" loving public held under leash the past six weeks by the influenza ban. The Clemmer featured Enrico Caruso, the eminent tenor, in his first film performance, "My Cousin." No small mention should be made of Harry Girard, actor, composer and singer, who has come to preside at the Clemmer organ for a limited period. The Liberty showed the Paramount production, "Heart of the Wild," featuring Elsie Ferguson. A Theda Bara picture, "When a Woman Sins," was the Casino offering and a strenuous George Walsh picture, "On the Jump," is the Class A feature. William Russell in "Hobbs in a Hurry" was the Class A feature late in the week. The Lyric featured Harry Morey in "The Golden Goal" and "The Iron Test" was the offering at the Majestic.

THE WEST COAST

Of Course, You Know Who This Is, But for the Sake of Formality We Will Put Thomas H. Ince's Name Under This Photo and Admit That He Is Just As Great a Producer As Is Claimed of Him

San Francisco Coliseum Opens with Benefit for the Red Cross

FOR its dedicatory opening November 22, the Coliseum theatre in San Francisco set aside 100 per cent of its box receipts for the Red Cross. Manager Sam Levin, owner and director of the picture playhouse at Ninth avenue and Clement streets, says that he could think of no better way to start off right. There are 2,200 seats in the big theatre, from every one of which an unimpeded view of the screen and stage is enjoyed. Architecturally, inside and out, the theatre, said to have cost close to a quarter of a million dollars, is elegant. The mezzanine, reception and lounge room is luxuriously comfortable and richly appointed; the lobby is roomy and elegant and the lighting permits of changeable tints to fit into the mood conjured by the picture. The splendid Robert-Morton organ installed by the American Photo Player Co., was played by Louis Diamond and made a very impressive effect on the large crowd gathered at the opening. A string orchestra also supplied the music.

Titan Prepares to Resume Business

ACCORDING to reports from Spokane, Wash., directors of the Titan Motion Picture company, Spokane, Wash., are preparing to resume their activities and a meeting will be held shortly to determine what course of action shall be taken.

Operations stopped while the United States was in a state of war, but with the termination of the war the company is beginning to look forward to a continuance of its work, according to J. Don Alexander, president. The buildings at Titan city, four miles west of Spokane, are about half completed.

Denver Public Gets Confused at Closing and Reopening Orders

UNITED action on the part of Denver distributors and exhibitors on Saturday, November 23, put an end to the alleged discrimination against the motion picture business in that city. It should also be stated that the local Amusement Council, composed of organized unions of machine operators, stage employes, musicians and billposters, started the ball rolling for fair play when they passed strong resolutions demanding that the second closing order issued by the local health officials be made general instead of singling out the show houses for the ban and allowing other lines of business, including the big stores, to remain open.

The methods of the local health department in handling the influenza epidemic are said to have been extremely weak and vacillating, as well as discriminating against the theatres and picture houses. Almost six weeks elapsed before general quarantine of influenza cases was put in effect. For five full weeks exhibitors and theatre managers were compelled to close their doors, while large stores, factories and other public gathering places were allowed to remain open. And during all the long eight weeks' seige the public has been completely mystified by the maze of orders, cancellations and modifications coming from the City Hall.

A few days prior to November 23 the influenza suddenly developed alarming proportions after it was believed to be under control. The number of new cases jumped from two hundred to five hundred and more per day. Then, although the health commissioner admitted the increase was due to the big Peace celebration, he ground out an order closing the amusement houses, which were reopened on the day the armistice was signed. Other lines of business were not closed.

Production Manager Bernstein of the National Film Corporation and "Smiling Bill" Parsons Are Discussing Plans for the Improvements to the Hollywood Studios of the Company

The closing of the amusement houses was effective at 7 o'clock Saturday morning. It was rescinded two and a half hours afterward, due to the effective protest. The Amusement Council resolutions follow:

"Whereas, All the theatres in this city have been closed for a period of five weeks for the purpose of putting a stop to the prevailing influenza, and

"Whereas, We find that the closing of same has not been successful as far as stamping out of the plague is concerned, causing a costly experimental failure to all the members connected with the amusement council of the city, and

"Whereas, The board of health has caused another order of the same effect to be issued again, discriminating against amusement houses and allowing other businesses to remain in operation, causing congregating of people, such as department stores, factories, crowded elevators and, in fact, all public gatherings,

"Therefore, Be it Resolved, That we appeal to the proper authorities of this city that if it be essential for the public welfare to stop all congregating, that the order be made general, thus adding to the efficiency of the measure in order that the ban may be more speedily raised.

"Be it further Resolved, That we believe if general business can be safely operated with the use of masks, that all places of amusement can be equally protected by the same measures."

These resolutions were printed in the morning papers, and the same morning four delegates from the Amusement Council and representatives of all film exchanges, and practically every exhibitor in Denver—a crowd of nearly 150, all wearing masks, visited the health officials and presented verbal and written protests against a discriminatory closing of amusement houses. It was so strong that the officials saw the light.

All houses are now open, but patrons are required to wear masks. Business is about 50 per cent of normal.

In and Out of Seattle

THE ATLAS recently opened its doors in Seattle. It is a 500-seat house with all modern improvements. The proprietor, I. Kaita, intends to cater for long runs and to a clientele that will stick by him.

WM. C. MEAGHER, auditor of the Greater Theatres Company, and one of the best known showmen in the West, recently returned to Seattle after a trip along the Pacific Coast. While in San Francisco Mr. Meagher visited with Tate, the Pathe manager, and with Burleson, well known former Seattle film man, who recently opened a new house in Los Angeles. Mr. Meagher was asked by Burleson and other producers in San Francisco and Portland to explain to them his method of auditing and bookkeeping which has become famous.

W. A. MEAD, Northwest manager, Universal Film Co., is taking a trip around the territory.

C. F. HILL, Northwest manager Goldwyn exchange, recently purchased The Globe, in Albany.

GEORGE ENDERT, popular in and out of the Northwest branch of the Famous Players-Lasky Corporation, has been chosen to referee the next fight between Harry Anderson and Bobby Moore. This has brought up some talk of forming a Film Row Athletic Club, since it has been discovered that Endert is able to referee a "pro" fight. Luken, of Pathe; Rosenbaum of the De Luxe, Clemmer of The Clemmer, and Hammerick of the Rex, the latter two owners of movies, have said they would join the league if they could play hand-ball and Bill Drummond would be the referee.

AMONG THE RECENT visitors along the Row was H. Le Roy, owner of the Liberty, Carlsborg, Wash.

CARL STEARN, Northwest Metro manager, and A. W. Eden, branch and Northwest division manager of the Fox productions, have left their Seattle offices for a swing around the states, which will include all large towns.

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GEORGE KLEINE SYSTEM
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W. J. DRUMMOND
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R. K. DUNHAM, proprietor of the Rex, Mt. Vernon, Wash., took a hurried trip to Film Row a few days ago, entered the office of the Famous Players-Lasky Corporation and booked the Paramount and Artcraft pictures for a year solid.

MANAGER MOORE of Tacoma's famous Rialto, has also installed a big Wurlitzer-Jones organ.

H. W. WEST, booker for two years with Paramount in the Seattle office, has gone to Tacoma, where he has taken a position with his brother-in-law in the Sloane ship yards.

CHAS. M. THALL has sold out his interest in the Victory, Camp Lewis, to his partner, C. W. McKee, who is also half owner in the Hipp, Camp Lewis. Mr. Thall has accepted a responsible position with the De Luxe of Seattle and will also act as booking agent for the Liberty at Camp Lewis.

MARK GOLDMAN, well known Film Row salesman, and formerly Northwest manager of Billy West Comedies, is going on the road for De Luxe. He is sure of doing business with Mercy of Yakima since Mike Rosenberg, De Luxe manager, has renewed the rights for the Northwest on Rex Beach's "Spoilers" and "The Law," with Mitchell Lewis, for the next ten years.

J. W. HOUCK, who has been appointed manager of the Liberty, Spokane, Wash., by G. N. Crawford, who also represents the A. I. Hutton interests, is a man from whom the exchanges and his friends expect a lot. Houck knows the film business well. He is full of aggressiveness and new ideas. He has had his own theatre in Cheney, Wash., where he combined business ability with salesmanship.

ITS ALL IN THE COMPLETE PLAN BOOK

Los Angeles Exchanges & Supply Houses

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Flickers on the Screens of Butte

THE THEATRE SITUATION in Montana is nearing normal as far as the number of houses in operation goes, according to reports coming to the offices of local film men. However, business is far below normal in Butte due to continued agitation on the part of some interests, for closing down theatres. The influenza situation is far from good here, about 75 cases developing daily, according to reports of physicians. In other sections of Montana there is marked improvement and smaller towns report business practically up to average.

FRANCIS E. PAGET of Roundup, who left a few months ago for Los Angeles, is making good as a scenario writer. He has been engaged by Thomas H. Ince. He wrote "A Law Unto Herself."

ALBERT J. HYNEKE, accompanied by Mrs. Hyneke, has just returned to Lewistown to resume the management of the Judith theatre, ably directed the past eight months by his brother, William Hyneke. Al has been in Nevada in charge of the Treasure State Combine mine owned by Trepp & Hyneke of Lewistown, operators of the Judith theatre. Report has it that he was successful in the mining venture, shipping a number of carloads of high-grade silver-lead ore to the smelters, and now having leased the property until midsummer to a mining company. Mr. Hyneke is vice-president of the Montana Exhibitors' league.

"AMERICA'S ANSWER" did fair business at the American this week. As a pleaser it proved a ten strike. Everybody liked it.

MANAGER KEELER of the Peoples is giving the theatregoer liberal measure in serving a feature picture with his six Hippodrome acts.

THE ANSONIA has signed a contract for the entire output of Goldwyn. Manager Taylor expects to do big business as soon as the "flu" uncetainty passes away.

"FOR HUSBANDS ONLY" came back to the Butte the past week, attracting fair business to the Liberty.

THE RIALTO did some extensive advertising for "Whose Little Wife Are You?" Mack Sennett's athletic girls made a hit with Butte showgoers, sharing honors with Charlie Murray and Mary Thurman.

A POPULAR form of amusement these wintry days in Butte is ice skating. Two large rinks are in operation, the Holland and the Liberty, the latter being located at Lake Avoca. Over 2,000 people were at the first Friday night band concert at the Holland, last week.

MANAGER RALPH RUFFNER certainly spread himself in using newspaper ink to exploit De Mille's "The Whispering Chorus," shown to increased business week beginning November 24. He used an entire page in the Daily Post the Saturday previous. The advertisement was illustrated by four "studies in pictures," depicting striking scenes in the production.

In and Around Denver

CHARLES MUEHLMAN, local manager for William Fox, has been transferred to the managership of the San Francisco exchange. He is succeeded by L. A. Quill, former head salesman out of the Fox office in Pittsburgh.

T. Y. HENRY has returned from Salt Lake, where he arranged with William Moran of the Desert Film company to handle all shipments for General in Utah, Idaho and Montana. Joe Stout will cover that territory for General, making his headquarters with Moran. All collections will be made by the General office in Denver as heretofore.

TRINIDAD houses opened on Thanksgiving day after being closed six weeks. Cheyenne houses are closed for a second time on account of influenza. Red Cliffe, Colorado, is open again.

AMONG those connected with the industry on Film Row who have recovered from the "Flu" are Jack Pendleton and Manager Gilmore of United, Miss Haas of Select and Clyde Messenger of Mutual. Another employe of United and two more at General were recently stricken.

F. W. NORMAND has resigned his position as salesman for Goldwyn out of Denver.

M. C. GERHART, owner of the Lyric and Empress at Fort Collins, was in Denver arranging service a few days ago. He has just recovered from a "Flu" slugging match.

W. L. GULLETT, salesman for Goldwyn, is ill with the influenza.

HARRY LUSTIG, special representative for Metro, has returned to the Coast following a week's visit in Denver.

F. DUFFY, assistant to General Manager Paul Brunet of Pathe, stopped over a few days in Denver last week on his way to New York from a coast trip.

LOUIS MARCUS, district manager for Paramount-Artcraft, spent several days in Denver last week.

All the News of Portland

E. C. KIRKPATRICK recently allied himself with the Portland office of the Universal Film Exchange. "Kirk," as he is called by his friends, is a film peddler of no small amount of experience, having made his debut in the Lone Star state several years ago. He was formerly manager for Southern Paramount at New Orleans, and is well known throughout the South. Before coming to this city he was with the Fox Corporation at Denver, from which place he was called by the Salem, Oregon, draft board to report for duty, just previous to the "shut down."

TARKINGTON BAKER, in charge of the new publicity

service which has been organized in the New York office of the Universal, was in Portland recently, while on a tour of the Pacific Coast, studying conditions, and needs of the various territories. Prior to his coming to this city he visited in the inter-mountain district. Mr. Baker has installed a newspaper campaign which is more comprehensive than has as yet been devised in any other concern.

C. C. FERGUSON, manager of the Baker theatre, at Newberg, Oregon, was in the Portland Exchange the other day, to resume his booking, and be in readiness for the reopening.

GEORGE BLIGH, of the Bligh theatre, at Salem, was a visitor in this city last week. He has just recovered from the Spanish influenza, being quite ill for some time. However, he recovered in time to open his show house with a splash.

WALTER W. KOFELDT, former manager of the Majestic theatre, booked "Crashing Through to Berlin" and was to have opened with it at the Star theatre, of this city, on the very day that the "flu" ban put the kibosh on everything. Contrary to all fears, however, when things reopened, the big feature had suffered no diminution of public interest in the dark period owing to the declaration of the armistice and to the success of the American arms abroad, was more timely and alive than before.

FREDERICK PAGE, owner of the Page theatre, formerly managed by Oscar Bergner, of Ashland, has taken over the personal direction of his house, and was in Portland Saturday lining up bookings for the reopening following the "flu" epidemic. Among other things, he chose "Fighting for Freedom," the official British war pictures, as something particularly timely to present at this time, to show just how the fight for freedom of the world has been won.

FRANK COFFINBERRY, formerly manager of the Orpheum of this city, and one of the prominent theatrical men of the Northwest, is in Seattle representing the U. S. Government, in the Division of Films. Bureau of Public Information.

San Francisco News Condensed

HARRY W. SCHMIDT, for the past seven years with the General Film Company, the last two of which he has been branch manager in San Francisco, has been appointed branch manager for the same company at Los Angeles, and left a few days ago for the scene of his new activities. Before he left the employes of the General Film Co. and the George Kleine System presented him with a beautiful leather brief case and later the Film Exchange managers met in the headquarters of the General Film Co., where M. J. Cohen presented him with a diamond and pearl stick pin as a remembrance from the boys who had been associated and had worked with him. M. J. Cohen, who needs no introduction to the trade or to the readers of The News, has been appointed manager of the General Film in this city and united his old position of manager of the Kleine System and the Sherry interests with these new honors.

J. L. MULHAUSEN, formerly with the George Kleine System, has accepted a position as salesman on the road with the Fox Corporation.

HARRY HOLLANDSWORTH, formerly booker for the George Kleine System, who heard the call of Uncle Sam and entered the merchant marine, has just been honorably discharged from that service and, in keeping with the policy of the Kleine System, is now back at his old desk with the added distinction of also serving the General.

JAMES CLARK, who was shipper for the Kleine System in this city, has been appointed assistant shipper for the General.

CHARLES MUELHMAN, who has been manager for the Fox Corporation in Denver for some time past, has been appointed branch manager of the same corporation in San Francisco. He is well and favorably known in this city and five or six years ago was manager of the Savoy theatre here. He will be succeeded in Denver by Leonard Quick, who has been roadman for Fox out of the Pittsburgh office.

PAUL C. MOONEY, District Manager of the Fox Film Corporation, who has been in charge of the local office since its last manager resigned, leaves immediately for Los Angeles and goes thence to Seattle where about the 6th of the month he expects to meet W. S. Sheehan, General Manager of the Corporation, with whom he will return here about December 10. Mr. Sheehan is making the rounds of the western offices of the corporation.

WALTER S. RAND, Division Manager of the General Film Co., Inc., who has been in San Francisco attending to the changes in the local organization, has gone to Los Angeles.

THE T. & D. CIRCUIT has announced a new musical director for the Tivoli theatre in this city, in the engagement of Dr. Carlos de Mandil, violin virtuoso, who enjoys international fame. He has assumed charge of an enlarged orchestra of carefully selected instrumentalists and a season of excellent music is promised at that theatre.

THE ROYAL THEATRE of this city announces the engagement of an orchestra under the direction of the competent direction of Vinton la Feairra.

R. O. PROCTOR, district manager of the Pathe, whose territory includes all the country west of Denver, is leaving for Seattle in a short time, after his first visit to this office, and will go thence to Denver by way of Spokane.

THE STRAND THEATRE is going to put on Charlie Chaplin for a two-weeks' run in "Shoulder Arms" on December 1. This is the first time that a Chaplin picture has been run in this city for more than one week.

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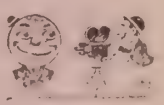
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What Exchanges and Theatres Are Doing

MUCH CONFUSION has been caused in the booking departments of the Los Angeles film exchanges by cities and towns in the territory re-opening and then closing again on account of an increase in the influenza epidemic. Some of the theatres in the territory reopened with new serials and after a few days the ban was again put in force and the film was shipped back to the Los Angeles office with requests for a change of dates. As the bookings had been fixed for a circuit the change caused a general rearrangement of the books. The confusion in the case of serials was more pronounced than with features although in all cases the listings required changing.

SEVERAL TOWNS in Southern California expected to open and had made bookings but the health departments of the respective places decided to postpone the lifting of the ban and this caused a changing of dates in film bookings. Reports from Douglas, Arizona, stated that the theatres may be closed again for a week or more. Stephen Brown, a prominent exhibitor of the latter city, said that the closing order had not been made effective, but might at any time. Phoenix, Arizona, which was to have opened, was still under quarantine order several days after the date set for re-opening.

NEVADA MOTION PICTURE HOUSES have re-opened and according to reports sent by exhibitors to Los Angeles film exchanges business has been very good. The indications, the reports say, are for a good business during the fall and early winter.

SEVERAL NEW FILMS have been received by T. E. Hancock, manager of the World Film Corp., Los Angeles Exchange. They are "Hitting the Trail," featuring Carlyle Blackwell, Evelyn Greely and Muriel Ostriche; also "The Zero Hour," with June Elvidge and Frank Mayo. These pictures have been booked at the Los Angeles Hippodrome and will be presented the latter part of December.

FRED LORELLA and Guy Dothwaite of the firm of Dothwaite and Lorella, of Oxnard, Cal., were in Los Angeles to purchase extra equipment for the New Victory theatre at the latter town. The Oxnard Opera House, controlled by the same firm, will open the fall season with a motion picture. T. E. Hancock of the World Film has booked for the house "Inside the Lines," featuring Louis S. Stone for the opening feature.

A. B. LAMB, manager for the Los Angeles Metro exchange, has arranged for the booking of Nazimova's newest picture, "An Eye for an Eye," at Miller's new California theatre. The picture will be presented the third week after the opening of the new house. It will probably be shown early in January. This picture is said to be the best the star has ever made for the screen. It will be given a private exhibition for the trade before its first presentation.

WHILE the Los Angeles motion picture theatre owners lost thousands of dollars during the ban, they did not lose their sense of humor. A number made the best of a bad situation and did everything in their power to keep impatient patrons smiling. A variety of signs were posted on the fronts of the houses which were read with interest by the fans. Among the announcements thus displayed were "Playing Tonight, a Tragedy—"Influenza," "In-Flu-Enza, Out Flew Business"; "Open Monday—Maybe," "Open Sometime," "Open By-and-By," and a number of others.

THE CAPITOL COMEDIES have been booked for first showing at the new California theatre by Ben Fish, manager of the Los Angeles Goldwyn Exchange. This theatre has also booked the Geraldine Farrar series, but will not show the first one until several weeks after the opening week.

THE HODKINSON SERVICE is now installed in the Los Angeles Pathe Exchange. The booking and billing of the features are still handled by G. R. Sirwell, but the shipping and mechanical end of the work is done by Pathe.

GUY GUNDERSON, of the George Kleine Features, is still representing the service in Los Angeles, but the booking and shipping is under the direction of the General Company. Mr. Gunderson has charge of the Kleine office force.

ARTICLES of incorporation for the Los Angeles Film Board of Trade have been sent to the Secretary of State at Sacramento. David Bershon, president of the new organization, has received permission from the secretary of state to operate the Board until the charter is granted. It is expected the charter will be issued any day. A meeting of the members of the Board was held just prior to sending the papers to Sacramento. The articles of incorporation were read and unanimously adopted.

TARTINGTON BAKER, special publicity representative of the Universal productions, arrived in Los Angeles from New York. He brought with him plans of a new method of publicity to be used in co-operation with the editors of the various Los Angeles dailies. The plans provide for something new in the publicity line and the aim is to benefit the exhibitors of the territory.

D. B. LEDERMAN, assistant to Joe Brandt, general manager of Universal exchanges, is in Los Angeles for the purpose of installing a new office system. This system will eliminate quantities of unnecessary work and details and will increase the efficiency in service to exhibitors.

EARL SINKS, representative of the Los Angeles Universal exchange, is now visiting exhibitors of the Imperial Valley, Cal.

DAVID BERSHON, manager of Universal's Los Angeles exchange, is arranging for an excursion of the Los Angeles film men to Phoenix to attend the opening of the handsome new Strand theatre, shortly to be opened at the latter city by Rickard and Nace. J. E. Rickard of the Phoenix firm which controls a chain of theatres in Phoenix, recently visited Los Angeles and extended a personal invitation to the exchange men. The new theatre, which will seat about 1,000, will open the latter part of December.

CHARLES GROGGS, of Bakersfield, proprietor of the Hippodrome, Pastime and Grogg's theatres, died on Saturday, November 16 and the funeral was held on Thursday, November 21. Members of the Los Angeles Film Board of Trade sent a letter of condolence to the family and a handsome floral design.

THE CALIFORNIA THEATRE, the new Miller, Los Angeles, amusement enterprise, which will open the latter part of December, will present the first of the Hearst International News film. David Bershon, manager for Universal, has just closed a contract with the house for the release of the series on Monday, December 23.

THE FIRST EPISODE of the new Eddie Polo serial, "The Lure of the Circus," has been received at Los Angeles by Manager David Bershon of Universal. A preliminary showing to the trade will be arranged prior to making bookings for the pictures.

H. E. WHARTON, owner and publisher of the News at Gold Hill, Oregon, is shortly to open a new theatre in that town, and requests Motion Picture News to notify publicity departments to place him on their mailing list.

Katterjohn to Picturize His Photoplay Masterpiece

IT is now definitely understood that one of the forthcoming Katterjohn films will be a picturization of the story which Monte M. Katterjohn has long thought of as his photoplay masterpiece. This is the story on which the author has spent more than three years of time and work, and which was originally created to be presented in nine to twelve reels.

Arrangements for its filming were practically completed earlier in the year, but it was at that time decided that conditions were not propitious for so ambitious an undertaking. The altered conditions which obtain at the present time, however, have again brought the matter forward, and it is understood that the arrangements for putting on the picture are now being made.

"While the story has been forming in my mind for somewhat more than three years," says Mr. Katterjohn, "it was not until a year ago that I began to place it on paper, and I had only completed it at the time of my leaving the Paralta organization. It is probable that when I take up the filming of this picure it will be produced either in six or seven reels instead of the greater length as at first decided upon. I am confident that the story will gain in force, rather than otherwise, through being condensed and pressed into more tightly knit drama without resorting to the spectacular.

"This story deals with a body of pioneer Americans whose story has never been presented on the screen, but whose development has provided some of the most dramatic episodes in American history.

"I am confident that in the perfection of its plot development and in dramatic intensity this production will exceed anything else with which I have ever been identified, mainly because of the time which has been spent in planning the story."

Short Notes of San Diego

THE ALHAMBRA THEATRE in San Diego has been closed permanently and the location taken over by a shoe concern. Former Manager W. H. Hilts has gone into the army Y. M. C. A. work.

AT THE PLAZA THEATRE Russell Rogers has succeeded C. J. Quinn as manager.

ALL THE LOCAL film houses opened with a good trade Monday afternoon, the health board ban on places of amusement having been raised at midnight Sunday. During the period of quarantine all the houses underwent complete renovation and a number of changes were effected which improved the facilities of each.

THE OPENING bills at the various houses included the following attractions: Pickwick—Tom Mix in "Mr. Logan, U. S. A."; Cabrillo—Wm. S. Hart in "The Border Wireless"; Plaza—Ethel Barrymore in "Our Mrs. McChesney"; Superba—Carmel Myers in "A Society Sensation"; Broadway—Mary McLaren in "The Model's Confession."

AT THE SAVOY (Pantages), a vaudeville house, the first episode of the Pathe serial, "Hands Up," was shown, with Ruth Roland in the lead.

AN INTERESTING FEATURE of the new decorations of the Superba, installed during the time the "lid" was on, are rustic baskets which are hung between the arches of the interior. These baskets are made of fibers of palm trees planted by the Franciscan padres at the old San Diego mission, established in 1769. They were made by an old basketmaker, now dead, and have much of local interest. They are filled with greenery and California everlasting flowers.

KENT G. BUSH of the Broadway Amusement company, operating the Broadway and the Superba, was among the last contingent of local men to enter the service of Uncle Sam before the armistice was signed.

BARNEY BERNARD, salesman for the Select, was taken down with the influenza while in Stockton recently and was at once brought to this city where he is now said to be recovering in a local hospital.

P. J. HANLON of the Strand theatre, Vallejo, and C. H. Douglas, of the Elite, Merced, were in the city this week arranging for pictures.

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 511 West Eighth Street, Los Angeles

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

Official Distributors

U. S. War Features

"AMERICA'S ANSWER" — "PERSHING'S CRUSADERS"
"OUR BRIDGE OF SHIPS" — "OFFICIAL WAR REVIEW"

OUR SPECIAL SUPER FEATURES

Include

"THE STRUGGLE EVERLASTING" — "INTOLERANCE"
"THE ACCIDENTAL HONEYMOON" — "THE STILL ALARM"
"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue — San Francisco, California

KALE-ALTA SLIDE CO.

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24 Hour Slide Service

The Quality is the best

Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast

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M. J. COHEN

REPRESENTATIVE

at

GENERAL FILM CO.

255 Golden Gate Avenue

M AND R

SOMETHING NEW COMING

730 So. Olive St. Los Angeles

107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY

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Simplex Projectors

Theatre Equipment and Supplies

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Advertise in The West Coast

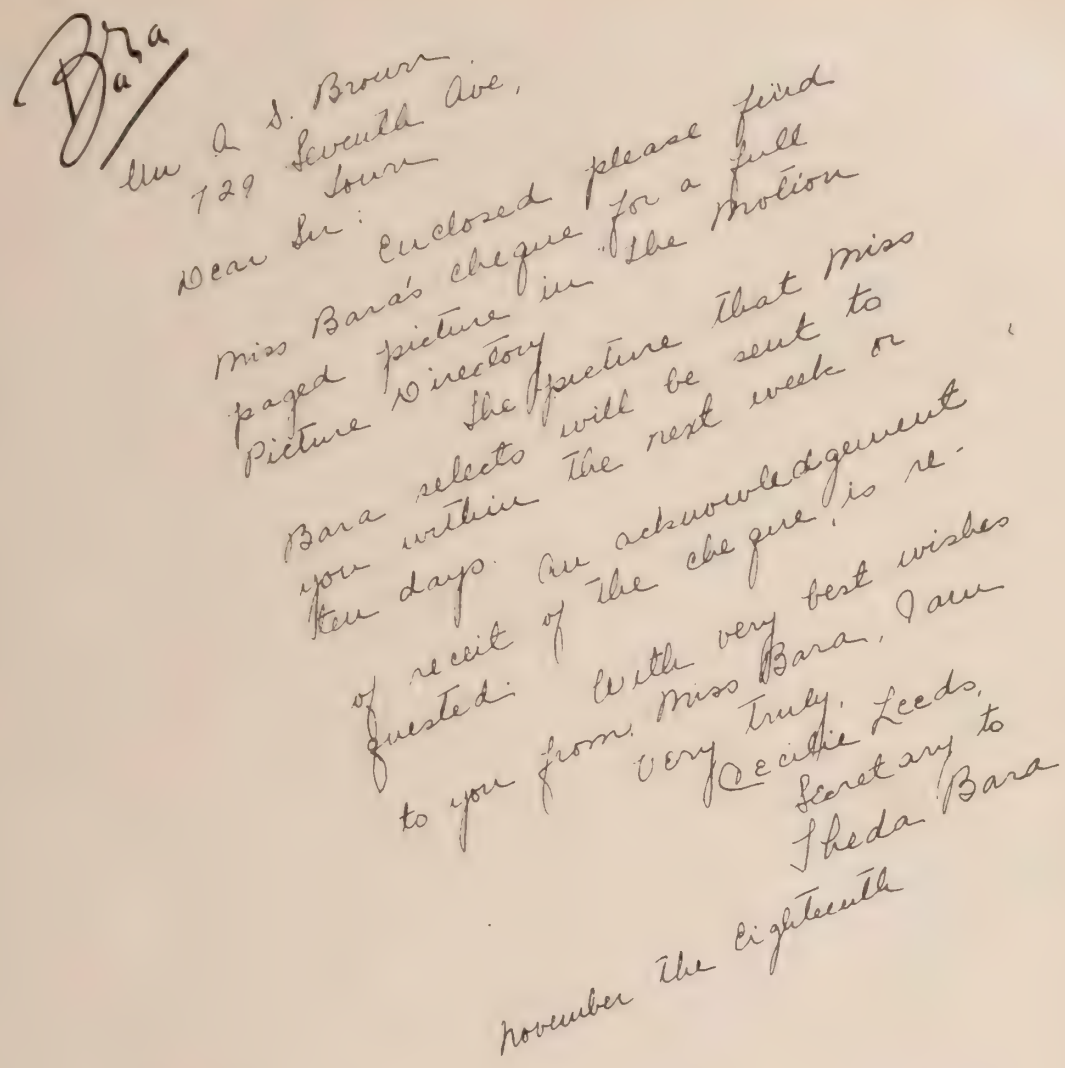
In Your Pocket So That He Who Runs May Read

We Have Inaugurated
THE BIG COMBINATION---

"Index of the Complete Plan Book
AND
Exhibitors' Box-Office Reports"

A Ready, Hasty, Reliable and Convenient Guide for All Exhibitors which will be Welcomed as a

Boon to the Exhibitor



This shows the standing which the **Motion Picture Studio Directory** has among those taking part in Motion Picture Production

It is the **Hand Book** of the **Industry**

Send in Your Biography Today. Don't be omitted. Reserve Space by Wire, Phone or Special Delivery Letter

The forms are being gotten together at the present time preparatory to going to press.

ADDRESS:

MOTION PICTURE STUDIO DIRECTORY

729 Seventh Avenue **New York City**

The Argus Enterprises

New Improved Type Argus Equipment For Successful Mazda Lamp Projection

Manufactured Under Argus Patents by the General Electric Company

Argus Ezy Simplex Bracket in position for installing the Argus-Sheck Universal Adapter. Carbon-arc housing has been pushed back out of the way.

Argus Adapter mounted on bracket and in position for projection. If desired, carbon-arc housing may be removed and the Argus A.C. Regulator put in its place, as here shown.

Can be installed quickly on any projection machine without disturbing carbon-arc equipment by using the Argus Ezy Bracket

BY USING one of the new Argus Ezy Brackets, the improved Argus-Sheck Universal Adapter can be quickly and easily installed on any type projection machine, without disturbing the carbon-arc equipment. Anyone can make the change by following our simple, photographic instructions.

THIS IS another step in the progress of Mazda Lamp Projection, which has proved so efficient in hundreds of theatres by insuring better screen illumination and cutting bills for electric current 50 to 75%.

Jobbers and Dealers can market Argus Equipment by mail—the operator can make proper installation.

The Big 900 watt Mazda Projection Lamp is ready and Argus Equipment will insure its successful operation

WITH this higher-wattage lamp, Mazda Projection may be used efficiently in 90% of all picture theatres; for longer throws and larger screens than heretofore possible. THE 600 watt Mazda Lamp will continue in favor for smaller throws and smaller screens, and for use with individual lighting plants where the voltage is lower. Write for data on the application of Mazda Projection in your theatre.

The Argus Crystal Bead Screen (Patented)

THIS wonderful new screen has been installed and is highly endorsed by many exhibitors—it is the last word in screens. The Argus Screen gives added depth of focus and realism to the pictures, and eliminates "fade-away" from angle projection. It may be washed with warm water without streaking. It will insure perfectly projected pictures when viewed from any seat in your theatre. Ask for quotation, giving the size of your screen.

THE ARGUS LAMP & APPLIANCE CO.

815-823 Prospect Ave., CLEVELAND, U. S. A.

DECEMBER 21, 1918

Motion Picture News

DOMINATES THE FIELD

Directed by
HARLEY KNOLES
Scenario by
ANNE MAXWELL

Photographed by
RENE GUISSART
Technical Director
GEORGE KELSON

WILLIAM A. BRADY
Presents
Louisa M. Alcott's Famous Story
"LITTLE WOMEN"
A Paramount-Artcraft Special
The one picture that every woman wants to see

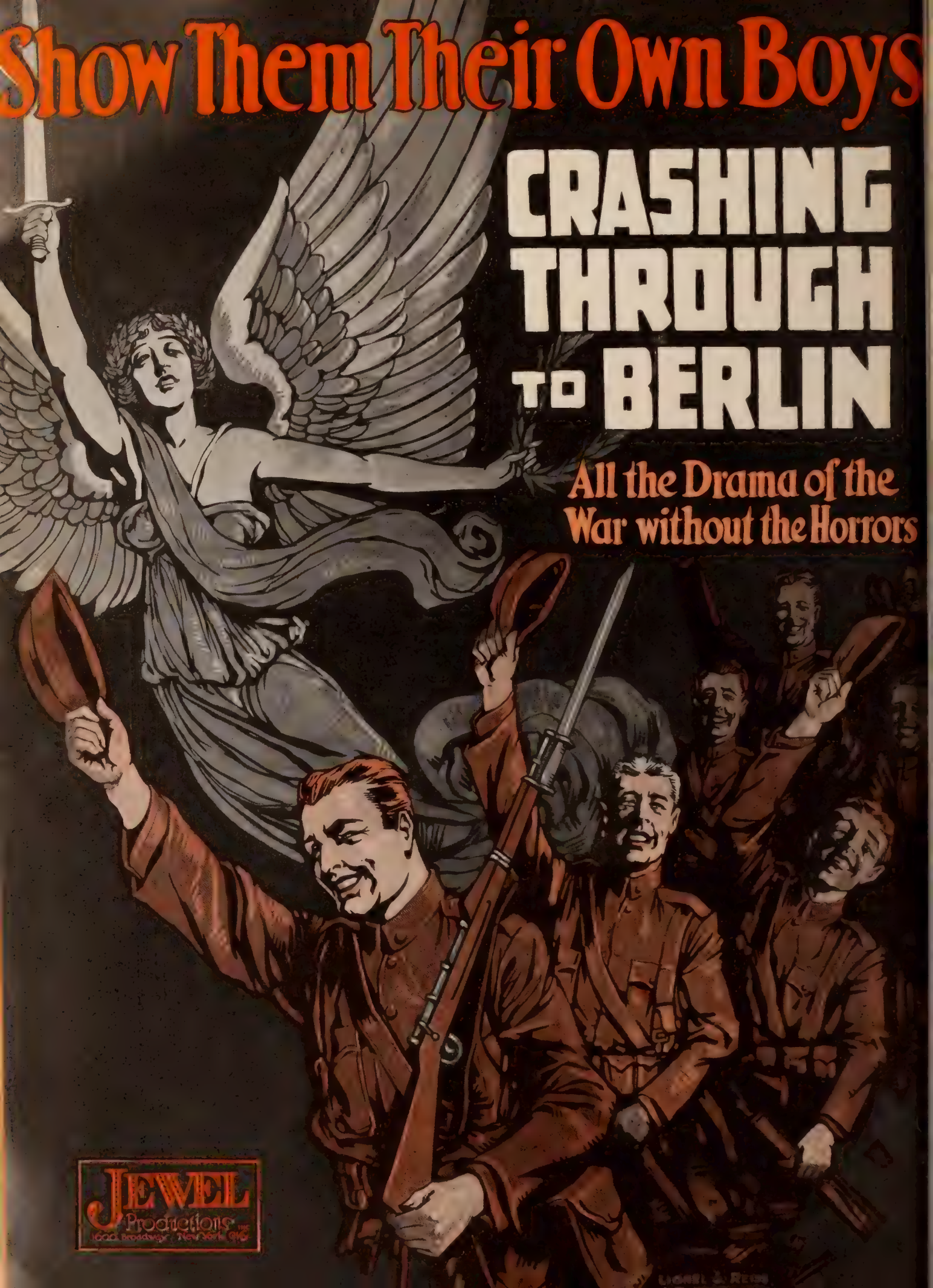
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

VOL. XVIII-NO. 25 *Entered as Second Class Matter, October [illegible], 1918, at the Post Office at New York, N.Y., under the act of March 3rd 1879* PRICE 15 CENTS
Published weekly—$3.00 a year
Chicago — 729 Seventh Avenue, New York — Los Angeles

Show Them Their Own Boys

CRASHING THROUGH TO BERLIN

All the Drama of the War without the Horrors



JEWEL Productions
1600 Broadway New York City

Jesse L. Lasky *presents*

Cecil B. De Mille's Production

"The Squaw Man"

An ARTCRAFT Picture

By EDWIN MILTON ROYLE

A modern version of Edwin Milton Royle's famous play, "The Squaw Man." Adapted for the screen by Beulah Marie Dix.

You Believe in Names

SO do your patrons. The name of your theatre is a guarantee of quality—if you try conscientiously to give them the best.

The name of Cecil B. De Mille means a production of distinctive merit.

Edwin Milton Royle's "The Squaw Man" is a play the name of which is internationally famous.

And the cast! Look at these names:

Elliott Dexter	Jack Holt
Ann Little	Thurston Hall
Katherine MacDonald	Tully Marshall
Theodore Roberts	Herbert Standing
Edwin Stevens	

There's a list of guarantors of exceptional entertainment as dependable as the list of directors of the National City Bank.

DON'T forget to tell your people that "The Squaw Man" is another production by the man who gave them "Till I Come Back To You," "We Can't Have Everything," "Old Wives For New" and "The Whispering Chorus."

Paramount Artcraft

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

How can an advertiser continue advertising? By giving YOU value.

DOUGLAS FAIRBANKS

in

"Arizona"

An ARTCRAFT Picture

Adapted from Augustus Thomas's Play, "Arizona"
Produced by Douglas Fairbanks Film Corporation

The Villain Said the Hero was a Crook!

REMEMBER how it was in the play? Everybody does, for everybody has seen "Arizona" on the stage.

What suspense! What excitement when Lieutenant Denton started to square things with the heavy!

That was on a small stage in front of painted scenery. And even there it was a tremendous scene.

But imagine what happens when Douglas Fairbanks is the hero and he has all of the state of Arizona for the stage upon which to give the villain what's coming to him!

As surely as Douglas Fairbanks beats the villain, so will "Arizona" beat all your box-office records.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Adolph Zukor presents

ELSIE FERGUSON

in

"Under the Greenwood Tree"

By H. V. Esmond. Scenario by Adrian Gil-Spear. Directed by Emile Chautard

An ARTCRAFT Picture

ROMANCE! That's what they want now! Love and adventure and beauty And here it is in another charming Elsie Ferguson picture

'Elsie Ferguson can reach out across the screen and take you by the hand and lead you where she will."—*New York Tribune.*

"'Under the Greenwood Tree' serves to purvey Elsie Ferguson's allurements. She appears to advantage equally in modish gowns, dishabille and a bathing suit."—*New York Sun.*

"Elsie Ferguson is winning new admirers at the Rivoli this week."—*New York Journal of Commerce.*

"Miss Ferguson is a lovely figure, graceful in every movement, charming in all she does."—*New York Times.*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Thomas H. Ince *presents*

Enid Bennett

By Julien Josephson. Directed by Fred Niblo. Photographed by Robert Newhard

Supervised by THOMAS H. INCE

Make a fuss over this one.
It'll feather your nest.

in

"Fuss and Feathers"

A Paramount Picture

THE girl's got the drop on somebody. That's a cinch to see. But whom has she got the drop on? A burglar? Or is *she*, perhaps, a lady "Raffles"?

That's what will keep your people guessing. It'll make them vote "Fuss and Feathers" a great picture. It'll make them ask you, "When are you going to have another Enid Bennett picture?"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

"LIKE most of the Ince products, reveals touches of workmanship that distinguish it from the ordinary photoplay."

New York Times.

LOOK at Enid Bennett's progress in six steps. First, in "Keys of the Righteous"; second, in "Naughty! Naughty!" third, in "A Desert Wooing"; fourth, in "The Greatest Show on Earth"; fifth, in "The Vamp"; sixth, in "When Do We Eat?"

Each of these productions has marked a distinct addition to already great popularity.

"Fuss and Feathers" will add still more to it. When will you rise with the rising tide? NOW is the time!

Thos. H. Ince presents

Wm. S. Hart

in

"BRANDING BROADWAY"

An ARTCRAFT Picture

By C. Gardner Sullivan
Directed by William S. Hart
Photographed by Joe August
Supervised by Thomas H. Ince

When a Real Man Tackles The Great White Way!

INTO New York City goes William S. Hart. Fifth Avenue puts him in a panic, the cabarets daze him, but the men and the women with their city stuff—they can't fool William S. Hart!

He shows them how a real man can fight and love.

It's Hart in a new sort of story that's going to set new records in your theatre.

Advertise it RIGHT! Play up the Broadway angle.

How'd you like, for instance, to use the lay-out shown above? PROGRESS-ADVANCE, the Famous Players-Lasky Corporation's Service Magazine, tells you this week how to get it.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

ARTCRAFT PICTURES

LEWIS J. SELZNICK

CONSTANCE

"There's something about Constance Talmadge which makes your fondness for her grow and grow, the more you see her. She combines beauty with youth, and there is also a touch of impishness about her. It is easy to understand why her popularity is ever increasing."—*The Baltimore News.*

SELECT SP PICTURES

presents

TALMADGE

in

"A LADY'S NAME"

from the play by Cyril Harcourt

Scenario by Julia Crawford Ivers

Directed by
WALTER EDWARDS

They're all after Constance—in "A Lady's Name"—and, they're all after Constance in the theatres throughout the country!

SELECT SP PICTURES

SELECT SP PICTURES

Great Special Attraction

"THE MIDNIGHT PATROL"

produced by

THOMAS H. INCE

Clean, swift and intensely American—a story of big city life today in which Duty discounts the Cost.

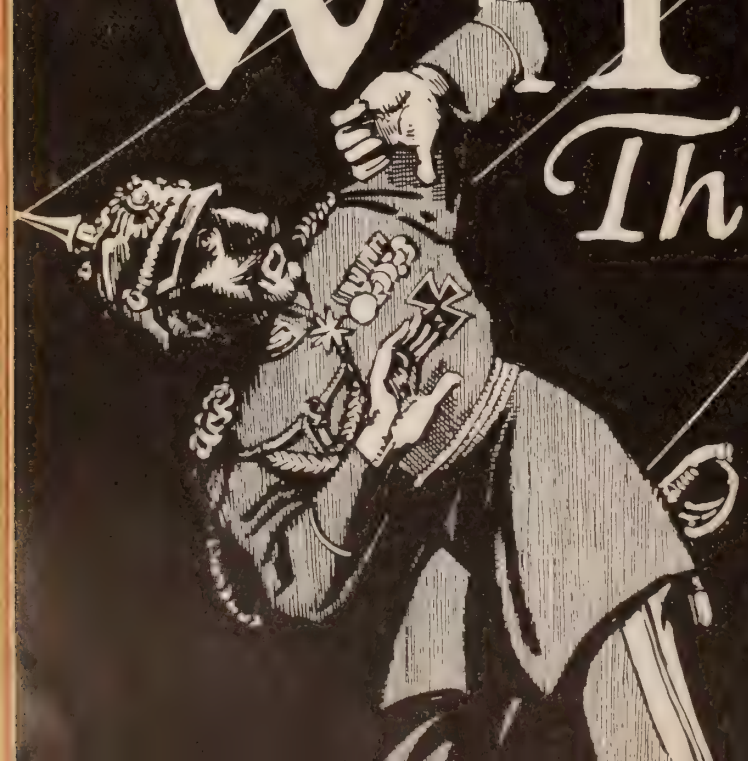
Splendidly cast and superbly produced—a veritable Thomas H. Ince Special.

SELECT SP PICTURES

The world has chosen between might and right.

With Wilson at the peace table in every theatre

THE GREAT Wilson or The Fall of



Directed by Charles Miller,
Scenario by June Mathis and A.S. Le Vino

METRO PICTURES

urope, this production will crowd
o capacity

VICTORY

he Kaiser

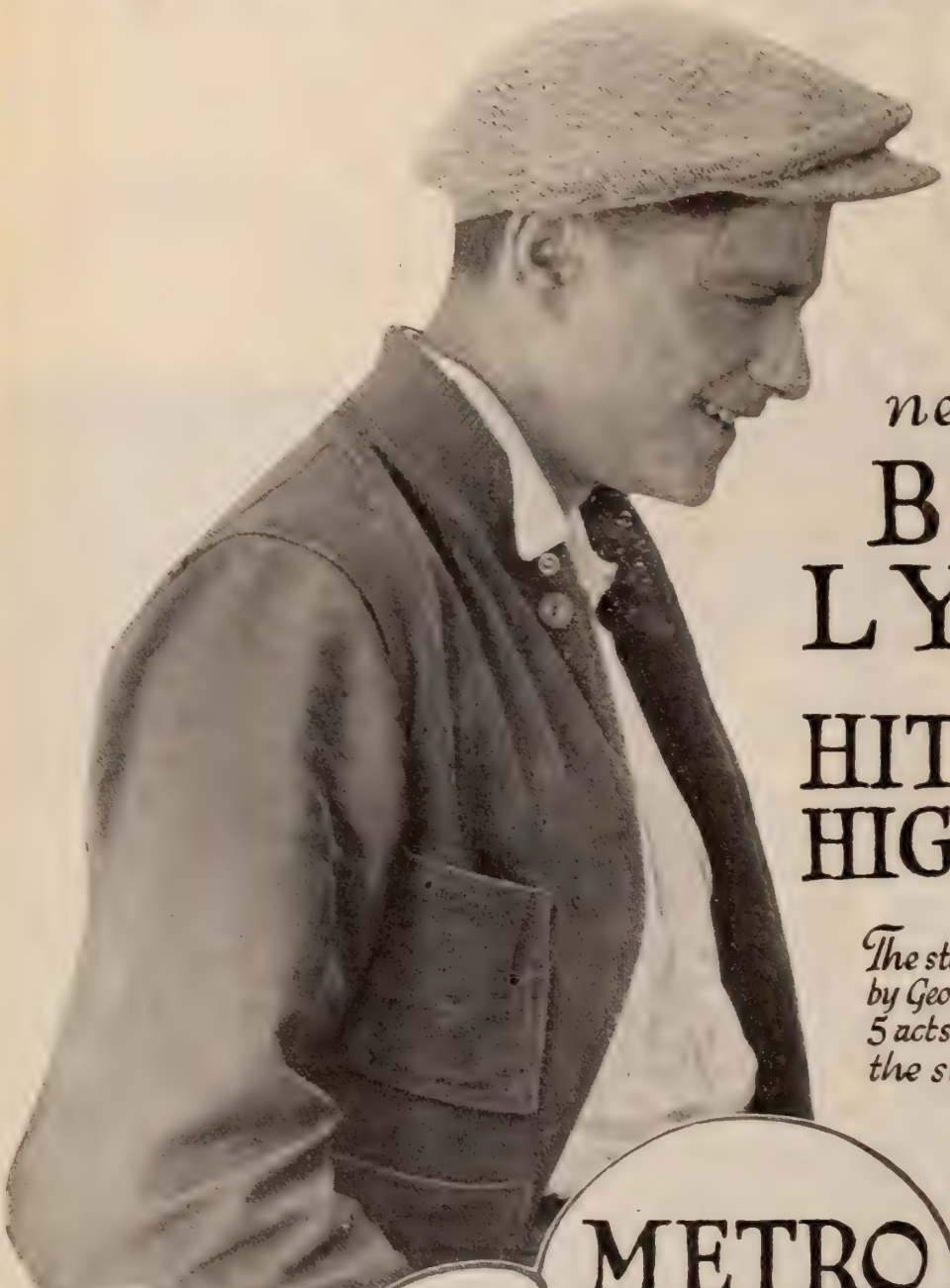
he Hohenzollerns

MAXWELL KARGER, *Director General*
SCREEN CLASSICS INC.

ORPORATION, *Exclusive Distributors*

Metro All Star Series Productions

are the only standardized motion pictures in the world. You can absolutely depend on them for genuine and satisfying entertainment.



The newest is with

BERT LYTELL

in

HITTING THE HIGH SPOTS

The story, by Mr. Lytell was adapted by George D. Baker and directed in 5 acts by Chas. Swickard under the supervision of Mr. Baker.

RELEASED BY METRO PICTURES CORPORATION DECEMBER 9th

ALBERT E. SMITH
presents

HARRY T. MOREY IN "Hoarded Assets"

SECOND RELEASE OF THE HARRY T. MOREY STAR SERIES

From the Story of the Same Title *By Raymond S. Spears* Directed by *Paul Scardon*

HE was only a river pirate—and he was in love with a showgirl who was "playing for big money." And when he heard of the big gold shipment headed up the river at dusk, he believed that here was his chance to make his big haul and quit the old life forever.

By a cleverly devised plan, Jerry substituted twenty kegs of sand for the twenty kegs of gold in the shipment and buried the kegs in a cove up the river. Then he started to go honest—just as an alibi, at first.

And then his big man's heart told him that it was only circumstances of environment that had ever made him dishonest. Once he tasted of the comfort and security of honesty, he knew he could never go back to the old life. But there was the buried gold shipment—what of that? And what of the money needed to buy the things that he believed his wife craved?

Here is a real screen *story* holding every element of human appeal. And as the rugged river pirate, Harry Morey finds a role for which he is eminently fitted by physique and screen personality.

HARRY T. MOREY STAR SERIES SCHEDULE

(Current Releases)

"The King of Diamonds"
"Hoarded Assets"

to be followed by seven additional features on these dates:

February 3, 1919	June 9, 1919
March 17, 1919	July 21, 1919
April 28, 1919	August 25, 1919
September 5, 1919	

VITAGRAPH

ALBERT E. SMITH, President

BLACKTON SUPER PRODUCTION

Trade Press Critics Enthusiastic Over

"THE COMMON CAUSE"

Exhibitor's Trade Review

"THE name of J. Stuart Blackton has come to mean a guarantee of an out-of-the-ordinary feature, and in this case he has really outdone himself, for he has produced a screen offering of undoubted merit and one that should create quite a bit of sensation throughout the country. It is the sort of stuff that will "get to" any sort of an audience and hold them deeply interested from beginning to end. In short, it is the kind of a picture that we need. *** For a downright dramatic feature with excellent comedy relief, nothing better than 'The Common Cause' has been offered exhibitors in many months. ***It should do a turn-away business at the majority of theatres where it is shown.***"

Wid's "Blackton Puts Over Big Production in 'The Common Cause'"

"J. STUART BLACKTON'S latest is a sure 'nuff special. *** —and folks are going to like it whether they want to forget that we ever had a hand in whipping the Germans or not. *** Altogether it is a big production mighty well handled in all departments, and should be doing business when a lot of other war pictures have been forgotten."

J. Stuart Blackton's Big Film of the Hour

with an all-star cast including

HERBERT RAWLINSON
SYLVIA BREAMER
Lawrence Grossmith
Charles and Violet Blackton
Huntley Gordon
Louis Dean
Mlle. Marcel and
Philip Van Loan

and in the prologue and epilogue

Julia Arthur
Marjorie Rambeau
Irene Castle
Effie Shannon and
Violet Heming

Story by J. Hartley Manners and Ian Hay Beith

Scenario by Anthony P. Kelly

Musical Score by Manuel Klein

Sunday Telegraph "Best of Blackton's Efforts"

"ONE look at the names on the program of the persons engaged in making this feature should be sufficient to interest even the most blase first-nighter. *** A more striking group of talent could hardly be assembled. *** Commodore Blackton's production ranks among the finest of the war pictures and is by all odds the best of his screen achievements."

VITAGRAPH

ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

Big Box-Office Special, Say All Who Saw

"THE COMMON CAUSE"

Exhibitor's Herald and Motography

"J. STUART BLACKTON has never done anything finer than 'The Common Cause' and it will go down in history as one of the big war plays of the year. * * * A superb cast headed by Herbert Rawlinson and Sylvia Breamer enacts the various roles."

P. S. Harrison in Motion Picture News

"SUCH a perfect blending of comedy and pathos; such an ability to reach the most deeply buried heart-strings, on one hand, and get all the joys of life out of you in one continuous roar of laughter on the other, I have never witnessed. To be honest, I never thought such a feat possible. Tears and laughter commingle in the same situation. * * * The picture contains all the elements necessary, such as human element (that of patriotic appeal) excitment, thrill and suspense. They are all intermingled with pleasing comedy; resulting in an exceptionally pleasing, clean entertainment."

Every Possible Service Aid for Exhibitors

ONE 24-SHEET STAND
ONE SIX-SHEET ONE WINDOW CARD
TWO STYLES OF THREE-SHEETS
TWO STYLES OF ONE SHEETS
TWO STRONG SLIDES

FULL LOBBY DISPLAY
Two 22 by 28-inch colored reproductions and Eight 11 by 14's.

EXTRA STAR LOBBY DISPLAY
SIX STYLES NEWSPAPER ADVERTISING ELECTROS
FIVE STYLES OF SCENE CUTS
SIX STYLES OF STAR CUTS

A COMBINATION CAMPAIGN FOLDER AND PRESS SHEET
showing just how to use these powerful aids to swell your box-office receipts and put this feature over BIG.

NOVELTY CUT-OUT HERALD

Moving Picture World

* * * Tomorrow, next year or ten years from now the humor of Tommy Atkins and his French chum will still be fresh and appetizing. The mass of moving picture patrons who go to the theatres solely to be entertained and amused have a great treat in store. * * * It is hardly necessary to add that the high standard reached by the opening and closing incident could not have been accomplished without the measure of these distinguished players' well tried art.

VITAGRAPH
ALBERT E. SMITH President

A PROGRAM FOR EVERY THEATRE

Five Part Blue Ribbon Features

Unequalled in Story, Cast and Production

Released Under an Original Booking Plan
Never Before Offered to the Industry—

DEPENDABLE—DEFINITE—ELASTIC

Six Series of Rotating Star Programs, Totaling 52 Releases in the Year, Which May Be Booked for the Entire Year as a Unit, With Each Star Rotating at Six Weeks Intervals, or in Units of One or More Individual Star Series. The Entire Year's Program Can Now Be Fixed.

EARLE WILLIAMS SERIES
BESSIE LOVE SERIES
CORINNE GRIFFITH SERIES
ALICE JOYCE SERIES
HARRY T. MOREY SERIES
GLADYS LESLIE SERIES

One Blue Ribbon Feature Released Each Week

Serials That the Public Know!

Four Big Chapter-Plays A Year
Alternately Starring WILLIAM DUNCAN
Supported by an all-star cast including Edith Johnson and Joe Ryan, and
ANTONIO MORENO and CAROL HOLLOWAY—
of the same big-calibre quality as
"THE IRON TEST"
"The Fighting Trail" "Vengeance and the Woman"
"The Woman in the Web" and "A Fight For Millions"

One Episode Released Each Week

Two-Reel Big "V" Special Comedies

That Are Building Business For Exhibitors Everywhere

One Two-Reel Comedy Released Each Week

VITAGRAPH

ALBERT E. SMITH *President*

GABY DESLYS

the most piquant of all personalities, in

INFATUATION

a six reel special feature, produced by Eclipse Film Co. from the story by Marcel L'Herbier, and directed by Louis Mercanton.

"Pictorially beautiful.. Possesses a sturdy dramatic punch.. Gaby's costumes take one's breath away.. Effects are exquisite... Acting, settings and photography can only give complete satisfaction and provoke favorable comment from patrons."

Exhibitors Trade Review

PATHÉ
DISTRIBUTORS

STRANDENAES. —— 18

A. H. Woods presents

FANNIE WARD

in the adaptation of the famous stage success

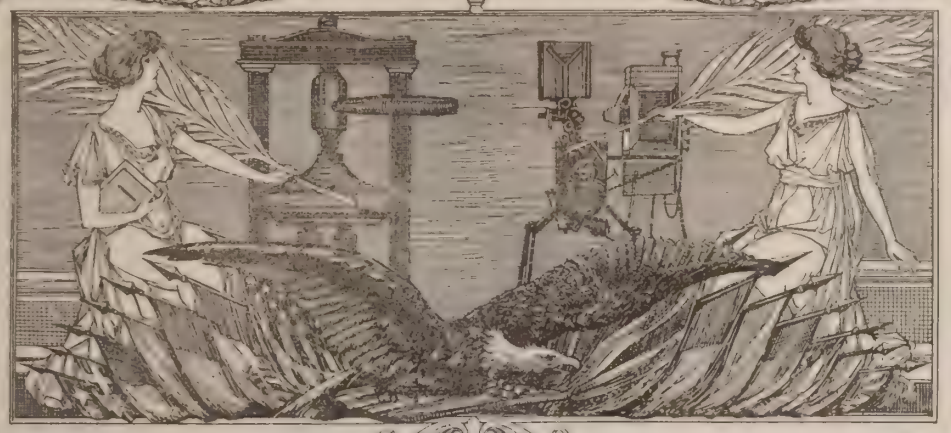
THE NARROW PATH

Produced by Astra · Directed by Geo. Fitzmaurice
Scenario by Ouida Bergere and Jack Cunningham

Miss Ward's Pathé pictures "Innocent", "The Yellow Ticket," and "A Japanese Nightingale" have proven conclusively that she is an artist of the first rank, and a decided box office attraction. "The Narrow Path" is a story of the Double Standard, packed full of punch.

PATHÉ
DISTRIBUTORS

STRANDENAES — '18.



Some of the most marvellous and thrilling scenes ever taken by a motion picture camera are in

OFFICIAL WAR REVIEW

number 24.

You see a spectacular and terrible attack by Italian flame throwers; an actual charge by infantry through a terrific storm of shell fire; German shells striking a Red Cross hospital, and other wonderful scenes.

Exhibitors are assured that not only is there an ample supply of material being received, but that the quality of the subjects is unparalleled.

Official war pictures of the French, American, British and Italian Governments.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

A magazine's success is measured by its advertising. Look at the "News!"

To see them is to laugh!

"They are all good" says
F.F. Peters of the Majestic
Theatre, Hornell, N.Y., of the

HAROLD LLOYD COMEDIES

If you really want to
know what are the best
one reel comedies made
ask the exhibitors who
show Harold Lloyd

Produced by Rolin

PATHÉ
DISTRIBUTORS

Made In America

WELCOME HOME!

After giving the world Peace with Victory our soldiers are coming *home*. The nation welcomes *them* with open arms.

The home folk want to know how they accomplished their huge task. "Made in America," in a series of eight episodes, tells the story graphically, dramatically, vividly, *authoritatively*.

Every exhibitor should show "Made in America." It is an appreciation of the American soldiers who won undying fame and the gratitude of the Allied World.

ONE REEL RELEASED EACH WEEK

Published and Distributed by
The W. W. HODKINSON CORPORATION
thru Pathé Exchange, Inc.

PRODUCED WITH THE COOPERATION OF THE GOVERNMENT THRU THE DIVISION OF FILMS

The CHALLENGE ACCEPTED

STARRING
ZENA KEEFE

Directed by
Edwin L. Hollywood

An unusually dramatic and absorbing story of a womans part in the testing of a Man

A Big Special Attraction
to be released December 29th by
W. W. HODKINSON CORPORATION
through Pathe Exchange, Inc.

RIALTO
New York

RIVOLI
New York

World's Record——"UNDER FOUR FLAGS"

FOR one solid week ending November 23d, the two foremost motion picture houses in the world—the *Rivoli* and *Rialto,* in New York, played to the biggest audience in their history—packed to the doors every performance.

MR. S. L. ROTHAPFEL says:
"Even with these two great houses it proved impossible to accommodate the crowds and now—after our colossal record of attendance, I have contracted for this great film for another solid week, at the Rivoli, beginning December 1st."

These great pictures can never be taken again, for they are the last great battles of the last great war—close up living records of the stirring scenes that really happened—thrills in the air—in the sea battling the submarines—in the front line trenches.

"Under Four Flags" is the actual, authentic official United States Government War film made at the front.

Will be released in* 5 REELS—*Every foot an attendance magnet!

See Press Sheet for New York Newspaper Comments

You simply cannot afford not to show this picture.

Get your order in immediately.

Distributed through WORLD FILM CORPORATION Branches

If you like the "News," write our advertisers; if not, tell us.

FORD EDUCATIONAL WEEKLY

Goldwyn to Distribute the Ford Educational Weekly

THE FORD MOTOR COMPANY, the greatest manufacturing enterprise in America, has for four years placed its tremendous resources behind the creation of a great educational film weekly.

At this moment from 3,000 to 4,000 theatres are presenting this unique and powerful screen achievement to their audiences, and have been doing so since its inauguration.

It is Henry Ford's intention to have this costly and popular weekly given *the greatest volume of distribution ever attained by any feature in the motion picture industry.*

In keeping with his demand that a great and stable Educational be available for the entire American public and at a minimum of cost to the exhibitors who will present it; with the intention of having such a weekly publicly exhibited in from 5,000 to 7,000 theatres each week

Henry Ford and His Representatives have chosen GOLDWYN as the exclusive distributors of The FORD EDUCATIONAL WEEKLY

A Single Reel Weekly *52 Issues a Year*

Goldwyn invites the exhibitors of the nation to write, wire or visit its branch offices to make immediate arrangements for the booking of this approved and established feature and announces herewith the first five issues to be released under the Goldwyn imprint:

Jan. 12: "What Uncle Sam Will Do For 2 Cents."
Jan. 19: "The Truth About The Liberty Motor."
Jan. 26: "Hang It All!" The story of wall paper.
Feb. 2: "Carrying Old Glory to the Seven Seas." The story of the Hog Island shipyards.
Feb. 9: Canada's "Mountain of Tears." Mt. Edith Cavell.

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

A Great Imagination Has Built the Ford Educational Weekly

THERE is not in the entire industry a feature filled with such humanness, of such great range and scope as the Ford Educational Weekly.

It is both current and permanent in its appeal. It is a scenic, a travelogue, a historical record, a portrayer of industry in many of its fascinating phases; a stimulator of patriotism and good citizenship.

In Detroit Mr. Ford has equipped a plant and laboratory that take rank with the best plants in the industry. His Educational Weekly always has the distinction of beautiful production.

The men who produce the Ford Educational Weekly have entree to plants and institutions that are still barred to the inquisitive lens of other cameras. *Their* power lies in the tremendous power and resources of the man whose far-reaching dreams are translated into action.

Samuel Goldfish, president of Goldwyn, in announcing the distribution under the Goldwyn imprint of this splendid product, correctly says that "Henry Ford has created the Ford Educational Weekly with no thought of profit, but because he feels that through this weekly will be conveyed a message of inspiration to the American public."

The conditions under which the Ford Educational Weekly is to be placed in increasing thousands of motion picture theatres are vitally interesting to exhibitors. The cost is to be so remarkably low that no exhibitor can afford to keep it off his screen.

Advance prints of the first five releases now announced will be in all Goldwyn offices by December 15. Every Goldwyn manager and salesman and 10,500 Ford Motor Company sales agencies in the United States in a few days will be ready to sign contracts or forward applications for service to the Goldwyn Home Office.

Read the news announcements in the motion picture trade papers.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Goldwyn Pictures

Another Madge Kennedy Success

The Most Favorable Notices She Ever Received Are On "A PERFECT LADY"

EXHIBITORS accept and believe a unanimous verdict on the success of a star and production. They *know* that it is not the function or intention of the critics to be over-enthusiastic or over-friendly.

It is therefore Goldwyn's pleasure to stand aside while those who have *seen* MADGE KENNEDY in "A PERFECT LADY" by Channing Pollock and Rennold Wolf definitely pronounce this production to be *her most successful Goldwyn Picture.*

"A PERFECT LADY" is a big stage hit by two nationally-known authors, with a universally loved star of constantly increasing popularity and appeal and directed with great skill by Clarence G. Badger.

Not forgetting the nation-wide acclaim that has greeted each new picture of this favorite star, Goldwyn is proud of the spontaneous approval shown in the following reviews:

NEW YORK AMERICAN: An unusually strong and laughable dramatic comedy with even bigger appeal than the original play.

NEW YORK SUN: Madge Kennedy's newest Goldwyn, "A Perfect Lady," is a winner. An inimitable and bewitching star.

JOURNAL OF COMMERCE: "A Perfect Lady" is a particularly successful Goldwyn Picture."

NEW YORK POST: "In a Perfect Lady" Madge Kennedy is an even better comedienne than ever before...Delightful...Bright.

NEW YORK HERALD: Madge Kennedy has played many screen roles delightfully, but she has never before had a finer success than in "A Perfect Lady."

NEW YORK WORLD: "A Perfect Lady," was a stage hit and now Goldwyn has turned it into a truly enjoyable picture.

N. Y. TELEGRAPH: It would be hard to picturize a stage play more successfully than "A Perfect Lady" has been by Goldwyn..... One has to be glowingly enthusiastic in writing about Madge Kennedy."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

REX BEACH PICTURES

The Entire Nation Stands Ready To Boost This Story

Try to estimate the huge number of men and women in your city or town who during the war did relief work with the seven great organizations —Y.M.C.A., the Jewish Welfare Board, the National Catholic War Council, the Salvation Army, the War Camp Community Service, the American Library Association and the Y.W.C.A.

Millions of Americans are ready to support and help you exploit the greatest comedy-drama production of the year

REX BEACH'S

Drama of Human Emotions

Too Fat To Fight

with **Frank McIntyre**

Directed by Hobart Henley

Produced under the direction of **GOLDWYN**

Here are the whole-hearted, approving reviews of this production's pre-release at the Rialto, Theatre, New York:

N. Y. TELEGRAPH: "Too Fat To Fight" is a big, human drama of comedy and pathos filled with those fine "touches" that always gain popularity for the picture containing them.

N. Y. GLOBE: There are fat men and fat men, but Frank McIntyre is in a class by himself. "Too Fat To Fight" is a lovable, human story that big audiences are applauding.

N. Y. MAIL: "Too Fat To Fight" is a picture of which its author, star and director can well be proud. We predict for it great national popularity.

N. Y. POST: A most amusing and enjoyable comedy drama is Rex Beach's "Too Fat To Fight" at the Rialto. Mr. Beach was lucky in getting Frank McIntyre for the role.

N. Y. SUN: A powerful Beach scenario, a story of laughter and tears, a most appealing star all make "Too Fat To Fight" a pronounced success.

N. Y. TELEGRAM: All those who enjoy hearty laughter will both laugh and thrill when they see "Too Fat To Fight." It contains also *just enough tears to make it intensely human.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

CAPITOL COMEDIES

What A Wonderful World This Is.

"SMILING BILL" PARSONS is one of the proofs of it. Less than a year ago *undreamed of* as a motion picture star—*today one of the popular heroes on the screens of the universe.*

Welcomed daily and nightly in 2,900 theatres of our own United States; enjoying a large measure of confidence and liking because of his wholesomeness and good nature.

Playing from Hempstead Heath to Peckham Rye in London, booked in the principal cinema houses of the United Kingdom, he holds the favor of our British blood-cousins.

Applauded by the French and bringing good cheer to the thousands of Americans on leave or furlough in Paris.

In Italy, in Argentina, in Scandinavia, in nearby Canada and far off Australia and New Zealand populations like and unlike our own have expressed their united approvals of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

Good nature, likability, cleanliness and popularity—he has all of these reasons for success. He has become a success *by popular decision.* Truly, this is also an *aprreciative* as well as a wonderful world.

You are missing one of the screen's best elements of attraction in your theatre if you are not playing Capitol Comedies.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Six Louis Bennison Pictures, Starring A New Favorite

EVERY exhibitor in the business knows how few new personalities are instantly welcomed by patrons of the screen.

But once in a while there comes along a new star who makes himself; who doesn't have to fight for recognition and acceptance; *who draws patronage right from the jump.* Such a star is found in

Betzwood Film Company's Presentation of

LOUIS BENNISON in Oh, Johnny!

By Wilson Bayley *Directed by Ira M. Lowry*

When you and your audiences see Louis Bennison on the screen you will say: "Now I understand what personality is. This boy *has* it."

"Oh, Johnny!" will duplicate on the screen the success Bennison scored in his great stage hit, "Johnny Get Your Gun."

There are *six* Louis Bennison Star Series productions offered under a single contract and distributed exclusively by Goldwyn. Four of these fine productions are completed. "Oh, Johnny!" is available for immediate release everywhere after December 22.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

MOST PEOPLE KNOW WHAT THEY WANT-GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS THEY ARE WHA MOST PEOPLE WAI

The William Fox Idea—

The theatre had consumption of income. From a pretentious house catering to week stands of high grade theatrical companies, it wasted away in a year to a shadow. All that remained were its physical proportions. Inwardly it was all wrong—from gizzard to garret. The management tried vaudeville, tried pictures, tried vaudeville and pictures, tried everything—then quit.

A new management repeated its predecessor's failure, adding burlesque to the list of defeats. Other managements came and went and the house, by persistence and common consent, acquired the nickname "Graveyard." No one seemed to know why it did not "go." The owner of the building blamed the lessees and the lessees blamed "the town," the location and everything else that couldn't talk back.

Then came a man who had faith in the community and a conviction that a theatre located within two blocks of the business center of a population of 500,000 could be "put over." He started "putting," and his first swing almost unbalanced him. He had hit too strong. He wanted to electrify the town, but succeeded only in starting a report that he was crazy. However, he had a few dollars left when he came to his senses, and before spending them he held a commercial clinic.

He met a man at the clinic who talked reasonably—convincingly. The man told him that the theatre could be made a perfectly sound commercial enterprise; that it wasn't a question of "pictures or vaudeville" or "pictures and vaudeville," but of what pictures. The product offered should tempt public taste; there was no use trying to sell pate de foies gras to a foreign laboring population.

FOX

FILM CORPORATION

MOST PEOPLE KNOW WHAT THEY WANT- GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS - THEY ARE WHAT MOST PEOPLE WANT

Why You Will Adopt It

That was a new idea to this exhibitor—his introduction to the Fox Idea. He assented to the Fox branch manager's suggestion that Fox pictures—the pictures the most of the people want—should be tried. The house then was taking in $75 a day; now it is averaging about $700. Formerly the theatre was opened at noon; now its morning receipts for six days pay the picture rentals. It is a monument to the Fox Idea.

The Fox Idea will help you. Fox branch offices encircle the world, and in every one of them are trained men—personal representatives of William Fox—who are prepared to demonstrate just how you can increase your profits. What you are making now, be it much or little, matters not to them. They know they are backed by the sort of pictures the great majority of people want. They see this proved every day, and are prepared to prove it to you.

Invite one of these experts in. Let him tell you what business CLEOPATRA has done in your territory—let him show you the number of days that LES MISERABLES has run—let him explain how THE BIG SIX has cleaned up for exhibitors at times when they most needed the money—let him give you figures on business done by THE PRUSSIAN CUR—let him show you how THE LAND OF THE FREE justifies the Fox Idea of timeliness — let him prove that QUEEN OF THE SEA is the best tonic ever administered to a failing bank account.

There's no obligation involved. Call the nearest Fox branch office today and get the proof. Fox salesmen talk facts, not theories. That's part of the Fox Idea.

FOX

M CORPORATION

Now Packing The

Rush!!

BOOK THIS BIG HARRY RAPF SENSATION

—NOW—

BOOKINGS PLACED BY

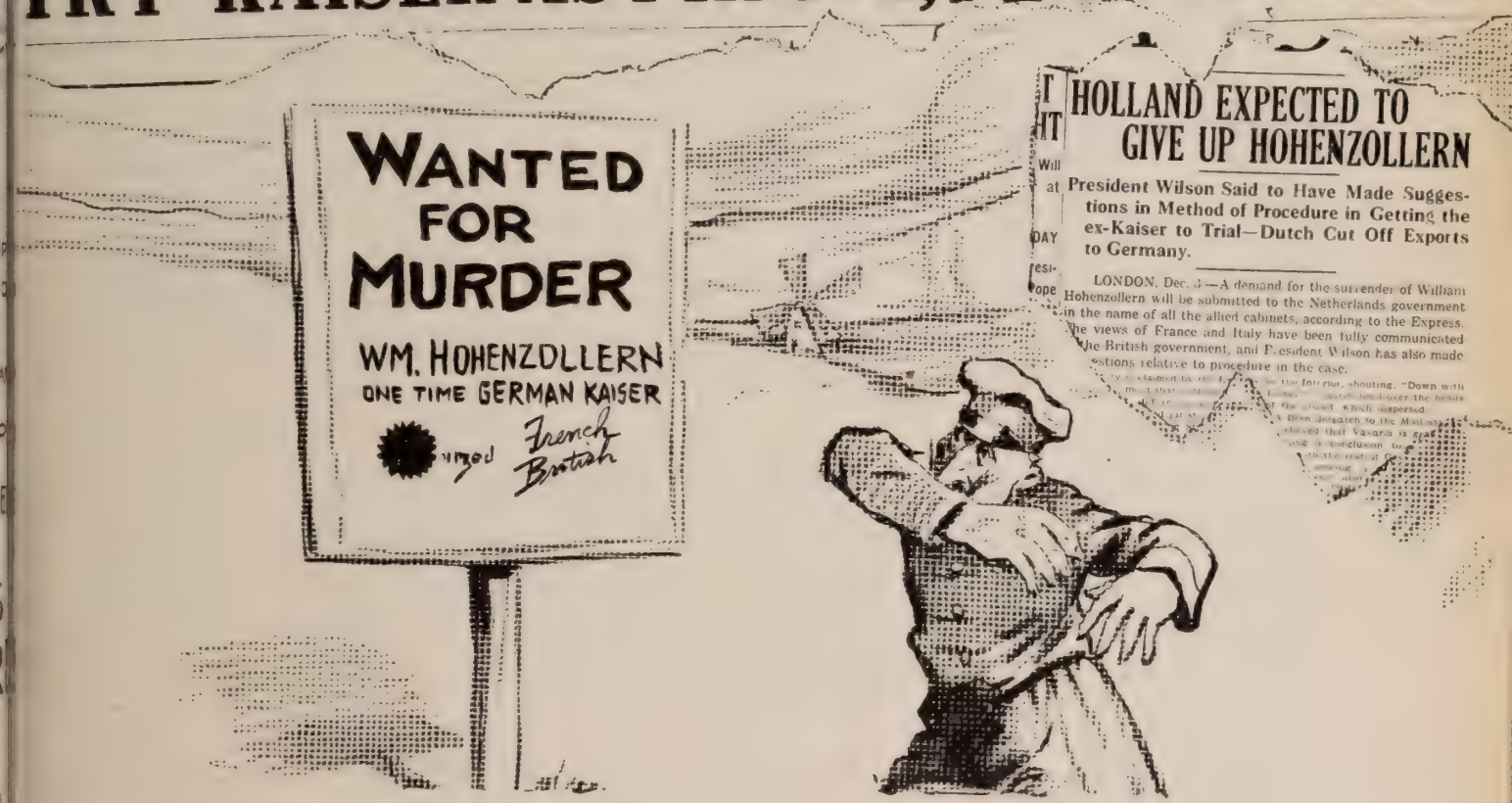
INDEPENDENT SALES CORPORATIO

EXCHANGES I

Broadway Theatre

MURDER

TRY KAISER AS PIRATE, PLAN OF ALLIES



HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated to the British government, and President Wilson has also made suggestions relative to procedure in the case.

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, INC.

EVERY TERRITORY

We have secured good advertisers to talk to YOU. Listen to them!

"U. S. A. Series" 2-Reel Official Films

FACTS and figures that had to be kept more or less "under cover" until the war was won are now available to the public.

The United States Government has prepared and is now ready to show, through the Division of Films, a series of two-reel patriotic films, each featuring one phase of the war, one release to be made every two weeks.

The first film of the series

1—"If Your Soldier's Hit,"
released December 23rd,

shows in complete detail the progress of the wounded soldier from battlefield through Field Hospital to Base Hospital and recuperation.

The other films in the U. S. A. Series are as follows:

2—"Wings of Victory"

A story of American achievement in the air—from the planning of the famous Liberty Motor to the day's work of an American Ace on the Western Front.

3—"Making the Nation Fit"

The story of how America took raw civilian material and converted it into A-1 marine and military stuff. The film shows also how this war-time physical fitness program can be employed with benefit in peace-time.

4—"Horses of War"

Despite the rapid development of the motor car for military purposes, the horse proved an indispensable factor in the Allied scheme of victory. A glorious chapter of war history.

5—"The Bath of Bullets"

This picture shows the part machine guns, hand-grenades, trench-mortars, and the artillery in general play in modern war—thrilling close-ups of how these destructive forces do their deadly work.

6—"The Storm of Steel"

$12,000,000,000! This film shows how the guns and munitions, for which this money was spent, were made. The Ordnance Department has a rattling good story to tell.

Available through the WORLD FILM CORPORATION, *except*

FOR CALIFORNIA
Sol. L. Lesser,
State Council of Defense, San Francisco.

FOR MICHIGAN
Michigan War Preparedness Board, Lansing.
(Except Detroit and Wayne County, through World Film Corporation.)

COMMITTEE ON PUBLIC INFORMATION, George Creel, *Chairman*
DIVISION OF FILMS, Charles S. Hart, *Director*

HOUDINI

¶ YOU HAVE PLAYED GREAT SERIALS BEFORE, BUT YOU'VE NEVER PLAYED ANYTHING LIKE "THE MASTER MYSTERY"

¶ IT IS "THE" BIG, NEW IDEA IN SERIALS

¶ FIFTEEN EPISODES OF UNPARALLELED BEWILDERMENT=MYSTERY=THRILLS

¶ FIFTEEN WEEKS OF CUMULATIVE BUSINESS

¶ BOOK THIS SERIAL

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: - - 18 East 41st Street, New York City

HOUDINI

¶ EVERY MAN WHO HAS SEEN "THE MASTER MYSTERY" HAS BOOKED IT

¶ MAKE ARRANGEMENTS TO HAVE IT SCREENED FOR YOU

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: 18 East 41st St., New York City

A Strange Household Divided by a Wall

MAXWELL PRODUCTIONS presents

The Married Virgin

story by
HAYDEN TALBOT

PRODUCED UNDER THE
PERSONAL SUPERVISION
of
JOE MAXWELL

Vera Sisson, Rodolpho di Valentina and Kathleen Kirkham

HERE IS A FEATURE WITH A PUNCH

Your Theatre Needs a Tonic Once in a While—In "THE MARRIED VIRGIN" You Find a Production Staged Wonderfully, Acted Faultlessly, Written Cleverly. It Contains a Unique Dramatic Problem That Holds an Audience Spellbound. Here Is a Picture Your People Will Praise After Seeing, and Talk About.

GENERAL FILM COMPANY, Distributor

If you like the "News," write our advertisers; if not, tell us.

FRANCIS FORD'S

Newest and Greatest Serial:

"THE SILENT MYSTERY"

Wise State Rights Buyers know the value of a FRANCIS FORD SERIAL.

At the time this advertisement was prepared negotiations were under way for several blocks of territory.

We advise you to get your application in NOW if you want a share in the juiciest State Rights PIE that's been cut for a long, long time.

THE BIGGEST STATE RIGHTS OFFERING ON THE MARKET TODAY

Our First Announcements Closed the Following Territory:

Greater New York Northern New Jersey	MERIT FILM CORP., 126 W. 46th Street, New York
Eastern Pennsylvania Southern New Jersey	ARROW FILM CORP., 1235 Vine St., Philadelphia, Pa.
Western Canada Eastern Canada	EXHIBITORS' DISTRIBUTING CORP., 221 Yonge St., Toronto, Canada
Maryland Delaware District of Columbia Virginia North Carolina	SUPER-FILM ATTRACTIONS, INC., 1209 E. Street, N. W., Washington, D. C.
Western Pennsylvania West Virginia	PENNSYLVANIA FILM SERVICE, Matthew Teplitz, Pres., 938 Penn. Avenue, Pittsburg, Pa.
Georgia Florida Alabama South Carolina	FIRST NATIONAL EXHIBITORS' CIRCUIT. 146 Marietta St., Atlanta, Ga.
Louisiana Tennessee Mississippi	R. DEAN CRAVER, Charlotte, N. C.
Northern Illinois Indiana Wisconsin	BEE-HIVE EXCHANGE, R. C. Cropper, Pres., Chicago, Ill.

All communications answered in the order of their receipt. Write, wire, phone or call

SILENT MYSTERY CORPORATION, LOUIS BURSTON, Pres.

HILLER & WILK, Selling Agents

912 Longacre Bldg. **42d St. and Broadway** **New York**

Who Said="No More War Pictures!"

We would like to meet the American who, when he sees flashing in letters of fire

THE BATTLE OF CHATEAU-THIERRY

in front of the leading picture theatres of the country, will not rush in to witness the armies of America and the Allies putting the final touch to *PRUSSIANISM.*

Five thrilling reels compiled from ABSOLUTELY OFFICIAL and AUTHENTIC films secured by the official photographers of the French Army.

For further information communicate with:

E. RATISBONNE

Delegate of the Cinematographic Division of the French Army

729 7th Avenue, New York City

Bryant 1574

We have secured good advertisers to talk to YOU. Listen to them!

It will make good any publicity statement within reason

To Give The Smaller Theatres A Chance—

THE CLOSING DATE for the exhibitor advertising competition on "The Romance of Tarzan" has been advanced from December 29, 1918, to February 1, 1919.

If you have a small theatre and have had to postpone your season on the Tarzan sequel because of the influenza epidemic this is your chance to take part in the contest.

It gives you five weeks more in which to book it, advertise it and play it, and enter the contest.

Every exhibitor — large or small — who has entered the contest to date has played to tremendous business on this super attraction.

Now you have the opportunity of becoming a competitor for one of the prizes in the $1200 in Liberty Bonds offered by First National Exhibitors' Circuit for the best local campaign.

Your chances are just as good with a small theatre as they would be with a larger house. Get busy!

ENTRY BLANKS, *containing complete information, can be obtained from any First National exchange, Motion Picture News, or Tarzan Editor, 6 W. 48th St., N. Y.*

FIRST NATIONAL EXHIBITORS CIRCUIT

"Played to 10,008 people in one day."—DAYTON THEATRE, DAYTON, O.

To Those Who Criticise First National's 'Extravagance'

"Virtuous Wives" is finished. We saw the completed production last night. It is a picture that will justify our preference for better pictures at higher prices more eloquently than any words of ours.

It is more than a month since we saw the first print. It was a good picture then. But it required additional cutting, titles had to be altered, some retakes made—in a word it had to be given the finish that marks the difference between a special and a program release.

All this takes time—the time of high salaried men—and costs money. But when "Virtuous Wives" goes to trial on the screens, with the public sitting in judgment—we have no fear of the verdict. We know that satisfaction to the public means profit to our own theatres and those of our customers.

Some exhibitors who have already contracted for it and perhaps felt that the price was too high, are going to admit that such productions are worth all they cost them—and more.

There is one angle to the matter which many exhibitors overlook: that is, that where they individually spend a few extra dollars for a real quality production, the producer must spend thousands. He takes the chance, not they. If such productions as "Virtuous Wives" fail to justify the money spent on them, it means bankruptcy to their producers. But here again "First National" is safeguarded. Our exhibitor Board of Directors, who contract for its attractions, have built their fortunes and the prestige of their theatres by experience and judgment. Their knowledge of trade conditions and composite judgment preclude the probability of unprofitable deals with stars and producers. We believe that our live and let live policy has at last won the confidence of the leading stars and responsible producers. We hope to merit their confidence.

Our hats off to Mr. Louis B. Mayer, successful exhibitor, successful exchange man, successful producer of "Virtuous Wives," which we trust will prove one of the big successes of the year and a vindication of our theories and policies.

And last, but not least—our congratulations to Anita Stewart. We count her sweet personality one of our great assets.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

December 29th

"Virtuous Wives" Release Date

The KEY TO

A Thrilling Spectacle of America's Might and a Love That Triumphs

POWER

IN SIX PARTS

Directed by William Parke

Written by Caroline Gentry and E. Lloyd Sheldon

TO BE RELEASED SOON

Address
All Propositions To

EDUCATIONAL FILMS CORPORATION
of America
729 Seventh Avenue New York

CLAIRE ADAMS

Leading Woman

"THE KEY TO POWER"

The Key to Power

Directed by

William Parke

39½ *Washington Sq.*,
NEW YORK

Spring
6760

HUGH THOMPSON
Leading Man
"The Key to Power"
EDWARD SMALL, Mgr.
1493 Broadway, N. Y. C.

¶ Most of the interiors and "sets" for "The Key to Power" were taken in our studios.

¶ We offer you facilities for the biggest pictures with our large stage and beautiful sets.

¶ Our studios and laboratories have every equipment. You are not experimenting when you make your pictures here.

ESTEE'S STUDIO

STUDIOS AND LABORATORIES

Incorporated

E. SPITZ, President

361-363 West 125th St., New York

Telephone, Morningside { 4985 / 4986

We have secured good advertisers to talk to YOU. Listen to them!

World Wide Voting Contest

Everybody will want to vote!

To vote intelligently they must see this picture!

Make your theatre their polling place!

Think of the novelty — the opportunity to "cash in" on the columns and columns of front page newspaper publicity. The picture is a gem—it will do credit to your screen—add prestige to your theatre.

It has the greatest publicity possibilities of any release offered you to-day. See the picture—plan your voting contest now! Wire or write the distributor's nearest branch to-day. Produced by McCLURE'S—Distributed by WORLD.

BALLOT FOR YOUR PATRONS

Answer .....

.....

.....

.....

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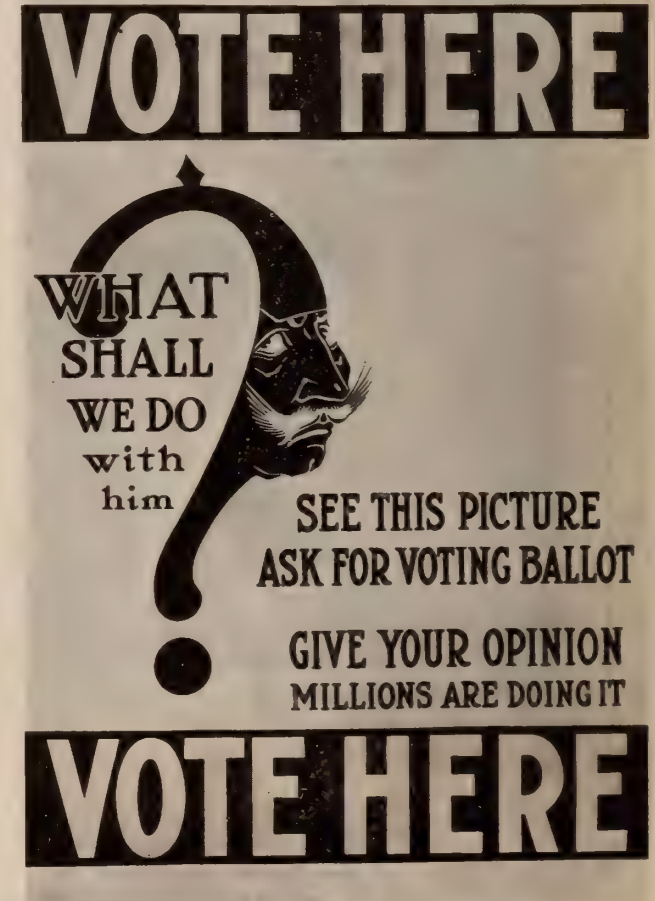
Name.....

Address .....

Theatre..... City..... State .....

ONE-SHEET FOR YOUR THEATRE



We're Selling States Rights!

This Is Your Golden Opportunity!

You ought to know that "The Spreading Evil" is not a war picture—and yet has been given timely interest because of the war and the assembling of millions of men under conditions that threaten disaster for the future of all races.

You ought to know that the subject matter of the picture is being discussed in neswpapers and magazines and from the lecture platform everywhere.

You ought to know that "The Spreading Evil" has the hearty endorsement of the HON. JOSEPHUS DANIELS and scores of others prominent in the official life of the nation. These men have come out flat-footed with statements that the general public ought to flock to see this picture.

You ought to know that, aside from this unusual draft, "The Spreading Evil" is possessed of an intensely dramatic, fast-moving story that will thrill any audience.

—And you STATE RIGHT BUYERS ought to know, moreover, that we have devised many unusual aids to help you get the money.

Don't Delay!

Everything Is Ready!

Write or Wire

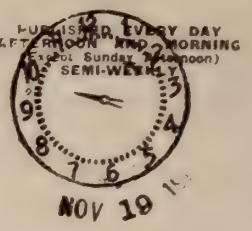
JAMES KEANE PRODUCTIONS

CANDLER BLDG., 220 WEST 42D STREET, NEW YORK

Oregon Journal

PORTLAND, OREGON

C. S. JACKSON, PUBLISHER



Dear Mr. Johnston-

Your 1918 M. P. Studio Directory reached me this morning at 10:12. At 10:15 I had occasion to refer to it. It saved me at least two hours time, and an untold amount of mental grief and grouch. I thank you.

Sam Raddon Jr.
M. P. Ed.

Nov. 14, 1918.

PUBLICITY

The only way for the **PLAYER** to obtain national publicity is through the newspapers.

The best publicity is that prepared by the newspaper men themselves.

The **HAND BOOK** on which they lean is the

MOTION PICTURE STUDIO DIRECTORY

This **ANNUAL REFERENCE BOOK** of the **INDUSTRY** contains—

BIOGRAPHIES—of all prominent Players—Directors—Cameramen and others.

IS YOUR BIOGRAPHY IN?' SEE THAT IT IS

Additional information carried in advertising pages.

HAVE YOU RESERVED SPACE? IT IS IMPORTANT

COMMUNICATE WITH

MOTION PICTURE NEWS Inc.

LOS ANGELES OFFICE
429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
M. JONES, Editor

CHICAGO OFFICE
220 So State St.
Harrison 7667
W. M. HIGHT, Rep.

DEDICATED TO
THE AMERICAN SOLDIER IN FRANCE
WHO HAS ANSWERED THE
CALL OF LAFAYETTE

James Vincent

Presents

"The Spirit of Lafayette"

by

James Mott Hallowell

adapted for the screen

by

J. Searle Dawley

With the endorsement of
The United States Government
Committee on Public Information
George Creel, Chairman
Division of Films
Charles S. Hart, Director

"Seal of the People's Films"

James R. Sheehan, Gen. Manager

1465 Broadway, New York

1919—BOOKER'S CALENDAR—1919

A REAL ASSET TO THE BOOKER

Here are extracts from a few of the recent letters from prominent Exchanges—from those who had last year's Calendar and had not yet received that for 1919. Scores of such letters have been received. Pretty sure evidence that the Booker's Calendar is a "hit."

WHAT EXCHANGE MEN SAY:

"It is a real asset to our booking department."

"It was a great help to us in our booking."

"It certainly proved to be one of the most convenient aids we have ever had; are going to be terribly disappointed if we do not receive one this year."

And there are lots more, all telling the same story of "service"

All the months of the year on one large sheet (33½ inches high by 26½ inches wide.)

General and special holidays in red.

Metal strips top and bottom, hangers attached.

Of Great Service to Every Booker in Exchange or Theatre
as dates for a year ahead are seen at a glance.

FIFTY CENTS POSTPAID

so long as they last. **SPECIAL**—For $2.25 you may have a year's subscripton (new or renewal) to MOTION PICTURE NEWS and a Calendar postpaid.

MOTION PICTURE NEWS
729 Seventh Ave. New York City

A TIMELY

Gaumont

ONE-REEL SPECIAL

DRIVEN *from the* SEAS

German Fleet Surrenders Without Honor

THRILLING SCENES WHICH SHOW IN VIVID DETAIL HOW THE

GERMAN HIGH SEAS FLEET

CRAVENLY STRUCK ITS COLORS, AND CRINGINGLY FOLLOWED

THE ALLIED NAVIES

INTO THE FIRTH OF FORTH, SCOTLAND, ON NOV. 21, 1918. (*"DER TAG."*)

Exhibitors can book this money-making special from the following independent exchanges:

Savini Films, Inc.,
ATLANTA, GA.

Eltabran Film Co.,
CHARLOTTE, N. C.

Celebrated Players Film Corp'n,
CHICAGO, ILL.

Metropolitan Co.,
DETROIT, MICH.

Doll-Van Film Corp'n,
INDIANAPOLIS, IND.

Associated Theaters, Inc.,
MINNEAPOLIS, MINN.

First Nat'l Ex. Exchange,
PITTSBURGH, PA.

Pearce Films,
NEW ORLEANS, LA.

All Star Feature Distributors, Inc.
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Motion Picture News

Vol. 18 No. 25. December 21, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Try a Washburn Night Each Week!

If you haven't played all of these Washburn comedy-dramas, you have missed something. If you have, every one is worth a repeat. They are filled with laughs, carry strong, intensely interesting plots, and are the essence of high-class entertainment. Try one a week and you will crowd your house and please your patrons.

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AND HAZEL DALY
IN
"SKINNER'S BABY"

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AND HAZEL DALY
IN
"FILLING HIS OWN SHOES"

BRYANT WASHBURN
AND VIRGINIA VALLI
IN
"THE GOLDEN IDIOT"

BRYANT WASHBURN
AND HAZEL DALY
IN
"SKINNER'S BUBBLE"

BRYANT WASHBURN
AND VIRGINIA VALLI
IN
"THE FIBBERS"

BRYANT WASHBURN
IN
"THE BREAKER"

BRYANT WASHBURN
AND HAZEL DALY
IN
"SKINNER'S DRESS SUIT"

BRYANT WASHBURN
IN
"THE MAN WHO WAS AFRAID"

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GENERAL FILM EXCHANGES

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 25 December 21, 1918

Why All the Fuss?

THE news columns of MOTION PICTURE NEWS for the past few weeks have reflected our attitude on the controversy raging over the admission of the Exhibitors League to equal control with the manufacturing interests in the National Association.

We have said little or nothing about it.

And now the climax has come.

The manufacturers failed to show enough interest to have a quorum at the meeting called to decide the point; the Exhibitors' League has withdrawn its application.

All is as it was before Peter Schaefer and William A. Brady had a presidential hand-shake in Chicago.

Except that—Peter Schaefer announces that he will now proceed with the job of organizing the Exhibitors' League in real strong fashion.

And the National Association members who have been spending their time in fruitless caucus over this controversy will be able to go ahead to problems more important to the industry.

* * * * * *

The Facts and the Dreams

ONLY the most roseate of optimists could have looked forward to a vision of the National Association's manufacturing interests and the Exhibitors' League working harmoniously in double harness.

The first tax question that came along, the first problem of proportions sufficient to bring about a difference of opinion, was certain to precipitate discord.

It's great to be a pacifist, to foresee naught but peace and unity—but it is foolish to blind one's self to the fact that manufacturer and retailer interests in this business are continually on the ragged edge of opposition.

True—they shouldn't be.

But why borrow trouble when the evolution of a few years may bring the industry to the point where union can be secured without any necessity for danger signals?

The National Association alone is not big enough now to lead us to this Promised Land; the Exhibitors' League alone has not the proportions.

If each will go its own way, building slowly, surely and strongly—then we'll have a chance.

Until then, why get fussed up to the extent of pages of white space over the proposed union?

* * * * * *

It's the Same Old Story

NINE out of ten of MOTION PICTURE NEWS exhibitor readers don't care two rows of pins whether the Exhibitors' League becomes a part of the National Association or not.

And this includes League members.

Seven out of ten MOTION PICTURE NEWS exhibitor readers haven't an iota of interest in the doings of national exhibitor organizations.

Why?

Because with each change in control of the League it is always some side-issue that steals the majority of the calendar months from the new president. And always organization work that suffers.

One time it may be a new trade paper; another, a new booking proposition; often nothing more important than Expositions; and this time a hair-splitting dicker with the National Association.

But each and every time it is the organization work that is neglected.

This time there is hope.

We know Peter Schaefer is mad—mad at the time spent away from Chicago over this Association wrangle.

We hope he is mad enough to go out and organize a one hundred per cent. Exhibitors' League.

We know he is big enough to do it.

Go to it—Pete.

* * * * * *

Wasting Some Space

AN Ontario official—by name M. McGarry—is considerably wrought up over the fact that motion pictures shown there "invariably portray the actions of the American army both in the United States and overseas, and that on very few occasions are there any views of the Canadian army, nor is it often that one sees anything depicted on the screen here with regard to the British army."

In fact, so "het up" has Brother McGarry become that "he will be obliged to instruct the Censors to cut out much of the material such as that which has recently been shown throughout the Province," unless more films showing the part played by Great Britain and Canada in the war are shown.

Some of our friends believe that we should say something about Brother McGarry. He really doesn't deserve it. We can think of no more appropriate comment than silence.

But since we have wasted this much space on him we might ask a question or two.

First—Mr. McGarry bases his action on solicitude for the tender feelings of Canadian patrons. Since Ontario exhibitors are in business to make money by *pleasing* their patrons, does he believe that any further solicitude is needed than that of the managers who *book* the pictures?

Second—It is true that the United States was in the war

(*Continued on next page*)

Continued from Preceding Page

but a short time while Great Britain and Canada bore the brunt for four years. But picture audiences—American as well as Canadian—have watched British and Canadian fighters for four years, and Americans but a few months.

And third—Does Mr. McGarry want picture producers to stage special productions for the Province of Ontario, with a population less than that of New York City?

* * * * * *

Our Bothersome Friend "Anonymous"

DO you remember that anonymous letter, signed "Exhibitor," which we ran last week as part of the collection on the controversy started by J. A. Quinn?

We published it over editorial scruples because it poked gentle fun at the other writers. And we thought that would help "start something."

It did—but not the right kind. For a valiant champion of First National tells us that the letter was a malicious attack on that organization. We didn't see it then; we don't now—but we agree with our friend who speaks up for First National—

There are no moral cowards among exhibitors.

An exhibitor would not be afraid to sign his name to an expression of opinion.

So the letter must have been written by someone other than an exhibitor.

Take your pick.

TO THE EXHIBITORS AND THEATRE OWNERS OF THE UNITED STATES

As we go to press the following statement was received from Peter J. Schaefer, President of the Exhibitors Branch, N.A.M.P.I.:

At the National Association meeting it seemed to be conclusive to all the exhibitors present that the manufacturers and distributors would prefer to continue the admitted present chaotic conditions rather than to endorse a movement that would organize the exhibitors' branch of the industry in a proper maner. The manufacturers and distributors evidently fear that the exhibitors' branch might not act fairly when so organized and might fail to exert the power that they would possess for the benefit of the whole industry.

Certainly the admission of this weakness on the part of the manufacturers and distributors is conclusive that it is necessary for the exhibitor of the United States to perfect an organization independent of all the others in the industry, in order to protect and encourage their business in every way possible.

The By-laws Committee of the Amalgamated Leagues will be asked to frame the new by-laws for the new Exhibitors' League upon such a basis. It would become evident to every exhibitor and picture theatre owner in the United States that it is imperative for the future success of his own business to become identified with this movement at once.

We should control our own destinies and not be controlled. The result of these recent events must finally bring the realization to the exhibitors that they must act. I appeal to every exhibitor and theatre owner in the United States to join this new exhibitor movement—a movement that will make the exhibitors one of the most powerful organizations in the United States. It is well within their power so to be,

(Signed) PETER J. SCHAEFER.

New York, December 11, 1918.

P. S.—HOW WE ARE HANDLING THE TAX SITUATION:

A committee consisting of Alfred S. Black and myself have an appointment with Chairman Kitchin of the Ways and Means Committee, at Washington on Friday, December 13, where we shall appear especially in behalf of the exhibitors to obtain reductions and eliminations on admission, reel and seating taxes as proposed in the new Revenue Bill.

Don't forget that the House of Representativees has already passed a taxation bill that is ruinous to our business. While the Senate Finance Committee has since recommended some reduction from the tax bill as passed by the House, all pressure possible must be brought upon the members of Congress to relieve us from the burdens as proposed.

A letter from your Congressman and Senator will help. Don't wait. ACT NOW.

Dealing in Personalities

"He First Used the Colored Insert"

WE could think of a lot of reasons for running this picture of Arthur James. But the actual one is that, viewing those striking inserts of "Eye for Eye" and "The Great Victory," we thought it about time that somebody introduced the man who—

—First used the colored insert in motion picture advertising week after week.

He's guilty.

Arthur James likes inserts—and judging from the results, inserts like Arthur James. The only time Arthur doesn't like inserts is when everybody else is using them. Then he generally turns to something else, just to be original—and he usually is.

By the way, we have committed lese majesty or something or other all through this paragraph. We've been saying "Arthur James" when it should be "Captain Arthur James," of the Seventh Regiment, New York State Guard.

Beg your pardon, Captain.

The De Milles are in town. Jesse Lasky is in town. Material for a rumor story there. Write it yourself.

Bob Priest will soon be found on the eighth floor of the Times Building, adjoining the National Association. "Moving to larger quarters because of expansion of business."

Doc Willat leaves for Florida's balmy air on December 21. 'Sgreat to be a magnate.

Following the exclusive NEWS story that Educational and Griffith had joined hands on a deal comes the rumor that E. W. Hammons and J. J. McCarthy are on the way East closely guarding a ten-reel masterpiece.

LLOYD WHITESIDE, who has been pounding a typewriter for Universal, left that company and New York flat last week to go searching for a pot of gold somewhere out in the Ozarks.

THE RECONSTRUCTION discussions of the Chamber of Commerce of the United States at Atlantic City last weekend were graced by the presence of Walter Irwin, John Flinn and Frederick H. Elliott.

"This Is 'Him' That Squares It"

AFTER stating—as usual—that we have a full and complete alibi for the unfortunate occurrence that resulted in a photo of Augustus Thomas being used a few weeks ago to illustrate a paragraph about Harry Raver, we will let you read the scorching call-down we received for the "bull":

Dear Bob Welsh:—

Why illuminate my paragraph with the portrait of another?

Isn't my old-fashioned face good enough for the occasion or were you afraid it wouldn't lend the proper atmosphere to your highly eulogistic assault.

Thank God the crime you committed involved the man I admire and respect most in this life and I must feel complimented.

I tremble at the thought that you might have, by the same mistake, picked one of those "Harpoon" characters (disreputable things!).

Fervently,
RAVER.

W. W. Irwin Resigns from Vitagraph

Retains His Stockholdings in the Organization, But Considers Starting Company of His Own—Plans a Rest Before Resuming Activities—Successor Not Named

THE ever-changing tide of the motion picture industry last week witnessed the withdrawal of Walter W. Irwin from the Vitagraph organization, and later listened to Dame Gossip spread all sorts of rumors up and down Broadway as to who would succeed him. Up to the time of going to press a successor had not been named.

The resignation of Mr. Irwin, who was general manager and treasurer of Vitagraph, was handed in at a meeting of the Board of Directors held December 9, to take effect January 1, 1919. It is understood that he plans a rest before resuming film activities, which may mean the organization of his own company or association with a unit already on a sound footing.

The impression conveyed is that Mr. Irwin is as yet undecided which course he will take.

Business Differences

In a statement December 11 to the trade press Mr. Irwin declared continued and unalterable differences of judgment as to business policy caused him to request the acceptance of his resignation. It is understood, however, that Mr. Irwin retains his stock holdings in the Vitagraph Company.

It will be recalled that Mr. Irwin became the general manager and treasurer of the V. L. S. E. upon its incorporation in April of 1915, opened its first branch office and continued to build the organization to its present status, with twenty-seven offices in the United States and Canada.

The statement said: "Mr. Irwin's career in the motion picture industry has been a most progressive and interesting one. In May of 1915, with the feature product of four manufacturers to handle, he introduced and developed its highest degree of efficiency, what was known as the 'open booking policy,' under which were sold the pictures of each producer, absolutely according to their drawing power or box office value, so that an exhibitor could have what he wanted, when he wanted it, for as long as he wanted it, and at a price commensurate with its merit. This open booking policy appealed so strongly to the exhibitor that many companies thereafter adopted it; but in September of 1916, when the Vitagraph Company bought the interests of the Lubin, Selig and Essanay companies in the sales organization, Mr. Irwin, with the product of but one manufacturer to handle, inaugurated what he termed the 'rotary star system,' but which is precisely the same as the 'star series' system followed by several companies in 1917 and in operation today.

"Mr. Irwin was likewise the first to create a profit sharing system, by which all of the employes of the sales organization shared in a definite percentage of the profits, and thereafter in 1917, in addition to the profit sharing, he introduced into his organization the bonus plan, by which each branch organization received a percentage of the gross proceeds over and above a given quota assigned to it.

Built Strong Organization

"Upon the forming of the V. L. S. E. he began at once to build for a permanent organization by making the employes realize fully that advancement from the ranks was a fundamental principle of the company; that nothing counted but merit and that Mr. Irwin had no proteges. Prior to this time loyalty in distributing organizations had not been fostered, and almost every employe in that branch of the industry had worked at some time for every company in the business and continually jumped from one to another. The policy of advancement from the ranks, based solely on recognition of merit, together with the freedom of the organization from politics, quickly began to make for permanency, with the result that there are many branch managers today in the V. L. S. E. who have been with the company since the first month of its existence and who rose from the ranks.

"Mr. Irwin was the founder of the Motion Picture Board of Trade and of the present National Association of the Motion Picture Industry, of which he is and has been chairman of the Executive Committee since its formation.

"It was in May of 1915 that he called a meeting of producers and distributors in the projection room of his offices because of the censorship conditions then existing, and pointed out to those present that effective work for the protection and promotion of the industry could only be accomplished through co-operation brought about by a properly formed organization, and laid out a plan for a Board of Trade in which all branches of the industry would be properly represented and cared for. Unfortunately, however, the industry was not then ready for the degree of co-operation which Mr. Irwin desired. At the time the Board of Trade was formed the producers did not know each other, and did not want to know the exhibitors, and the exhibitors considered the producers to be their natural enemies.

Points Out Mistakes

"About a year later, recognizing that it was absolutely essential for the various branches of the industry to come into real co-ordination upon censorship and other vital questions, Mr. Irwin called together at a luncheon at Sherry's eighty-five of the leading producers, distributors and exhibitors. This was the first meeting of the producers and distributors with exhibitors for the purpose of considering the protection and promotion of the industry as a whole. He pointed out the mistakes of the Board of Trade, and defined the principles upon which the National Association now exists. A committee to formulate the constitution and by-laws of the National Association was appointed at that luncheon, of which Mr. Irwin was made chairman, and the working plan and constitution and by-laws of the present Association were formulated by Mr. Irwin and his committee."

In regard to his plan for the future, Mr. Irwin stated that he was considering an invitation to become interested in another organization. He also admitted that he possibly would create his own distributing organization, as he has many times been urged to do so, for the handling of definite lines of product, a great deal of which has been offered to him.

He further said that the whole foreign market offered a tremendous field for development. That it is perfectly apparent that every producing company has practically treated its foreign business as a by-product, notwithstanding the fact that the population of Europe is so many times greater than the population of the United States and Canada, and that as a result the motion picture has not yet been adopted by all classes of Europe and other parts of the world as their chief means of entertainment and education; for in some countries only the classes enjoyed the picture, whereas the masses are almost totally ignorant of its value, while in England, for instance, it is only lately that the classes have begun to recognize the importance of the picture in motion. He then pointed out that in this age of world democracy, with America possessing the good-will of all

(*Continued on page* 3678)

WUXTRY! WUXTRY!!

All About the Fans Who Had to Go Chewingumless

ANARCHY seems running riot within the ranks of those fans who sit attentively in their orchestra seats at the motion picture palace and chew gum in time with the orchestra as the hero rescues the "goil."

Some annoyed person or persons, tiring of the chin music caused by the band of chewers, evidently conspired to put an end to such a wanton display of etiquette, for a dispatch from Indianapolis reads:

"Burglars recently broke into a motion picture theatre and confectionery store operated by M. J. Cain at 1224 South West street and destroyed $15 worth of chewing gum."

There is said to be no truth in the rumor that residents of Indianapolis contemplate forming clubs to practice close harmony or syncopation while attending the picture theatres.

"Plain Common Sense"

And How It Changed A $10,000 A Year Flivver Into A $9,000 Winner For A Michigan Manager.

By HARRY SCOTT

Manager First National Exhibitors' Circuit Exchange, Detroit, Mich.

¶ The "Daily Change" Went Overboard First.

¶ The "Standing Order" for Advertising Material Was Next to Go.

¶ He Booked the Big Specials and the Patrons Were Glad to Pay Bigger Prices.

THE methods by which a Michigan exhibitor has converted a theatre losing $10,000 a year into a proposition which paid him $9,000 in profits for the twelve months just ended are worth the attention of any theatre owner for their lessons in common sense application of recognized business principles to the retail end of the film industry.

In this territory alone there are a score of exhibitors whom I know to be anchored to fixed policies and beliefs which are giving them profits of from $3,000 to $5,000 a year, when with a little initiative and mental effort, they could double their returns. There are other exhibitors who come into my office with the invariable complaint that they cannot make their theatres pay. They are always hard pressed to meet their film bills. Any suggestion that they book a big special attraction and put 25 per cent of the rental price into advertising and promotion work is rebuffed by their pessimistic theory that "the people in our town won't pay more than ten cents, and they'll come anyhow, whether I advertise or not."

The man who has just completed a year's work as an exhibitor with a gross profit of $9,000 from a theatre which previously had lost $10,000 a year did only those things that any exhibitor can do to change the tide of fortune in his favor. There is nothing impossible in his accomplishment, nothing that is particularly unusual, unless it is the unfailing display of common sense he has. His house is in a typical small city, with a patronage that is equally typical of any other community. The chief difference in his situation of a year ago and that of the average exhibitor of today is in the public opinion he had to combat which classed his theatre as a failure and a sort of last resort when amusement was sought. This was the fault of his predecessor, who was one of the exhibitors that is always hard pressed to meet his film bills, and who could not understand the possibilities which exist in the doing of the unusual, unexpected things.

Several Managers in Three Years

CONSEQUENTLY, when W. S. Butterfield, head of the theatre circuit of that name, decided to buy the Garden theatre at Flint, Michigan, he did so partly through the opinions he had formed after a personal investigation, and partly on the recommendation of his general manager, Clarence W. Beatty. At Mr. Butterfield's request Mr. Beatty had thoroughly investigated local conditions, and he was prepared to back the opinion he had formed of the opportunity for progressive work. The Garden theatre had been managed by several different men during the three years prior to its purchase by Mr. Butterfield. This had not helped its popularity with local theatre-goers. And on the Saturday that the deal was consummated the house showed a loss of about $200 for the week.

The theatre was in good condition, with a choice location and a seating equipment of nine hundred and two chairs. The first thing Mr. Beatty did was to examine the books—not the usual cursory examination to discover profits and losses, but with the analytical method by which he had convinced himself and Mr. Butterfield that The Garden theatre could be made to pay. He found that certain programs had been used, month after month, always at a loss. A policy of daily change had been maintained without regard for the merits and drawing power of the features used. The standing order with the exchanges for advertising matter he found to consist of two one-sheets, one three-sheet, one six-sheet and one set of photographs and a slide. This order prevailed without respect to the quality and previously proven box-office value of the productions. He found, upon checking the files of every local newspaper, that very little advertising space had been used by The Garden. His earlier general survey of the situation had shown him that his predecessor had done no billboard advertising, although Flint is a city of eighty thousand population, and therefore more than big enough to justify this form of publicity. Nor had the house ever boasted of a mailing list.

Briefly, he found just a theatre, with the standard physical equipment without which it could not operate, plus a good location and a reasonable capacity. But there was no motive power in it. He had purchased a rural Rolls Royce that needed gasoline of the mental kind to generate it into action. Mr. Butterfield had provided the vehicle and put it up to Mr. Beatty to contribute the power to develop momentum.

The admission price had been ten cents straight, excepting on Saturdays and Sundays when the management had, for some unknown reason, shown sufficient nerve and courage to increase it to ten and fifteen cents, but without giving the public any better pictures at the increased price than he did for the smaller admissions during the week. Saturday and Sunday, in his mind at least, evidently cast some mysterious influence over his screen which resulted in the psychic betterment of the pictures. Of course, the public knew, understood, and agreed with this. This might be the case in New York, Boston, Chicago, or a really metropolitan city, but not in a town the size of Flint.

"Longer Runs" the First Step

MR. BEATTY is a pretty good hunter. He never pulls the trigger on his bird until he is sure that the gun is loaded, cocked and accurately sighted. And he understands the differences necessary in powder for various kinds of game. That is why he is Mr. Butterfield's general manager. He decided that this particular local quarry could best be driven from cover by tri-weekly program changes, instead of the daily change, providing that the proper attractions were booked, using the best available program productions on the two-day runs, and *a special each week for the three-day runs*. He figured that the extra day's run justified something more than the ordinary attraction. He knew this would be the psychological impression in the public mind. Prospective patrons would feel that a film shown for three days had greater quality than those used for but two days. And he did not propose to let them find out that they were anything but right in this interpretation of the reason for the three days' run each week. You see, he was digging just a little bit below the surface in his reasoning to get the relation between cause and effect.

He contracted for billboard locations by the year, made arrangements with hotels, cigar stands, ice cream parlors and drug stores for the display of neat bulletin boards announcing the current and coming programs at the theatre; new contracts were made with the newspapers which called for much greater space than this house ever had used before, and then, as the crowning extravagance to his mad financial dissipation, he actually employed the spare time of one of the local newspaper reporters to do something which

¶ "Seven Openings in Three Years," the Previous Record.

¶ But the Other Fellows Had "Grand Openings" and Then Stopped.

¶ This Boy Started His Hard Work *After* the Opening and He "Kept 'Em Coming."

would cost him even more money—he wanted him to get out a weekly house organ. Somehow, he felt a sense of anticipatory pride in that house organ, and decided that it would be mailed under first-class postage. It was important to him, and he didn't propose to sacrifice its dignity and importance to the intended readers by sending it out as ordinary circular literature, under second-class rates. With the aid of the city directory and the telephone book he and his reporter assistant compiled a mailing list which included the name of every family and individual within a square mile of the theatre.

He wanted to reach beyond this point, but decided to start at that, and experiment with possibilities for new patronage beyond the square-mile limit by having the largest of the local laundry companies include one of his house organs in every bundle of laundry returned to customers in any part of the town.

Then the fireworks started. People began to hint that David Belasco was preparing to corner the towns' amusements. They talked about the big trust methods that Mr. Beatty was using, the lavish methods he was employing to get people to attend The Garden, and the pessimists predicted another quick failure with a new owner and manager on the horizon. The optimists, who had traveled far and seen some of the big city motion picture theatres, held their breath and prayed.

They Thought Him "Dotty"

MR. BEATTY had given sufficient attention for the moment to the general field of patronage outside the theatre. Now he began to figure out what to do inside the house to make it conform in every respect to the impression it was certain to get through the advertising he was doing. The first step was to have it thoroughly renovated from the front of the lobby to the screen. He went in, had all of the lights turned on, and sat down and looked around. There was something about the color scheme and decorations which struck him as being a trifle harsh and disquieting. So they were changed, and changed again, until he could sit down in any part of the theatre and feel that it was "comfy" and home-like. He walked up and down the street for a block each side of the theatre until passersby whispered to one another that he was out walking off the nervousness he felt over the lemon he had induced Mr. Butterfield to buy. So Mr. Beatty had fooled them again. Instead, he was sizing up the lobby from every angle. He wanted it to pull equally well from every point of view.

He did not feel that he could afford a big orchestra in addition to the very splendid pipe organ with which the theatre was equipped. So he wrote to Chicago, and offered to pay six musicians as much as a ten-piece orchestra would cost, thus saving himself the salaries of a much larger orchestra. He figured that six musicians earning more than they would ordinarily be paid, would, when supplemented by a good organist, give him the same results that he could get from a fifteen-piece orchestra. Later developments proved that his reasoning was practical.

Then came the first real action. The initial issue of the house organ made its appearance. I have seen a copy of it, and I have no hesitancy in saying that it was jammed with pep and honest talk. In it was a letter to the public of Flint, calling attention to the new policy of the theatre. Mr. Beatty explained that this policy cost money, and that the only way he could get it back was to charge a higher admission price. But he made this point: he was giving them more for more money. He told them to come once or twice, and if the show wasn't worth the price, to get their money back at the box office and refuse to patronize The Garden again.

Big Pictures at Big Prices

CONSIDERABLE newspaper space was given to the announcement of the three days' run each week. He had booked such productions as "My Four Years in Germany," "Tarzan of the Apes," "War Brides," "A Daughter of the Gods" and "The Crisis." The admission price for "My Four Years in Germany" was twenty-five, thirty-five and fifty cents. "Tarzan of the Apes" sold out to standing room at every performance at twenty and thirty cents.

Mr. Beatty's predecessor at The Garden had a contract for the First National Chaplin comedies at $50 a day. He continued this contract on the first one, "A Dog's Life," and then changed it so that he played "Shoulder Arms" during the first week of its release. They cost him more, of course, but he claims that it is well worth the price.

He opened the Garden theatre to the biggest crowd that had ever patronized any local house, and I know from his receipts that only about ten per cent of that first night's audiences failed to get in for at least one show during the week.

Now I want to present another point on which Mr. Beatty differs from some exhibitors. He had worked hard in preparation for the opening of the theatre, but he did not feel that this was the most difficult part of his task. He knew that people will try anything once or twice. The big job was to hold them after they had started to patronize his shows. So he settled down to a period of hard work. Remember, the Garden had had several different managers and as many grand openings of one kind or another in three years, and each time the public had come, looked, listened, went away and didn't come back.

Momand to "Carry On"

THE next step in Mr. Beatty's plan was C. Edgar Momand, who became the active manager of the Garden. And to Mr. Momand is given the credit for keeping the Garden at top pitch as an amusement place. Mr. Beatty modestly refuses to be blamed for the success of the house after Mr. Momand had been installed. He sums up his part in the recent history of the place in this wise:

"I got things started chiefly because there was no one else available at the moment to do it. It is just as big a job to keep a thing going as it is to get it under way. And Mr. Momand deserves all of the credit for the week-in and week-out success of the house. He has comparatively no co-operation from me in handling his bookings."

Whether Mr. Momand is following Mr. Beatty's ideas I do not know, but I do know that, whoever is responsible, the result is worth the study of any exhibitor. Following, briefly, are several things that are institutional at the Garden. The greatest care is given to the booking of short subjects to make up a program. The value of a well-balanced show is obvious, and the one and two-reel subjects are just as severely scrutinized as the feature attractions. The hiring of a new employe for work of any character in the theatre is similar to determining a candidate for the presidency. There are a score of factors considered, and the applicant has to be satisfactory in every particular before he or she is engaged. Ushers are constantly drilled in courtesy, they are taught what to anticipate in the nature of patrons' wants, they are veritable catalogues of information on screen data, and they are consulted scores of times a day by patrons who want to know about stars, forthcoming productions or current attractions. If one of them is asked a question he cannot answer, he makes a note of it, gets the information, and then the question and the answer are supplied to all of the ushers.

Personal neatness is insisted upon. A soiled collar, an unshaven chin, hair overly long, shoes unshined or trousers unpressed are certain to be censured. The physical equipment of the house receives the same careful inspection every day.

"The Little Things Count"

ALL of this infinite attention to seemingly minor details has contributed a great deal to the recent success of the Garden. Mr. Momand tries not to overlook a single item, no matter how unimportant it may seem. He demands perfection in the pictures he shows, and he wants the same perfection in the atmosphere and surroundings in which he presents them.

The Butterfield policy of the consistent use of large newspaper

(*Continued on page* 3678)

Influenza Flareback Renews Agitation

Managers Fear Closing Orders in Many Sections—Cincinnati Bars Children—Northwest Situation Clouded

DETROIT, Milwaukee, Minneapolis and Cincinnati were this week added to the list of cities reporting alarming signs of an influenza flareback and renewed agitation to close the theatres. It is also reported that 70 per cent. of the theatres in the Omaha territory are closed.

Cincinnati has already closed the schools and barred the children from theatres. San Diego amusement places have been allowed to open, but patrons must wear masks. Springfield, Illinois, Ogden, Utah, and Butte, Montana, are other cities still flying danger signals.

Green Bay, Wisconsin, gives a lesson to health authorities throughout the country in the remarkable results of the application of the quarantine to influenza cases. So quickly did the new cases drop to negligible figures, that bans on public gatherings were found unnecessary.

Fear Statewide Closing Order

DETROIT, (*Special*).—It looks very much as though a statewide closing order will again be issued by the State Board of Health. It had, in fact, been planned to order every theatre closed Saturday, December 7th, but the health authorities were prevailed on to hold it off another week.

The situation in Michigan, according to the reports from Lansing, is that in some communities the "flp" is worse than ever before. It appears that a few cities, such as Pontiac and Bay City, have never been widely opened up.

The film exchanges have sent out one-sheet posters to tvery theatre in the state and managers are displaying slides and reading announcements asking their patrons to use every precaution to not only keep from spreading the disease, but to protect themselves

If the state authorities order theatres closed but do not order everything else closed, injunction proceedings will undoubtedly be brought by the theatre owners, the exchanges and the dance hall proprietors on the ground of discrimination.

It is only in the last few days that cases of influenza have been quarantined, and it has been found that the last closing order was illegal because cases were not quarantined as the law demands.

It is a certainty that if the theatres are closed every church, school house, department store and industry where people meet, must be closed, if the lawyers for the picture men have their say.

Ohio Outlook Is Blue

CINCINNATI (*Special*).—A second ban on picture shows as the result of the influenza epidemic has hit Cincinnati motion picture shows. The Board of Health has ordered all schools closed and restricted attendance to persons sixteen years and over. No school children are allowed to attend the shows.

The health authorities in Newport, a Kentucky suburb immediately opposite Cincinnati, have enforced the same ruling, and word comes from Columbus, Ohio, that the same action has been taken there.

Hamilton, Ohio, eighteen miles north of Cincinnati, has a grievance, and the motion picture devotees have joined hands with the managers in a movement to have the influenza ban in that city lifted. They claim that an injustice is being done the theatres, as the danger point has been passed.

Milwaukee Managers Cooperate

MILWAUKEE, WIS. (*Special*).—Milwaukee is again in the grip of the "flu." Conditions this time are worse than during the previous epidemic, and unless they improve everthying from churches to saloons will be closed tight. This was the warning issued Saturday, December 7th, by Health Commissioner George Ruhland at a meeting of the downtown photoplay and theatre managers, called to consider the situation.

Commissioner Ruhland received assurance from the managers that thy would do everything in their power to co-operate with him and prevent a general shut-down of industries. The result was that Sunday saw all theatres playing, but to 75 per cent. of their capacity; ticket takers, at the outside lobby doors, allowing no chowds around the box offices, and signs and slides warning the public against the disease.

During the meeting the theatre men went the health commissioner one better by requesting a general shut-down of everything immediately instead of waiting until Tuesday. Incidentally they made it plain that they wehe tired of being the goats during the application of half way measures, and could see no good reasons why they should be closed while saloons and department stores were allowed to remain open.

The managers stated that they thought that the only way to fight the epidemic was a complete closing of everything immediately, though agreeing to be guided by the health department's opinion and cooperate with it thoroughly.

Twin City Exchanges Worried

MINNEAPOLIS, MINN. (*Special*).—Following the closing of twenty-two public schools by Health Commissioner Guilford, Wednesday, December 4th, rumors were current that the ban on motion picture theatres, recently lifted after being on tight for five weeks, might again be clamped on. Despite the fact that extreme cold has reigned during the past week many new cases of influenza have been reported in Minneapolis, and Mr. Guilford and the health council were scheduled to meet December 5th to decide whether to close theatres again or not. In St. Paul, where theatres were only closed eight days, it has also been rumored that the ban might be put on picture theatres again, but Mayor Hodgson, interviewed by the NEWS representative, stated that such reports were entirely without foundation.

In several cities of the Northwest theatres have been allowed to open after being closed five weeks only to be shut up again by a new spread of influenza within the past ten days. On the Iron Range in Minnesota, considered one of the most prosperous theatrical districts in the entire country, the outlook is that the present winter will be the worst showmen have ever experienced.

Springfield Business Hit

SPRINGFIELD, ILL. (*Special*).—A second epidemic of influenza is now sweeping Springfield and as a result the theatre business is demoralized.

(*Continued on next page*)

ON A VACATION!

This Health Officer Closed the Theatre and Then Blew—Away for His Health?

WE give you here an exhibitor's letter that contains a laugh and a tragedy—it depends on how you look at it. The laugh is at the expense of the "Health Officer" of an Ohio town—the tragedy is with the exhibitor who must do business there. Here it is:

Leesburg, Ohio,
December 3, 1918.

Motion Picture News, 729 Seventh Avenue,
New York, N. Y.

Gentlemen:

This is simply a statement of facts to let you know that in some instances, at least, the epidemic has hit the little fellow harder than the big houses.

The trouble in the small towns is that one man, generally a physician, as in our case, is the Health Officer, and he, of course, is a czar in his realm.

All schools, churches and my theatre (the only one) were closed here at the beginning of the epidemic, on October 5. After remaining closed for five weeks, we opened up on November 11, and were open exactly one week, being closed again on the 17th.

We have now been closed almost three weeks on this second hitch.

To cap the climax, our Health Officer left this morning for New Mexico to be gone a matter of ten days. He is supposed to be our leading physician, but seemingly felt that his practice could get along without him for a while. BUT, he left the quarantine on in full force during his absence. We have very few cases, and the neighborhood and vicinity is clean. We have no redress and must simply wait. Before the train left I asked him as to the future but he would give me no satisfaction. As I cannot see how the situation can be improved more than it is now, it begins to look like everything here was closed permanently for the period of this gentleman's term of office.

So you see, we have troubles all our own.

Sincerely yours,
CARROLL E. KING.

Influenza Flareback Renews Agitation

(*Continued from preceding page*)

A meeting of the Influenza-Pneumonia Commission was called to talk over the matter of closing the playhouses again. When the theatre men were called upon for a statement, Arthur Fitzgerald, attorney for the amusement people, replied. Mr. Fitzgerald stated that the theatres would be glad to co-operate in any way possible to check the epidemic, even to closing. But he added that if the theatres must close, so must the stores, the factories, mines and all places where crowds congregate.

After a long session, it was decided to allow the theatres to stay open, but signs would be posted in a conspicuous manner in the box office and lobbies calling attention to those who have coughs and colds and refusing them admittance.

These signs were posted in every theatre and business house, and a policeman was stationed at the theatre entrances and entrances to big stores to see that the ruling was carried out. As a result of all the agitation and sign posting, business has dropped until every playhouse in the city is running along at about fifty per cent decrease.

Business Booms in Los Angeles

Los Angeles, Cal. (*Special*). — Los Angeles theatres opened December 2 and the first three days of the week played to far greater business than had been anticipated by the managers. Judging from the report from other cities, Los Angeles theatremen did not expect a normal business, even though the theatres had been closed for almost eight weeks. All had the impression that in other cities where houses were closed, people were afraid to attend the theatres the opening week for fear of contracting influenza. The second week in other cities business was reported to be about normal, while the third week went ahead of the receipts previous to the close down.

The bills of the several downtown houses are as follows: Grauman's, Marguerite Clark in "Out of a Clear Sky"; Sennett's "Beware of Strangers," etc.; Clune's Broadway, Dorothy Gish in "Battling Jane"; Tally's Broadway, Constance Talmadge in "Mrs. Leffingwell's Boots"; Rialto, Mabel Normand in "Peck's Bad Girl"; Kinema, Dorothy Dalton in "Vive La France"; Ray's Garden, Theda Bara in "When a Woman Sins"; Alhambra, Robert Warwick in "Accidental Honeymoon"; Superba, Monroe Salisbury in "Hugon the Mighty"; Symphony, Dorothy Phillips in "Talk of the Town."

No special features were added to any of the local theatre programs for the first week, the general plan being that special programs would be given at a later date when it was thought they would draw bigger business.

Reports from Many Sections

Ogden, Utah (*Special*).—Local theatres are still closed as a result of the influenza epidemic but the expectation is strong among the managers that the ban will be lifted on Dec. 18.

If this is done it is certain that the city will still remain under a strict quarantine.

The situation has improved greatly here in the past few days and the state-wide ban was lifted on December 9.

San Diego, Cal. (*Special*).—The ban on theatres in this city was lifted on Dec. 9 and the houses opened the following day.

But it hasn't meant much to business yet for the theatres are operating under the handicap of a rule which makes the wearing of a mask obligatory on all except when at home. This ordinance will continue in effect ten days.

The raising of the ban came as a surprise following the closing down of the theatres on Dec. 7, for the second time, because of the influenza epidemic. This order, which also affected schools, churches and all places of business except those handling necessities, was declared effective for five days. But improvement in conditions and the spirit of co-operation shown by the theatre and business men brought about the early relief.

Green Bay, Wis. (*Special*).—This city had two experiments at the closing of public places without showing any appreciable result in the fight against the influenza peril.

Then the City Council ordered a strict quarantine over all homes inhabited by persons with influenza. The ordinance went into effect Tuesday, December 3, and by December 7 the effect in reducing the number of new cases of the dangerous contagious disease had become apparent to the health authorities. The number of new cases of influenza dropped from 24 and 30 on December 2 and 3 to 5 on December 6.

With the adoption of the quarantine ordinance, the City Council lifted the ban which closed picture houses and other public places for a period of one week. The closing order was the second since the influenza epidemic broke out here in September. The new method of handling the situation precludes any possibility of future orders shutting up picture houses and other amusement places, and that fact is gratifying to the owners of houses who suffered financial loss when their houses were dark. The constant worry of the theatre owners and managers that they might be cut out of a revenue at any time under the old method of closing public places in an attempt to curb the epidemic is no longer with the owners and managers.

Brady Resigns Presidency; League Quits Association

FAILURE to secure a quorum December 10 to vote on the question of the admission of the Exhibitors' League Branch to the National Association on a fifty-fifty basis resulted in a whirlwind of action.

William A. Brady, recently re-elected president of the National Association, read to the stenographer his resignation from that post.

Peter J. Schaefer, president of the Motion Picture Exhibitors' League, resigned from the Association and stated that the League would go on its own way in the future.

The action of the two executives came as the climax of a slimly attended meeting at which the air was constantly throbbing with possibilities for trouble.

For weeks past the manufacturers and producers in the Association are known to have been in frequent caucus on the question of the admission of the League to equal representation on the Executive Committee and Board of Directors.

Many of the manufacturers are said to have been flatly opposed to this from the beginning, while others based their opposition on the allegation that the exhibitors would not consent to pay a pro rata share of the Association's expenses if admitted to fifty-fifty interest.

In the course of his remarks at Tuesday's meeting President Schaefer is said to have intimated that the producers got cold feet and instead of appearing and going on record agreed to stay away and prevent a quorum. After the meeting he declared: "We will go ahead full steam on the job of organizing the Exhibitors' League. I believe we will be better off without any entangling alliances."

The rumor spreaders have not even started on the task of electing a successor to William A. Brady as National Association head. Many inclined to the belief that sufficient pressure would be brought to bear to induce him to withdraw the resignation.

Following the meeting Peter Schaefer left for Washington, where he intends to do some work on behalf of the exhibitors in connection with the new revenue legislation.

War Films Are Through—Brunet

Paul Brunet of Pathe Says Reconstruction Period Opens Up Larger Field, But War Films Are Through

WHILE MOTION PICTURE NEWS published the views of several producers last issue, and they all predicted a long vogue for war films, Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., believes that, to the contrary, the war films are through.

In response to the request of the MOTION PICTURE NEWS as to the probable effect of the reconstruction period upon motion pictures, Mr. Brunet made the following statement:

"First of all I believe it will mean the discontinuance of the war drama. The war theme has been worked into a majority of the pictures produced during the last two years. The people are tired of that; they have had enough war. This is evidenced by the mad rush of motion picture advertisers to disclaim that *theirs* is a war picture.

"The result of this lessened demand for the picture drama with the war theme will certainly mean much smaller returns to the producers and distributors of war pictures, many of whom have spent vast sums of money in producing and advertising the same.

"But, on the other hand, the reconstruction period upon which we are now entering opens up a greater, larger field than the world has known in four long years.

"During that period the industry has made great strides. While few people expected hostilities to cease for at least another year, many of the big producers and distributors have had their plans made for many months past to take up their new work upon the cessation of hostilities, and the task before them will not find them unprepared.

"While the industry may expect to bear the burden of taxation already imposed upon it, and which is reputed to have driven out of business many producers and about one-quarter of the exhibitors, it will now know where it stands, and can make its plans accordingly; it will no longer have to work under the uncertainty of not knowing just what additional burden will be placed upon it.

"New producing companies will undoubtedly spring up and the old ones will extend the scope of their operations. Everything points to a large increase in the volume of pictures produced, but as to the quality standard no one can now even guess.

"The foreign market will absorb a large part of the stuff on our shelves, which will enable the picture men to realize on the profit that has been tied up in the while the war lasted.

"Altogether I look upon the situation, both from the producing and distributing standpoint, as most favorable.

"The war has taught us many lessons and has given us many new ideas, and I believe we can expect to find these, to a very large extent, replace the hackneyed, threadbare themes that have been worked into motion pictures in various disguises for many years past."

War Pictures in Strong Demand?

E. Ratisborne, Delegate of the Cinematographic Division of French Army Says General Public Wants War Films

"WAS it in the trade papers? Was it in the elevators of film buildings or in the office of the film executives that I heard that now the war is over, reports from all over the country were coming in to the effect that: "The public did not want to see any more war pictures.' 'The public wanted to forget all about the war.' 'The public was walking out on war pictures.' 'The public wanted a rest from the war,' etc., etc.," said F. Ratisborne, delegate of the Cinematographic Division of the French Army.

"As an ally, I have naturally taken a great interest in the war activities of this country as well as in its leaders. I am familiar with the achievements of President Wilson, Secretaries Baker, Daniels, Lansing, Messrs. Schwab, Hoover, Garfield., etc., etc., and I must confess that what I have seen and read has inspired me with great admiration for the men who, in such a short space of time, have been able to create the most formidable war organization in the world.

"Now, hearing so much lately in film centers about the 'public being tired of war pictures,' the 'public this and the public that,' I said to myself: 'This public they speak so much about must be quite an important personage and I had better look him up.'

"Well, I set out to look up 'Public' and ask him what he thought of war pictures. I stopped my friends, I stopped my friends' friends, I went to the Strand, the Rialto, the Rivoli, the Palace theatre, always on the look out for this 'Public' who does not want to see war pictures any more.

"I am really getting desperate for so far I have not caught even a passing glimpse of this individual, who, according to report, is getting tired of seeing the glorification of America and her Allies—tired of being reminded of the sacrifice of life in the cause of liberty and democracy—tired of watching on the screen the immortal deeds of American youths—in short, the man who does not wish to see re-enacted for the benefit of future generations, the events which, through the boundless greed of ambition of one man, have plunged the world into the most fearful war ever experienced in history.

"Well, I must say that my mind is relieved at the thought that I have not been able to meet this personification of selfishness and avarice," Mr. Ratisborne continued.

"In the name of all that is clean, healthy and inspiring, don't be deceived by those who take upon themselves to speak for the public and who fail to see that they must separate from their private interests the great public service that the moving picture better than the printed press can render to civilization.

"Let us thank God that we have the moral courage to look war pictures in the face."

Pettijohn May Open Offices in Los Angeles

It is said to be very probable that the new Affiliated Exhibitors' Mutual will maintain offices in Los Angeles presided over by Charles C. Pettijohn. No definite statement was issued by Mr. Pettijohn during his two days' stay in Los Angeles, but indicated plans point to this conclusion.

Mr. Pettijohn went to the coast apparently to confer with William Parsons, president of the National Film Corporation of America, whose producing companies are making the Billie Rhodes and Henry B. Walthall subjects, as well as with officers of the Bessie Barriscale Features, Inc.; the Haworth Film Corporation, making the Hayakawa subjects, and Jesse D. Hampton, producer of photoplays starring William Desmond. Mr. Pettijohn returned to the East by way of San Francisco.

W. W. Irwin Resigns from Vitagraph

(*Continued from page* 3673)

Europe, in fact of the entire world, and with the President of the United States now in the position of the chief exponent of a world's democracy, it seemed to him that the proper conduct of the foreign business, so as to develop its revenue consistent with the foreign population, and therefore consistent with the possibilities, should receive the closest consideration.

In conclusion he said that he would not come to any definite decision until he had enjoyed a real vacation, the first in many years.

Friedman Back from Navy

Leo Friedman, attorney for Loew's Theatrical Enterprises, has been granted a discharge from the navy and is back in civilian clothes at his desk in the Loew offices, taking up his duties where he dropped them to enlist in the service of Uncle Sam.

Plain Common Sense Wins Out in Long Run

(Continued from page 3675)

space is pursued religiously for the Garden, and as a consequence the house receives a great deal of publicity. The advertising is used one day and the publicity the next, so that there is rarely an issue of the local newspapers without the Garden being represented somewhere in its columns. Perhaps that local reporter, who gets good pay for writing the house organ, may be unconsciously influenced to help out in the matter of watching to see that the editors do not slight the Garden on stories.

And, to me, the most unusual part of Mr. Beatty's success in turning this theatre into a money-maker after it had averaged a loss of $10,000 a year is that there is just as much personal attention given today to every department of the house as was given the day it first opened as one of the units in the W. S. Butterfield Circuit.

Producers Speak Up on Quinn Letter

¶ Lasky Urges Exhibitors to Tell Him the Facts—" We Want to Know."

December 9, 1918.

To the Editor,
MOTION PICTURE NEWS.

Dear Sir:

Permit me to extend an invitation to Mr. J. A. Quinn, of Los Angeles, and any exhibitor, singly, or any committee of exhibitors, to present any fact or argument to me personally which may bear upon the bettering of production methods and results.

Ever since the first Paramount organization the companies now merged in Famous Players-Lasky Corporation have used unremitting diligence in testing the box-office value of their pictures. Within the past year we have gone one step further and carried on an organized work of reaching the exhibitor personally in an effort to find out from him what would better our pictures *in detail.*

This work, under my personal supervision, is in the hands of Mr. George N. Shorey, who did similar work very successfully for MOTION PICTURE NEWS. Your readers know his picture judgment through reviews by him in the NEWS. For eight years Mr. Shorey has been actively an exhibitor.

We purposely placed this work in the hands of a man whose personal sympathy is entirely with the exhibitor. He sees things as the exhibitor sees them. He is as frank with us as he expects his brother exhibitors to be with him. He asks his brother exhibitors how they really feel about our productions, and then he asks them to tell him how they would improve them. His favorite request to exhibitors is that they give him, so far as they can, "exhibitor experience plus audience viewpoint."

Making pictures is not an exact science. It is not always possible to transfer story thought to the screen with all the values of the original. Many individuals have to do with the making or marring of the intangible "idea." But by the law of averages the success of a production, financially, depends on facts which can be applied to production more generally than they have been in the past. We have employed Mr. Shorey to supplement our knowledge of these facts or principles from the limitless fund of experience known only to the exhibitor.

The only doubt we have ever had upon the wisdom of consulting the exhibitor at every point is the often asserted "prejudice"—which exhibitors themselves have asserted dims the power of vision of the exhibitor.

We now know from the startling unanimity of reply of exhibitors in all sections of the country upon certain points that the intelligent exhibitor of today—the successful exhibitor, be he in larger or smaller city—is not to be feared as an individual who would advise against his own best interests. We want more facts and suggestions from exhibitors. We can use them *ALL.*

Cordially yours,
JESSE L. LASKY.

¶ The Last Anonymous Letter That MOTION PICTURE NEWS Will Print.

[*The producer who wrote this letter got cold feet at the last moment and phoned, "I'd rather you wouldn't use my name with that letter." And having published an anonymous letter signed "Exhibitor" last week we thought it fair to run this one, even if the signature is only "Producer." With it we serve notice that we will print no more anonymous communications.*]

Editor,
MOTION PICTURE NEWS.

Dear Sir:

I have been watching with interest the manner in which the showmen, big and little, who have gotten into the discussion provoked by the Quinn letter have been camouflaging their lack of showmanship by joining in a free-for-all attack upon the producer.

With just one exception—and I shall name him presently—your correspondents place the onus of the difficulties under which the industry is now laboring upon the manufacturers. The latter are charged with being guilty of the most heinous waste and extravagance. They are charged with being the poorest specimen of the genus business man that this world has ever known, and all agree that if these producers could be done away with forthwith the millennium will have dawned and that henceforth the path of the exhibitors would be indeed strewn with roses.

But DOES the exhibitor pay for the manufacturers' mistakes? As a man whose film experience goes back to 1905, I emphatically say NO!

Here is an angle of the argument that does not seem to have occurred to the average exhibitor. The cost of a feature does NOT enter into the determination of the final selling price. Sales executives who have handled both expensive and inexpensive productions will readily agree with me on this.

Who does not recall tremendously expensive features which, nevertheless, sold at junk film rentals? And who does not know of comparatively inexpensive features which nevertheless commanded top-notch rentals?

Except in the case of the unusual and out-of-the-ordinary production, there isn't a picture on the market that will AVERAGE—get that word firmly fixed in your mind—more than $10 per booking. At that I am two dollars and a half too high, according to the almost tearful assurance given me by the sales manager of a certain other big film organization.

Ten dollars per booking—and in order to obtain this average we've got to consider the price paid by the big first-run exhibitor. And, everything considered, even his rental price is nothing startling! Think of the thousands of bookings UNDER ten dollars—and then show me wherein the producer is guilty of profiteering or how he can be said to be making the exhibitor pay for the waste and extravagance which undoubtedly does exist in the producing end of the business.

Yes, somebody DOES pay for this waste, but it isn't the exhibitor. Make no mistake about that. It's the stockholder in the film company guilty of this waste, who, as the "mellerdrama" has it, pays and pays and pays!

Let us leave this phase of the argument for a moment and take up Mr. Quinn's contention that there is a scarcity of good pictures on the market. I wonder how many pictures Mr. Quinn views in the course of a day, because his statement is manifestly absurd.

Good pictures aplenty are regularly produced. What IS lacking is good advertising and, let me add, SHOWMANSHIP. I have repeatedly seen exhibitors book meritorious productions which they obtained at exceedingly moderate rentals and, despite the fact that these films lacked world-famous stars, proceeded to break all box-office records. The secret lay in the fact that they ADVERTISED AS GOOD SHOWMEN SHOULD.

My knowledge of the exhibitor has taught me this. He—and now I refer to the average exhibitor—totally lacks initiative. Instead of using his brains, he is inclined to rely entirely for business on the popularity of the star featured in the production, or else on its title. He bases his opinion upon the result, even though proper exploitation would have made the picture a clean-up.

Mr. Quinn mentions "HEARTS OF THE WORLD" as an example of the kind of pictures for which the public hungers. This exhibitor, however, does not seem to realize that but for the marvelous advertising and publicity campaign which preceded the release of this feature—a campaign which had its inception months before Griffith shot a single foot of film—"HEARTS OF THE WORLD" might have faded from view unknown and unsung. Pictures galore, possessing the same heart interest and presenting the same powerful appeal to the emotions, have passed by like ships in the night because they were not properly exploited.

Reverting back to the question of whether the exhibitor pays for the producer's extravagance, here is a fact I want to bring to the attention of the Quinns of the business:

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Touring With Goldfish and Rothapfel

The joint trip of Samuel Goldfish and S. L. Rothapfel, news of which was carried exclusively in MOTION PICTURE NEWS last week, is well under way, and the producer and showman have been receiving the welcome hand at all their stops.

Through a special arrangement, the NEWS is able to carry the complete report of their trip thus far, which includes Cleveland, Chicago, Milwaukee and Minneapolis.

All aboard:

THE joint cross-continent tour of Samuel Goldfish, president of Goldwyn Pictures Corporation, and S. L. Rothapfel, managing director of New York's Rivoli and Rialto theatres, has become a triumphal procession, reports to Goldwyn's home office indicate. Everywhere they are being greeted by enthusiastic gatherings of exhibitors, newspaper critics and business men.

The trip got a whirlwind start at Cleveland, where more than 250 persons attended a luncheon at the Hotel Winton. Guests of honor were Mr. Goldfish, Mr. Rothapfel and Will Rogers, star of Ziegfeld's "Follies," who recently made his motion picture début under Goldwyn auspices in Rex Beach's "Laughing Bill Hyde," and who happened to be in Cleveland with the "Follies." Also present was Ann Pennington, bright particular feminine feature of the Ziegfeld show.

The luncheon was under the auspices of the Motion Picture Exhibitors' League of Cleveland, of which H. H. Lustig is president. Messrs. Goldfish, Rothapfel and Rogers and Miss Pennington were filmed for The Plain-Dealer news weekly after Mr. Goldfish and Mr. Rothapfel had spoken on the subject of producer-exhibitor co-operation. H. C. Horater, the Toledo exhibitor, made a speech, and Will Rogers also talked, and got a lot of laughs. Mr. Lustig was toastmaster. H. A. Bandy, Goldwyn's Cleveland manager, and Joseph Grossman, first-run exhibitor, were called on.

As a surprise for the luncheon guests, The Cleveland News published and circulated at the luncheon a two-page newspaper called "The Goldfish Globe." It contained a half-page group cartoon of the celebrities present and several columns of humorous "news" matter.

It was an unmistakable "Goldwyn week" in Cleveland when the visitors from the East arrived. Mabel Normand, in "A Perfect 36," was playing first-run to big business at Joseph Grossman's Standard theatre. Rex Beach's "Laughing Bill Hyde," with Will Rogers, was playing its important second-run at the Knickerbocker theatre, and there were also playing Madge Kennedy in "The Kingdom of Youth" at the Cedar theatre; Geraldine Farrar in "The Turn of the Wheel" at the Crown; Mae Marsh in "Money Mad" at the Homestead. In Cleveland there are 151 theatres, and Goldwyn pictures are served to 76 of this number regularly under contract.

The next stop was at Chicago, where Mr. Goldfish met 100 exhibitors of Chicago and the surrounding territory. There was a luncheon at the Hotel Blackstone at which speeches were made. Aaron J. Jones, president of the Jones, Linick and Schaefer Company, and Nathan Ascher, of Ascher Bros., were among those present, as was I. Van Ronkel, Chicago manager for Goldwyn.

The next day there was another banquet at the Wisconsin Hotel in Milwaukee, and two days later still another at the Radisson Hotel in Minneapolis. In the latter city arrangements were in the hands of Ruben & Finklestein, Goldwyn first-run exhibitors, and John W. Hicks, Jr., branch manager there. At the conclusion of festivities Mr. Goldfish and Mr. Rothapfel left for the long jump to Seattle.

The Cleveland Report

CLEVELAND, December 4: If coming events cast their shadows before, and it is said that they do, then the occurrences in Cleveland during the past twelve hours are going to have a revotutionary effect upon the motion picture business.

There was a preponderance of movie magnates in the city last Wednesday when Samuel Goldfish, president of the Goldwyn Pictures Corporation; S. L. Rothapfel, of the Rialto and Rivoli theatres, New York; Will Rogers, a Goldwyn star, playing at the Opera House this week with the "Ziegfeld Follies" and Anne Pennington, also a footlight and screen satellite, all foregathered together at a luncheon given at the Winton Hotel under the auspices of the Motion Picture Exhibitors' League of Cleveland.

"This is not the first time that a producer, a distributor and an actor have appeared together publicly," were Mr. Goldfish's introductory remarks after being called upon by Henry H. Lustig, president of the Exhibitors' League, for a speech. "The only remarkable part about the circumstance is that three members of the three different branches of the industry are meeting together in harmony."

These few words immediately broke the ice, and informality held sway from that time on. Mr. Goldfish then went on to say:

"I am glad to see so many exhibitors gathered together for some purpose other than to cut the price of a picture. (Laughter.) In fact, I confess that I expected to see a large representation of exhibitors during my brief stay in Cleveland, but I did not think that my coming was of sufficient importance to stop the cars running in my honor." (This has reference to the street car strike that was called last Monday.)

"I am glad to see that the exhibitors of Cleveland are so well organized as to have such a representation as is present today. Organization is the corner-stone of any growing industry. The industry must be so organized as to make for a better understanding between the exhibitor and the producer. The producer is not so in need of organization as is the exhibitor, because it is the exhibitor who is the mainstay of the industry. If the exhibitor refuses to run a producer's pictures, the producer has no other market for his product. He must listen to the demand of the exhibitor for that reason. But, in making his demands, the exhibitor must offer sufficient inducement to the producer for him to produce pictures. If the exhibitor refuses to pay enough so as to assure the producer a legitimate profit, what incentive has he to go on making pictures?

"Organization is what is needed, but constructive organization. The exhibitors should not get together to fight the producer—that is a tearing down process. The kind of organization that is needed is one of harmony between the branches of the industry; one that works together; one that builds up a permanent structure because each is working for the good of every branch, not for the supremacy of one branch.

"The producer is just as anxious to co-operate with the exhibitor as the exhibitor is to co-operate with the producer. It's a fifty-fifty proposition, because unless you exhibitors succeed and continue to show pictures on your screen we cannot make pictures."

"Never has the producer been more in need of co-operation with the various branches of the industry than he is today," continued Mr. Goldfish in a more serious strain. "There isn't a producer in the country that has paid a cent in dividends in the past two years. You exhibitors probably did not know that, but it is a fact. We are facing a crisis—a serious crisis, and we must have your support to pull through it successfully. If you exhibitors get together and decide that you won't pay over, say, $25 or $50 for a picture, what will be the result? We will make $25 and 5 pictures for you; but you don't want to do that, because that would not be a constructive policy. It would not make for progress. No industry stands still. It either progresses or retrogresses. We want the motion picture business to go forward, and in order to do that we must stand together; we must have constructive co-operation."

In conclusion, Mr. Goldfish admitted that his corporation was not perfect—that there were flaws and errors and mistakes, but he asked the exhibitors not to expect the impossible; that is, not to expect any producing company to make fifty-two per cent pictures every year. He also requested that if any exhibitor, at any time, has any complaint to make against the Goldwyn Picture Corporation, or against any one representing the Goldwyn Pic-

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Industry Looms Big at Atlantic City

Convention Lauds Pictures for Their Help in War—Irwin, Flinn, Smith and Elliott Committee Representing Films—Resolutions Adopted

THE results ascertained in the accomplishments of the motion picture industry as an arm of the Government in the time of war and as an art requiring freedom from all restrictions in times of peace, were summed up in a resolution submitted and adopted in Atlantic City at the War Emergency and Reconstruction Congress under the auspices of the United States Chamber of Commerce. In the four days of the convention in which more than 5,500 of the leading business men of the United States participated, and in which 232 different industries were represented, the motion picture industry was classified by this as related group No. 37.

The committee representing the industry was composed of Walter W. Irwin, Chairman, General Manager of the Vitagraph Company of America; John C. Flinn, Secretary, Director of Publicity and Advertising Famous Players-Lasky Corporation; William C. Smith, Speaker, General Manager Nicholas Power Machine Company, and Fred H. Elliott, Executive Secretary of the National Association of the Motion Picture Industry.

The resolutions as drawn were submitted and accepted by the major group No. 10 in session at the Hotel Chalmont on Thursday night. The resolutions follow:

Irwin Hits Competition

On Thursday, December 5, Walter W. Irwin, as Chairman of the Executive Committee of the National Association of the Motion Picture Industry, and Representative of the Industry to the War Emergency and Reconstruction Congress of the United States Chamber of Commerce, introduced to the Convention resolutions vigorously protesting against United States Government competition, through the Committee on Public Information, with the Motion Picture Industry, urging the Government to cease such competition and likewise urging the abolition of the entire censorship system now in existence in the United States.

The substance of these resolutions was considered at a meeting of a Committee of the Motion Picture Industry representatives, at the Hotel Traymore in Atlantic City, on Wednesday evening, December 4. Those present were Walter W. Irwin, chairman; John C. Flinn, secretary: William C. Smith, speaker, and Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry. After a discussion of the substance of the resolutions, Mr. Irwin drafted the resolutions and presented them to the Convention on Thursday morning.

The presentation of these resolutions to the greatest assemblage of business men that the country has ever seen brings to the direct attention of the leaders of national industry two of the most vital problems confronting the Motion Picture Industry.

Helped in the Loan

The clear-cut ringing terms of the resolutions need no enlargement. From the recital of the industry's share in constructive war work of every sort, to the thoroughly just and sharply drawn demands of the resolutions for the full recognition of the industry's rights, the resolutions are of such force and clarity that the most far-reaching results may be expected from their introduction to the Industrial Congress assembled in Atlantic City.

Resolutions respectfully submitted for adoption to the War Emergency and Reconstruction Congress, at Atlantic City, New Jersey, December 5, 1918, by the Motion Picture Industry, Related Group Number 37, Walter W. Irwin, chairman; John C. Flinn, secretary; William C. Smith, speaker.

WHEREAS, The Motion Picture Industry along with other industries of the country mobilized itself upon our entrance into the war, for the purpose of rendering the greatest cooperation with, and service to the National Government; and

WHEREAS, The substantial result now accomplished has been acknowledged by public statements and in writing by the President of the United States, and by various of the cabinet officers and heads of departments and bureaus, and other semi-official and coordinated agencies; and

WHEREAS, Such work undertaken and accomplished consisted substantially of the following:

1. Treasury Department.

First Liberty Loan; Distribution without charge to, and exhibition in 13,000 motion picture theatres of 30,000 colored slides and of 8,000 copies of a 70-foot motion picture of President Wilson, carrying a patriotic appeal.

Second Liberty Loan: Distribution without charge in all motion picture theatres of 70,000 colored slides and of 500 copies of five specially-prepared subjects, each 500 feet in length, in which leading stars of the industry appeared in dramatic episodes. These were produced by the industry and contributed to the Government.

Third Liberty Loan: Distributed without charge to all motion picture theatres, 17,000 copies of a short motion picture of Secretary McAdoo delivering an appeal, specially prepared by him for the purpose. Distributed without charge 17,200 sets of posters (five to a set). These were posted in the lobbies or on the exteriors of all motion picture theatres throughout the United States.

Raised Big Sum

Fourth Liberty Loan: At the express request of the National Liberty Loan Committee of the twelve Federal Reserve Districts, the Motion Picture Industry produced at its own expense, amounting approximately to $250,000, 38 dramatic subjects, each with a leading actor or actress, conveying a dramatic scene in support of the Loan. Of these 38 subjects the Treasury Department, at its own expense, caused 4,000 copies to be printed. All the national distributing companies, without charge, voted their entire organizations to the distribution of these motion pictures by a method which assured the exhibition of each print each day of the drive. Between twelve and thirteen million people per day viewed these pictures. Throughout the drives of the Liberty Loans, theatre managers and owners placed their auditoriums at the disposal of the Liberty Loan workers and speakers.

2. Food Administration.

Distributed to all motion picture theatres, without charge, several thousand copies of short motion pictures and many thousands of slides, conveying to the public the necessity for the conservation of food.

3. Department of Agriculture.

Extensive distribution of slides and film trailers. This work is still in progress.

4. Fuel Administration.

Extensive distribution of slides and film trailers. New work of this character recently undertaken nationally.

5. War and Navy Departments.

Wide distribution of specially prepared pictures, slides and posters pertaining to recruiting and physical and moral welfare.

6. Four-Minute Organization.

Fifteen thousand men and women daily used the motion picture theatres for various national purposes.

7. Red Cross.

In the first drive 200 copies of a motion picture entitled "The Spirit of the Red Cross" were distributed throughout the country without charge by distributors.

In the second drive, a similar distribution occurred of 400 prints of one subject and of 1,000 prints of a second subject.

8. The same cooperation occurred with the Departments of the Interior and of Labor, the Aircraft Production Board, the Commerce Economy Board, the Committee on Training Camp Activities, and other departments and bureaus.

9. The picture in motion was shown to our boys in the trenches and in cantonments, on the transports and in the hospitals. In the latter case a projection machine was wheeled into the ward and the picture projected upon the ceiling in order that the boys lying on their backs could gain both relief and recreation; and

Competition Scored

WHEREAS, notwithstanding these activities, the Federal Government, through the Committee on Public Information, did enter into and now is engaged in commer-

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Touring With Goldfish and Rothapfel

(*Continued from page 3680*)

tures Corporation, that such complaint should be filed with him, and he would see that full justice would always be accorded. "The home office of the Goldwyn Pictures Corporation is on the level with the exhibitor. Write the association if you feel you are not getting just treatment."

"The ace exhibitor," is the way Mr. Rothapfel was introduced to the exhibitors who attended the famous movie luncheon. "An ace," said Mr. Lustig in his introduction, "is an aviator of the first class. Mr. Rothapfel has attained the highest place among exhibitors, and the same title should be bestowed upon him."

Whereupon Mr. Rothapfel took the floor, and after a few shots at Mr. Goldfish, because he had just signed a contract for the Tom Moore pictures, and the transcontinental tour of this enterprising couple has only commenced, he started right in to roast the exhibitors. Not any particular exhibitor, but all exhibitors.

"The trouble with you fellows is," Rothapfel said, "that you are in a rut. For that matter, so are producers in a rut. The exchanges are in a rut. The whole industry is in a rut. But there's a remedy. And that is, you have got to get away rfom the way you are now doing.

You've got to get away from the fact that you are putting on a show, and simply collecting the money at the door. You've got to make your theatre an institution. And until you do that, you are not a success. Your house must be so much of an institution that you can figure on so-and-so much average profit every day in the week, not only on those days when you are running the big stars. In order to be a success, you have got to do a thing differently. It isn't the star, it isn't all the picture. It isn't the first-run release. So many exhibitors are afraid of second runs. Why, second runs are just as good as first runs, So Long as You Present Them Differently than they were presented the first time. I know what I'm talking about. I've tried out my theory, and it's proved successful.

"I have often been asked the secret of my success. Shall I tell you what it is? Success is psychology applied to business. Success is nothing other than common sense used in connection with your business. The psychology applied to business is simply doing the right thing at the right time, and doing the right thing at the right time spells success.

"There's a big fallacy in the way the average exhibitor attacks his work. He starts out with the premise that he must give the public what it wants. That's all wrong. You don't know what the public wants. The public doesn't know what it wants. But you, as an exhibitor, must create a taste, and then supply it. The only way you can succeed in doing this is to do something differently than it has ever been done before.

"Another thing that is necessary to success is constant application to your business. Pay attention to your business, and to your business alone. Let the other fellow alone with his business.

"In our own theatres, the first thing we do, when we put on a show, is to create an atmposphere. Don't rely on a producer to supply you with atmosphere. He can't give you the kind of atmosphere you want and give the fellows all over the country the atmosphere they want, all with the same picture. You must put on a show the way you think it's best. And above all things, you must put it on differently.

"We run a lot of Goldwyn pictures at our theatres. They are not always good. Neither is the Goldwyn organization always right, but it is always sincere, and so should have the support of all sincere members of the industry."

By the time Mr. Rothapfel had finished it was getting late and Will Rogers had a matinee on, but he stopped long enough to give the guests about half an hour of his matchless humor. He started out by saying that when he was inveigled into the movies, he understood it was the fourth largest industry in the country. "First is the Ford," he said. "Second is Uneeda Biscuits. Third is the Gillette Razor, and the movies come fourth." Then he went on to say how he entered the movies. Surely nobody ever traveled such an entertaining road to a happy conclusion as Rogers did, getting his face "on the muslin," as he expressed it. He had to rush away in a hurry, as did dainty little Anne Pennington, who didn't even get an opportunity to tell how it feels to be a movie star.

After the departure of the actor folks, the remaining exhibitors expressed their views openly. H. C. Horater, manager of the Alhambra theatre, Detroit, and an ardent supporter of Goldwyn Pictures, said he was an ardent admirer and faithful disciple of Mr. Rothapfel. He said that he had employed Mr. Rothapfel's methods, on a greatly reduced scale, of course, and that he had found them successful. Mr. Horater was lavish in his praise of the Tom Moore pictures. He says that there are great possibilities with the star, especially if you "do it differently." Mr. Horater is a big newspaper advertiser. He spends a lot of money in advertising. He also spends a lot of money in stage settings and lobby decorations, but it more than pays.

Several local exhibitors were then called upon for a few words, among them being Emory Downs, manager of the Knickerbocker theatre, Cleveland; D. L. Schumann, manager of the Dennison Square theatre, and Fred Desberg, who has large holdings in the Mall and Alhambra theatres.

It was about 3:30 when the luncheon party broke up. Mr. Goldfish and Mr. Rothapfel returned to the Goldwyn exchange and the exhibitors dispersed. The party of film men arrived in Cleveland early this morning from New York. They left again at midnight for Chicago, which will be their only stop until they reach the coast.

The success of the Goldwyn luncheon was an unprecedented affair in the history of motion picture circles of Cleveland. Undoubtedly, much of the success of the affair must be accredited to H. A. Bandy, local exchange manager. Aside from being a most cordial host to the visitors, the members of the press and the league members, he is the epitome of what the Goldwyn Pictures Corporation stands for—co-operation. The large gathering, composed both of exchange men and exhibitors, was evidence of the feeling of co-operation which exists between the Goldwyn organization and its competitor producing organizations, and between the Goldwyn organization and the exhibitors of Cleveland.

Honors Were Fifty-Fifty

The luncheon given at the Blackstone Hotel, Chicago, Thursday, Dec. 5th, for an army of Chicago and adjacent city exhibitors to meet and hear two of the best known men in the film game—Sam Goldfish, president of the Goldwyn Company, and Samuel Rothapfel, director of the Rialto and the Rivoli theatres, New York—gave the gathering of showmen the time of their lives, and plenty of food for reflection aside from the viands consumed. The verbal food was well seasoned with wit and truth.

Mr. Rothapfel decried his difficulty in securing pictures suited for his pair of "Rs"—the Rialto and Rivoli. He wants the producers to break away from all conventional explanatory material used at the beginning of the picture introducing the company, director and photographer, and so on.

One cannot help but think that Mr. Goldfish's constant association with Mr. Rothapfel on their California trip is apt to be productive of a reform along these lines as far as the Goldwyn Productions are concerned.

Mr. Goldfish's contention was that the producers had done more to educate the exhibitors than the exhibitors had done to educate producers—that the exhibitors were in a rut and making little attempt to extricate themselves. Mr. Goldfish declared that the trouble with the business at this time was that the theatres are pursuing the same policy of the daily change that they were doing six years ago, and which now, in this day of productions, is a physical impossibility. No producer, he affirmed, can make equally meritorious pictures every time, and none can keep up the pressure of production insisted upon by the daily change.

Mr. Goldfish begged the exhibitors to help the producer, who had a chain around his neck, by not insisting upon special stars in every picture, but by supporting good pictures that had no stars. The gentleman dwelt on the fact with a great deal of feeling that the producers' returns were largely "negative," of infinitesimal value, as said negatives were supposed to be mainly using up shelf space.

Mr. Goldfish avers that he has not made any money in two years, but hopes to take some out this next year. He calls at-

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Hammons Returns from Trip to Coast

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, returned December 9 from his Los Angeles trip and will announce directly after the holidays the release plans of "The Key to Power." Miss Caroline Gentry, co-author of the feature with E. Lloyd Sheldon, took the picture to Washington December 11 and showed it to the members of the Fuel Administration. Officials of the National Coal Association are also to have a private view of it, both the fuel officials and the coal operators having afforded the company every facility while the scenes were being photographed in Washington, D. C., West Virginia and Greater New York. Arrangements are now being made for a Broadway pre-release.

Mr. Hammons said of his California trip: "The short reel releases of the Educational will be materially increased and strengthened as the result of my visit. I found Los Angeles studio conditions excellent. Most of the local picture theatres were reopening or making ready to reopen in consequence of the dwindling of the epidemic. Among the high points of the trip were visits to the Chaplins and to Grauman's million-dollar theatre. Through study of the conditions in New York, Chicago and Los Angeles, I am firmly convinced that the film industry is entering upon a new era of unprecedented prosperity. In that new era Educationals will play an ever more prominent role, not only as worth-while entertainment in picture houses, but also as a means of popular instruction."

A. M. P. Advertisers Issue Film Year Book

At the regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held at Rector's, copies of the Association's twenty-four page year book, long delayed, according to Chairman Paul Gulick of the Committee on Publication, on account of the scarcity of Copenhagen blue in the color market, were distributed to the members.

The book, besides being an attractive example of the printer's art, is said to contain an abundance of interesting information regarding the Association, including a brief history of the organization since its inception in August, 1916; a chronology of the year's activities, the constitution and by-laws, a tribute to the members in the military and naval service, a list of officers and standing committees, individual portraits of all the members, etc.

The cover, designed by Burton Rice, presents a background of newspaper headings. On the front cover is the monogram of the Association and on the back is the service flag and the names of the members whom the stars represent. Chinese vermilion and Copenhagen blue are the colors used, it is stated on Mr. Gulick's authority.

Harry Reichenbach, who has just returned from Europe, where for the past three months he has been engaged in propaganda work for the Committee on Public Information, gave an interesting sketch of the labors of himself and associates.

Atlantic City Meeting—Quinn Letter

Motion Picture Industry Looms Up Big at Atlantic City

(Continued from page 3681)

cial competition with the Motion Picture Industry, by renting to motion picture theatres, at high prices, a news reel, containing pictures of war scenes on the various battle fronts, and designated as "Official Government Pictures," as well as long films known as feature pictures, thus depriving the news reels and the feature pictures of the industry of revenue, to the extent of the revenue diverted to the Committee on Public Information, which revenue to such Committee was and is promoted by advertisements in the various trade papers, advising the exhibitors, in effect, that it was their duty as patriotic citizens to exhibit these "Official Films," and likewise advising the exhibitors that those who did so, would receive a certificate signed by the Chairman of the Committee on Public Information, acknowledging the exhibitor's patriotism and aid to the Government, and that such certificate was appropriate for framing and displaying in the lobby of his theatre to his neighbors and patrons; and

WHEREAS, The motion picture is now recognized not only by all civilized people, but by their respective governments as well, as one of the most potent means of education and enlightenment, and, in fact, during the war constituted one of the chief schools of patriotism of the American people, and of the war education of the public so necessary; and

Screen Strong Medium

WHEREAS, The picture in motion, speaking as it does a universal language, and going as it does into all countries, is destined to teach the peoples of the world of each other, and thus to bring out a realization that fundamentally, there is but slight, if any, difference in the ambitions, desires and hopes of the human heart, wherever it be, with the exception of the Hun, and that even with him, it is to become a strong medium through which his character and disposition shall be brought in accord with the rest of humanity and

WHEREAS, Such a universal understanding will largely be the means of enabling a League of Nations, if it be formed, to continue to exist, and to be the means of avoiding future wars; and

WHEREAS, The Motion Picture Industry is fully cognizant and has proven itself to be so, of its responsibility to the public at large; and

WHEREAS, It is constantly attacked in various state legislatures, and at times in the National Congress by the introduction of censorship bills, promoted by small but well organized groups, actuated by prejudice, malice, narrow mindedness, or jealousy, whereby the motion picture is to be submitted to a small committee with arbitrary powers, who shall say what the citizens of this country shall see; and

WHEREAS, The censorship of the motion picture cannot equitably and properly be differentiated from the censorship of the press, particularly, as the motion picture is now furnishing a news service to the public in many instances within 24 hours after its publication in a newspaper; and

WHEREAS, One of the fundamental principles upon which our country was founded, and for which the Revolutionary Fathers fought, was the freedom of the press, so essential to the maintenance of our political institutions; and

WHEREAS, the censorship of the motion picture must inevitably lead to its restriction by political powers, just as would the censorship of the press, and would likewise curtail its development for the great international work above described, as well as take from the people their cherished right to free expression of thought and deprive the entire world of a full means of education; and

WHEREAS, The producers of motion pictures are fully responsible for their acts just as are the newspapers under the police powers of the state, and under various national statutes; therefore

BE IT RESOLVED AS FOLLOWS:

First: That it is the sense of this body that the National Government should forthwith discontinue its commercial competition with the Motion Picture Industry, by the rental of films for profit, particularly as the industry has fully demonstrated its readiness, willingness and eagerness, without compensation, to distribute for the Government, much more effectively than the Government can do, any information which the Government deems advisable to disseminate and likewise for the reason that the distribution of such material by the Government can only be for the purpose of getting the largest number of people to think upon the same subject at the same time, and the distribution of such information on a rental basis greatly restricts the extent to which such propaganda is conveyed.

Second: That the doctrine of censorship is un-American, and is contrary and dangerous to the fundamental principles upon which our Government was founded, and to the conduct of our political institutions for the benefit of the people, and therefore should be stamped out wherever it makes its appearance; the motion picture being left to a full and complete responsibility for its acts under the police powers of each community.

(Signed) WALTER W. IRWIN, Chairman.
JOHN C. FLINN, Secretary.
WILLIAM C. SMITH, Speaker.

More Exhibitors Write About the Letter from J. A. Quinn

(Continued from page 3679)

The average exhibitor will pay a certain set price for his features, nor will he ever deviate from this price—unless it be to pay LESS—save when a subject as timely as "THE KAISER," or possessing the popularity of a "TARZAN," comes along. Then, and I have personally known him to do so, he will willingly pay from five to ten times as much for such a picture as he pays for the ordinary feature.

Don't those men who have replied to Mr. Quinn realize that the public doesn't go to see a picture merely because it happens to have cost a lot to produce? And don't they know that it is not upon the basis of production cost, but upon the POTENTIAL BOX OFFICE VALUE that the producers base the rentals of those features which the exhibitor feels WILL clean up for him?

Right here, I want to say that in ninety-nine cases out of a hundred it is profitable for the exhibitor to run a production which costs him so much, because he then backs it up with a display of showmanship which, as I have already stated, is mainly conspicuous by its absence at other times. In this connection I have before me, records of prices paid by exhibitors in towns of two hundred population to one thousand population for a certain feature. Prices of $50 per day are common while there are any number of bookings at prices of $100 per day. An inquiry instituted by the company which produced the film in question revealed the fact that every one of these small-town showmen made a profit which ran from fifty to two hundred per cent!

There is one thing which I frankly and freely confess is beyond my comprehension. It's this: Why is it that exhibitors who know the business from every angle; who themselves have wept long and loudly—using up a considerable amount of trade paper space in the operation—will show just how sincere their protestations are, by going the producers one better in bidding for the services of stars?

When all is said and done, the solution to the whole problem lies right in the exhibitor's hands. Does he protest against the enormous cost of features containing stars who are paid fabulous prices? Let him show the hundreds of other really good pictures with which the market is flooded, and which he can get at more reasonable prices. Does he energetically kick against the price of the unusual production which, lacking a star, has nevertheless set the public aquiver in its eagerness to see it? There still remain the pictures just mentioned. Most important of all, however, is the fact that better advertising and better showmanship is the one sure specific for all those evils against which he now inveighs.

In conclusion, I want to congratulate most heartily C. J. Appel, manager of the New Empire theatre, Timmons, Ont., and the exception mentioned previously, whose letter appeared in the December 14 issue of your publication. Appel comes nearer being the perfect showman than any of the exhibitors who have taken part in the Quinn controversy. He has solved his problem for himself. He has recognized exhibiting as the science it really is. He has catalogued the photoplay patrons in his community so that he knows their likes and dislikes and can therefore supply them with the kind of entertainment which makes his venture a PROFITABLE one.

The day that Appel's methods are adopted by exhibitors this country over, will see the dawn of a new and more prosperous era for this industry.

Siegel Back in Buffalo

Otto A. Siegel, former assistant manager of the Buffalo, N. Y., Metro office, has returned to that city from Camp McClellan and is trying to forget soldier life in the Buffalo office of the Goldwyn company, where he is now employed as salesman.

Exhibitor Service Bureau

Denver Couldn't Do Less

Leading Theatres Are Liberal Advertisers, But They Get No Cooperation from Newspapers

DENVER is badly in need of photoplay news. It is one of the livest cities in the whole country, with a number of splendid theatres and a motion picture going public that ranks with the highest class in the country. Yet the newspapers fail almost completely to show that they are interested in giving the photoplay fan any attention.

Denver has a census population of 245,523, but it is considerably larger than that now. There are only four newspapers, two of them, the *Post* and the *Times,* being under the same ownership. Certainly a combination of those two papers, one morning and the other afternoon, ought to be in a position to employ a real advertising and editorial expert on motion picture matters and to give the theatres the attention they deserve.

The leading theatres show an inclination to do mighty good advertising, but they do not get a great deal in return. A survey of the newspapers seems to show that nothing has been done to develop the advertising of the smaller houses. Another disappointing thing about the situation is the evident inclination on the part of the papers to rank the legitimate as the main thing and let the photoplay take its chances, although the picture houses contribute the great majority of the advertising.

Here are the Denver newspapers, with the circulation as given by the Lord and Thomas directory:

Express, Afternoon (18,592).
Post, Morning (95,798) and Sunday (122,679).
Rocky Mountain News, Morning (30,438) and Sunday (52,937).
Times, Afternoon (36,828).

Six motion picture houses do the bulk of the business of Denver. They are the America, Rialto, Rivoli, Strand, Isis and Princess. They are practically the only advertisers.

Now a city like this presents something of a problem to a newspaper. Here is a case where nothing has apparently been done to get the advertising of the smaller houses. We can imagine the advertising manager of the newspapers saying:

"Here we have the big houses advertising regularly. We don't have to worry about preparing their copy and we don't have to worry about getting our money. To go out and get the business of the little fellows we would first have to put up a strong 'selling argument,' then we would have to show them how to advertise until they got in the habit and we would have to watch our collections carefully."

Then he probably might add: "And the big houses wouldn't like it if we put the smaller ones into keener competition with them."

So let us take this argument first. Development of the advertising of ALL the theatres in a city—provided the newspaper accords the proper sort of co-operation—has been proven time after time to help the others, the bigger houses, instead of hurting them. We had the same experience in a city somewhat larger than Denver where a plan was started to develop the neighborhood houses into advertisers. There was some complaint from the downtown houses, who feared that this would hurt their business. Not only was this not the case. To this advertising alone of the neighborhood houses was due the increase of business of the downtown houses to such an extent that within a year two handsome new theatres, larger than any of the older ones, were opened. And the neighborhood theatres profited from their advertising.

But the co-operation is essential. The papers that did this were printing real photoplay sections, giving the fans the sort of matter that they wanted to read and increasing the interest in photoplays generally so that ALL of the theatres profited from that matter.

In theory, at least, a newspaper strives to be a complete newspaper, to interest every subscriber. It is not necessary to repeat here the interest in the photoplay and the argument for printing other matter than the straight press notices from the theatres. But there is another angle, the advertising.

How much greater interest do you think there would be in a newspaper if it carried the advertising of every motion picture house in its territory. It would have the immediate support of every person who attended any of the theatres with any degree of regularity. It would be looked upon as a daily reference guide—it would be as indispensable as the telephone directory. The newspaper that would carry this complete advertising would be worth a great deal more to the general advertiser than the paper that is not thoroughly read by the thousands of photoplay fans.

There is another point that is too seldom taken into account by papers in cities like Denver. Especially the Sunday issues of these papers have considerable circulations outside the city of publication. It is bound to be the case that there is a share of the purely local news that is of no interest to the outside reader, and to offset this it used to be the habit of papers of this class to print on Sundays a large mass of the social correspondence in order to hold the interest of the outlying territory. It was then the theory that the more of that purely local matter that the paper could print, the greater circulation it would have in each community. That was a very good proposition, but the trouble with it was the mass of type setting and the bulk of white paper that was required to cover the field.

Since those days the newspapers have gone to the other practice—that of trying to print the most material that will interest the most readers.

Certainly there can be no argument about the interest in the motion picture. We are not afraid to make the statements that there are hundreds of readers of the Sunday issues of the Denver papers who seldom get the chance to go to a motion picture, because there is no theatre at hand, who would show the most eager interest in a photoplay section that really covers the field.

And equally sure is it that the increased advertising that they would get by developing the field to its fullest would certainly more than pay the *Post* and its afternoon sister for all the expense.

Issues of the papers that we have reproduced announced the re-opening of the theatres after the "flu" ban, and therefore the advertising is somewhat different from usual.

A glance at the amusement page of the *Post* shows that practically all of the page is devoted to the legitimate theatre. There is a column of "Close-up's," short items about motion picture people and productions, but it appears to be carelessly edited. One item has evidently been clipped from a New York paper and uses the word "here," meaning New York. Other items about scenario editors and the like seem of little interest to the average fan.

But the glaring thing that strikes us about this page is that the cuts are all pure advertising and are so marked.

Can you imagine a worse reflection on a newspaper of the standing of the *Post* not to have even a lay-out on the first-run attractions? It is a reflection on the intelligence of the community. The public has a right to have the news of the theatres and the motion picture houses, but it is very evident that the paper says to the theatre:

"You get nothing here unless you pay for it. We are not interested in what our readers want, but you are looking only for free stuff. If you want any picture matter printed you will have to pay for it."

And a newspaper that takes such an attitude is hopeless so far as really serving the interests and desires of the public.

Motion picture and theatre advertising is mixed together, along with sole general advertising and is placed on two different pages.

(*Continued on page* 3686)

These Papers Get the Advertising But They Give Nothing Away

At the top there are three pages from the Sunday Denver Post, then three pages from the Rocky Mountain News. At the bottom a page from the Saturday Express and Saturday and Wednesday pages from the News, the latter showing the during the week advertising

Display above the entrance to the Leader theatre, Washington

Leading Denver Theatres Are Liberal With Their Advertising, But Newspapers There Do Nothing

(*Continued from page* 3684)

With the exception of the Strand the Denver theatres do not use name-plates in their advertising, but they use plenty of cuts of the stars, and the advertising is generally attractive.

For instance, the America uses seven inches across four columns for a combination bill including Chaplin and Alice Joyce. There is no unnecessary type matter used and the pictures of the two players are attractively displayed.

The Isis has a habit that also prevails in a few other cities, that of putting dashes between the letters: I—S—I—S. We have never yet been able to discover the reason for this unless there is some suspicion that the readers may not know how to spell the name. Certainly the practice results in a messy appearance of every advertisement in which it is used. That is one of the reasons who we do not care for five-inch, double-column display that it used.

On this same page are 1½-inch displays for the Weber, Thompson and Ogden, announcing the current attractions. The rest of the displays are from vaudeville and legitimate houses, though the Broadway is now playing motion pictures.

Rialto dominates the second advertising page with its two displays on "America's Answer." Rivoli uses seven inches double, Princess six and the Strand five, all double.

Three pages are likewise reproduced from the Sunday *Rocky Mountain News*. This paper gives the photoplay even less than the *Post*. There are only reading notices grouped under a single heading. There is a layout on legitimate and vaudeville attractions, but the photoplay is unrepresented. It carries practically the same advertising as the *Post*. In the issue from which we have taken the page it was merely announcing the reopening of the houses, and six of them are grouped in the same advertisement. There is no motion picture news matter.

The same is true of the Saturday edition of the *Times*. There is a layout on the legitimate and vaudeville, but the photoplay is ignored.

Now to show you that the Denver leading theatres do good and liberal advertising during the week, we are reproducing a page from the Wednesday *News*, just about the same advertising being used in the three leading papers. It will be noted that there is more than a half page of motion picture advertising here, yet the two-column layout appearing on this page is devoted entirely to vaudeville and legitimate, with a total advertising representation of 4½ inches.

In all of the papers at hand we find never less than two columns of display matter in any of them, but we find regularly an entire absence of anything that resembles motion picture news matter except a few Monday reviews.

In brief, there could not be less evidence of cooperation than there is in Denver.

About all that we can see in the situation there is—AN OPPORTUNITY.

President's Ship Does Share in Exploiting "Mickey"

When the liner "George Washington," carrying President Wilson, America's representative to the peace council, and a number of distinguished men, sailed from New York harbor it carried another portion of the widespread exploitation for "Mickey." The campaign carried out on shipboard was similar to that arranged for theatres that book the production.

Arrangements were made through Chief Radio Operator S. Rose and Kenneth MacLarney, who is in charge of entertainment on the liner to carry out the complete plan. Even 24-sheets on the picture were prominently displayed in various portions of the boat. Two thousand copies of the song were supplied so that every one on board would be familiar with the words.

Kaiser Hung in Effigy Gets Much Publicity in Washington

HANGING the Kaiser in effigy was a novel stunt used by the Leader theatre, of Washington, D. C., as part of a local advertising and publicity campaign that brought capacity business during its entire run on "The Kaiser's Finish," the special eight-part State rights production controlled by A. Warner.

The lobby of the Leader theatre was decorated with cut-out figures from the three-sheet posters, showing the ex-Kaiser and crown prince at the height of a quarrel, supplemented by one-sheets and two sizes of lobby display cards. Across the front of the lobby, and outside, were hung two six-sheets, flanked on either side by three-sheets.

From a beam placed outside and above the lobby the effigy of the former Hun ruler was hung by the neck. The figure attracted great crowds to the theatre, and proved such an object of interest that the Washington newspapers sent staff photographers to make "shots" of it. These were published during the week the picture was run, with the result that this free publicity, added to the regular advertising by the house, packed the theatre at every performance.

The production is playing to phenomenal business in every house in which it has been booked in the Washington territory, according to Sidney B. Lust, of the Super Film Attractions, which controls the rights for that district.

Regular Trenches Before Theatres for "Shoulder Arms"

Manager Herschel Stuart transformed the front of the Old Mill theatre, Dallas, Texas, into a scene on the European battle front during the recent showing of the new Charlie Chaplin picture, "Shoulder Arms." Trenches were built of sand bags and the "dug outs," which were really the theatre doors, were labelled with the fanciful names that have been given by the soldiers to their homes along the battle line. Ushers were garbed in khaki for the occasion.

The Old Mill has been responsible for some striking lobby displays, but this is one of the very best that Mr. Stuart has put over.

Detroit Theatre Gives Patrons Chance to Be "Stars"

Something new in the line of a movie contest, at least so far as Detroit is concerned, was inaugurated there last week. The contest was put on by the Colonial theatre management. In the program a week earlier a scenario was printed and this week the men and women who desire to "act" were placed on the stage at the different shows and told to perform. A few showed cleverness but most of the contestants did nothing but provide laughter for the audiences. The contestants have to stage their little play in two minutes. A cameraman lends realism to the scene.

Soldiers Demand More Than Pictures

By Edward L. Hyman

Director Picture Division, War Department Commission on Training Camp Activities

IT is just as easy for you as for me to figure out what the boys are going to expect when they come home from "over there." In a way they're not particular—and then again they are. They have had their think tanks put to new uses and they know what they want. You bet they do!

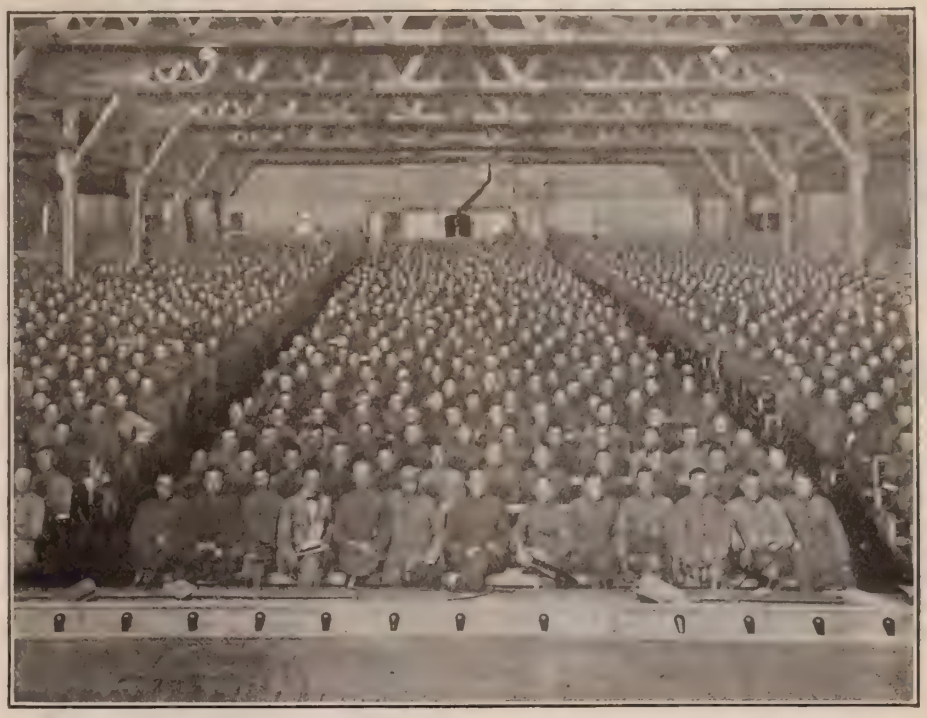
The first thing they are going to do when they strike the old home town is to hunt up the best girl and renew acquaintance with their favorite theatre. So far the proposition seems easy. The girlie, of course, knows where to take them. She knows they won't want to go to a "dump." It won't be a question of cost. They are used to spending all they have got left—they're no pikers, these boys who have been half around the globe and who take off their hats to no one when it comes to experience.

I have already told you what we know, from our experience in the camps, about the boys' taste in pictures. So in this article I am going to give a few opinions—guesses, you may call them if you wish—but I'll bet anyone who wants to take me on, some of these guesses won't be far wrong.

Want Nothing "Cheap"

Our boys are not going to stand for anything "cheap" when they get back. They don't mind a little roughing it, when it goes with the business of war; but now they are in the business of enjoying the fruits of a hard-earned peace. You know it. They are no sissy bunch. They never stopped to pick violets—they left that to Kaiser Bill and his lady's maid, Karl Rosner. But after the first line trenches and Flanders mud, or the none too spick-and-span streets of some of the ports of entry into France, a little extra cleanliness and sweetness will appeal to these big boys who are now home for a holiday before settling down to the old grind of life.

Let us start in at the front of the house and go right on back. We feel sure you already have a smiling cashier, and you won't have to give her "orders" to smile on the boys. Or if she doesn't smile and let them know they have a welcome in your house we know we won't have to suggest that you get the right kind of a girl.



You will have to cater to these boys—a typical audience at Camp Meade, Md.

If you attempt any of the "form" stuff, like ushers in ultra classy uniforms and the like, watch your step, for the boys won't much care whether you do this at all, but they will be ready to notice very quickly whether your force of employees is "on the job" at "attention." These boys are every one trained to notice every little detail. Things have to be right, not half right in this man's army.

Chance for Enterprise

Up to now you have had to be satisfied if you could have the help you used to have, and that doing pretty much as they please, for jobs are easy to get and standards consequently low. But now it's your inning. Don't strike out when all the bases are full, but come over the plate for a home run.

Clean up all the dead wood. Start in at the front of the house and sweep the last bit of old accumulated clutter out of the back-ally exit. Clean and polish and brighten up the old place 'till it shines like new, and until every nook and corner presents a cheerful welcome. This is all old stuff, you say? Righto. It is. But who ever took this old line of guff seriously enough to get out and do all that must be done now? When, before, have boys been taken off the farm, out of the poolrooms, from the district school and the college and all mixed up together into a world brotherhood that will stick—yes, the old guff is going to be plainer to understand now. That is, if you don't want to give up your job to one of the boys who has come back full of new life and new ideas and impressions.

Some of our theatre managers want to

(*Continued on page* 3693)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Gressman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Detroit.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

HERE is the very best of the Mrs. Charlie Chaplin advertisemen s that we have seen. The idea is going around like a house afire, but it has remained for the Dayton theatre, Dayton, Ohio, to achieve the most artistic of effects yet. This has been done by using a handsome half-tone of Mildred Harris set in an at

SUNDAY-MONDAY-TUESDAY-WEDNESDAY
MILDRED HARRIS now
MRS. CHARLES CHAPLIN
wife of the world's best known comedian
in
"BORROWED CLOTHES"
A LOIS WEBER PRODUCTION
A girl of wondrous beauty sacrificed to social ambition. Magnificent clothes at an awful price cover a heart of misery. Almost a social outcast she is reclaimed by Love.
in addition
A LYONS and MORAN COMEDY
and
THE OFFICIAL ALLIES WAR REVIEW
DAYTON

tractive frame and then keeping the remainder of the matter down so that the picture will be the dominant thing.

There is not a person who opens the newspaper on this page that will not be attracted to the picture of the girl and we don't believe that there are any that will fail to read the entire advertisement. The only little point where criticism might enter is that the selling talk is a little misleading, because it was simply one borrowed dress and not an array of magnificent clothes that caused all the trouble for the heroine. But that is a point that can be overlooked in the general excellence of the display.

They only "drop in" to a carelessly exploited house.

HERE is a case where space doesn't count for everything. First of these displays of the Strand theatre, Louisville, Ky., occupies seven inches across four columns and the other one six inches double. But as advertisements the smaller one is much the better, though the larger display doubtless pulled the most business for the reason that it got a clear position in the upper left hand corner of the paper.

There is entirely too much black type in the larger display. There should have been more contrast. Use of the Gothic

Private Charlie, spick and span in khaki, with bayonet, egg beater, potato masher, mouse trap and bathtub, starts out to capture Kaiser Bill, Von Hindy and the Clown Prince. Does he succeed? Foolish question!
If You Want to Laugh see Laugh-with-Laugh and Laugh-Co
CHARLIE CHAPLIN
in His Newest Comedy on the American Doughboy
"SHOULDER ARMS"
All Next Week at The-Strand, Starting Tomorrow
WE ARE ALL GOING TO SEE CHARLIE AT B.F. KEITH'S STRAND
Positively Chaplin's only picture since "A Dog's Life."
Critics all say "SHOULDER ARMS" is CHAPLIN'S GREATEST PICTURE.
No Advance in Prices at The Strand—15c, 20c (Children 10c) Is the Joy Ticket

family all through a display is generally bad. If lighter type had been used for the matter at the top and at the bottom the center of the display would have stood out much stronger. As it is now the first impression that it leaves is to "hurt the eye."

We would certainly have used the First National or the signature idea in making the announcement that this is Chaplin's first picture since "A Dog's Life." The simple statement is not as convincing as it could be made.

Now the smaller advertisement is too crowded and shows something of the desire to use every bit of the space possible, but it is the better of the two. The spirit of the picture is better brought out, the genuineness of it is made clear and a more convincing appeal is made. If this same

B. F. KEITH'S STRAND
THE ONE AND ONLY
Charlie Chaplin
IN HIS NEW MILLION DOLLAR COMEDY
"Shoulder Arms"
"Positively my first picture since 'A Dog's Life.'"
Charlie Chaplin
With Egg Beater, Foot Tub and Rat Trap Charlie Routs the Huns.
"SHOULDER ARMS" is a comedy on the doughboy's life that is packed with laughter.

matter had been used in a larger space and the right amount of white had been left the effect would have been very much better all around.

Let smiles be your theatre's army of occupation.

HERE is a "different" advertisement, and one that appeals to us very much as a business builder. It is the work of Arthur G. Stolte, whom you remember as the unusually good advertiser that he was when he was in charge of the Strand in Cedar Rapids, Iowa. He is now in charge of the Strand, Omaha, having taken the burdens of that house off the shoulders of H. M. Thomas who is now devoting all of his time to the Rialto.

Note the peculiar way that this sales argument starts with the use of the word "Florence" in caps and then some descriptive matter telling us what sort of a girl Florence really was. There is just enough of the story told to excite the interest. It is a bit unusual to use this amount of type across the top of a display and then to sink the cut of the star, but it was just the right thing to do in this particular case.

FLORENCE (Alice Joyce), was "everybody's girl."
She was the squarest girl in Brick Dust Row.
Never made a mistake in judging her men friends, and when "Blinker" told her "he loved her," she laughed and said "THEY ALL SAY THAT." She found "Blinker," millionaire that he was, different, and soon she became "his girl" and Brick Dust Row was improved.
A story most delightfully presented, the kind you'll like.
TWO DAYS ONLY
TODAY
AND
MONDAY
ALICE JOYCE
In a Romantic Picture Play
"Everybody's Girl"
From O Henry Short Story, "Brick Dust Row."
OVERTURE
STRAND SYMPHONY ORCHESTRA
HARRY R. SILVERMAN
Director
Strand

Space used is ten inches, three columns. Mr. Stolte has kept the advertisement well opened up, which has no small part in making it easily read.

The man who plays "safe" all the time rarely comes across the plate with a run.

STRAND THEATRE, Minneapolis, shows how a man who knows type, by the use of a simple half tone can make one of the best of advertisements. Recently we told you how Charles G. Branham, manager of the Strand, made use of the cuts that he had originally used in the newspaper layouts. The Minneapolis papers compel the theatres to pay for this matter and so Mr. Branham gets them back and files them for use when he is playing a picture in which the same star appears. Now this picture had been used in the layout on a former attraction and when Branham got Miss Clayton again he simply dug it out and used it.

What Live Wires are Doing

You will note that the same style of type is used through the advertisement almost without exception in the heavier display and that is a mighty good point. The only suggestion that we would make to the Strand would be to use a name plate. We are mighty strong for that idea.

Let's don't run our theatres in Hel-I-Go-land.

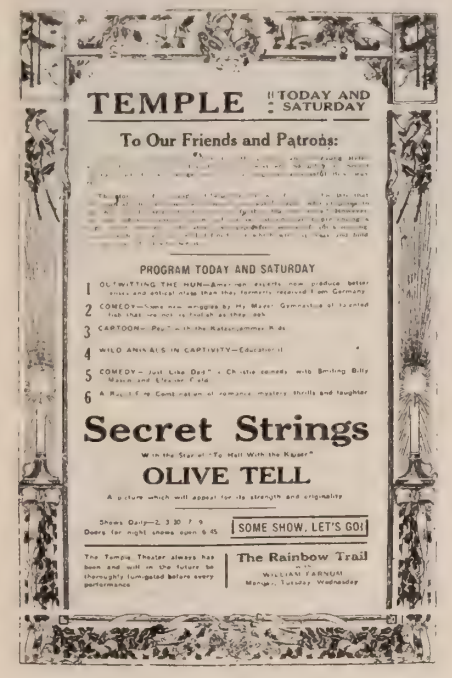
COLONIAL THEATRE, Toledo, Ohio, did a big advertising campaign on Theda Bara in Salome, using large space in the dailies as well as in the Sunday issues. This was one of the displays that was used in the advance campaign and therefore it does not come under the same requirements as would a display during the engagement. It was intended to be in a measure teaser advertising, for there is nothing about the picture except the line "Seven Veils Fell From Her and Still She

Danced." The cut of Miss Bara, her name and the title are attractively displayed, the black and white effects being used so as to get immediate attention.

Nearly a half page was used on the Sunday of the opening and all during the week there was large space going into detail about the offering and telling of the crowds that were packing the Colonial. The success of the engagement proves that it pays to conduct advance campaigns on unusual pictures. And when you do this, follow the example of the Colonial and do not try to tell everything about the picture in these earlier displays, but rely some on the curiosity element.

The advertising barrage must precede the victory smile.

TEMPLE THEATRE, San Bernardino, Cal., has adopted the institutional form in some of its advertising. This display, nine and one-half inches across three columns is modelled something on the order of the displays of the Grauman theatre, Los Angeles. An attractive border has been used here, but it is strictly a Christmas affair and is entirely out of place. It makes the whole display *look* attractive, we admit, but it is a bad plan to use anything meaningless in any display. For the proper sort of institutional advertising the theatre should use some sort of border that will be distinctive and, if possible, should reflect something of the individuality of the house itself. For example, in much of its advertising of this sort Grauman's has set its display around a border showing the entrance to the theatre.

There is a considerable amount of type in this advertisement, but it will be read because it makes the individual appeal to the patron who will at once conclude that the house has something to say that is worth while. We like the idea of giving the full program and all of the informa-

TEMPLE
TODAY AND SATURDAY
To Our Friends and Patrons:
PROGRAM TODAY AND SATURDAY
1 OUTWITTING THE HUN—American experts now produce better
2 COMEDY—
3 CARTOON—
4 WILD ANIMALS IN CAPTIVITY—Educational
5 COMEDY—Just Like Dad—
6 A Realistic Combination of romance, mystery, thrills and laughter
Secret Strings
With the Star of "To Hell With the Kaiser"
OLIVE TELL
A picture which will appeal for its strength and originality
Shows Open—2, 3 30, 7, 9
Doors for night shows open 6:45
SOME SHOW, LET'S GO!
The Temple Theater always has been and will in the future be thoroughly fumigated before every performance
The Rainbow Trail
WILLIAM FARNUM
Monday, Tuesday, Wednesday

tion, including the hours of the performance, but there is a distinctly jarring note in the little boxed sentence, "Some Show; Let's Go." It is not in keeping with the dignity of the remainder of the display.

It's not "what I thought," but what you THINK.

WHERE it is desirable to use more than one illustration in a single display it is a mighty good idea to combine the line work and the half-tone as has been done in the case of the Victory theatre Tacoma, Wash. Practically four full columns has been used in this one and every portion of it tells, and at the same time full appreciation of values is shown.

You will note that in the main layout the entire matter is devoted to the Raffles idea and that it remains for the type matter below to bring out the name of the star and a few additional selling points on the picture.

This is the sort of advertising that makes a theatre stand out as THE house of the city. It is with the greatest pleasure that we see so many of the theatres turning to the sort of advertising that carries class with it. It is a sure sign that the exhibiting industry is getting on a surer basis and

VICTORY
PACIFIC AT SMITH
MAIN 150
ELECTRICALLY HEATED AND VENTILATED
STARTS TODAY
RAFFLES
the amateur cracksman
VICTORY EXCLUSIVE FEATURES
"WHO'S YOUR FATHER?" 2 Reel Vitaphone Comedy
WAR REVIEW
VICTORY ORCHESTRA
JOHN BARRYMORE
IN THE TITLE ROLE
STEALING for the poor, moving in the bon ton set, baffling the United States police and Scotland Yard—are Raffles' delight
The Most Lavish Crook Production in Film History
10c and 20c
Loge Seats 40c

an insurance for the popularity of the motion picture.

THIS is not a new stunt, for it has been used in various newspaper contests, and the manager of the Strand, Birmingham, Ala., knew that, but he used it to arouse greater interest in the theatre which has only recently come under new management. The result was the receipt of over 800 properly pasted together replies. It was the first time that such a contest had been conducted by a Birmingham theatre and it was certainly worth the award of a pass for two, good for a month.

One of the scene cuts for "Women's Weapons" was cut up to make the puzzle.

PUT THIS TOGETHER!
And We Will Give You a Ticket to See
Ethel Clayton, in
"Women's Weapons"
Free
Free
For Most Artistic Solution We Will Give a Pass for Two, Good for One Month
RULES OF CONTEST
Ethel Clayton In "Women's Weapons"
Pathe News Pictures
You Will Find This Picture Correctly Assembled on Another Page of This Paper
GET BUSY
STRAND
THE BEST IN BIRMINGHAM

Seeing Rialto and Rivoli with Rothapfel

BY the time this is read S. L. Rothapfel will be on the other edge of the continent, and therefore, from one point of view, the general heading of this article this week, and for several weeks to follow, is misleading. Mr. Rothapfel had no personal part in arranging the presentations at the Rialto and Rivoli this week. Yet, in the greater sense, it is not misleading and the premier exhibitor did have about all to do with it. To explain:

The Rothapfel spirit fully imbues every one of his employees. There are few organizations in the country that show the same team work. Mr. Rothapfel demands a high percentage of everything from his staff, but he is always ready to accord them the fullest credit. The organization that he has built up can run the Rialto and the Rivoli in the Rothapfel way, and so when he goes on these annual vacations he leaves the whole thing to them. And you can bet that they leave nothing undone to get the highest degree of perfection in the presentations.

And so, with these introductory remarks, we can go ahead and see the two shows just as if Mr. Rothapfel were right by our side.

Now an excellent effect is being secured at the Rivoli since the installation of the new John Wenger general setting. The lights are all down before the outer curtain goes up and then as the second starts revealing the orchestra it is bathed in blue. The lights in the dome and proscenium arch come up in blue while the heavy curtains at either side of the house are fringed in red. The "Symphonic Poem," from Liszt's "Ideale," is the overture this week, and at the end the lights all come up in gold.

Rivoli Animated follows immediately, opening with bugle calls and the roll of drums and then turning into "Semper Fidelis" with Gaumont pictures of the parade at Washington to supply milk for the babies of France and reviewed by Mrs. Wilson. With Hearst-Pathe pictures of a negro battle royal and other sports for the sailors at Charleston, S. C., we get "You Bet," a very lively air. Then come beautiful colored pictures entitled "Love Bird," released by Education. These get many laughs and take the strain off the warlike character of the rest of the Animated.

Then comes the Official War Review, which opens with the American attack on St. Mihiel, and you should hear the crowds drown out the music. First we have the artillery preparation, and then with the tanks rolling along ahead, the doughboys start forward. There are a few groups of cavalry and we watch the advance of the soldiers from various angles. These pictures were taken in the midst of the battlefield and are some of the most realistic that have come out of the war. "Battle of Ypres" is played during the first portion of these and with the appearance of the tanks it switches to "Les Preludes." Just as we see the barrage fire laid down and the men kneeling between their dashes forward "New York Hippodrome March" is used.

After the battle General Pershing decorates some of the heroes, and here, amid great applause, "You're a Grand Old Flag" is played. It is hard to tell whether this gets more applause than the scenes that follow—of the king and queen entering Bruges, which was recaptured just before the armistice was signed. With the orchestra pealing forth the very martial Belgian National Anthem, "La Brabaconne," the audiences pay an earnest tribute to the rulers of the heroic little nation.

Then we switch back to this country and Hearst-Pathe gives us pictures of the sailing of the "George Washington," bearing the President and the peace delegates. "Invincible Eagle" is played twice through and then as the ship is seen passing the Statue of Liberty there comes "Liberty Bell March." The pictures open with views of the delegates and the President and then we have various views of the ship, the battleship "Pennsylvania" and the destroyers which accompany her and of aeroplanes that hover overhead. The pictures get a great ovation.

With the dome in blue and no other lights in the theatre, the curtains part and reveal Emanuel List, in evening clothes and seated before a fireplace. The only light on the stage comes from the glowing coals. Two evergreens and a fanciful hanging light are the only decorations. The song is "Little Grey Home in the West."

"Clouds that Smile" is the beautiful Van Scoy scenic that comes next. These are wonderful views of all sorts of clouds, with the titles cleverly done in verse. "In the Garden" is the music here.

There is another one of the wonderful Wenger settings for the second vocal number, Madeline D'Espincy singing "Un Peu d'Amour." There is a golden flower-covered moon in the foreground with the stars in the background and the singer, in white, is seated in a garden, with green trees all about her and just a suggestion of light upon her. The screen curtain comes down just at the end of the song and one gets the idea of the moon perfectly, for the introductory scenes have the star of the feature, Elsie Ferguson, seated in the hollow of a new moon. The same music is carried into the opening of the picture, "Under the Greenwood Tree."

Unquestionably, a great deal of the charm of the production rests on the brilliant score that Dr. Riesenfeld has arranged. We have never heard a more pleasing one at either of the houses. Nevin's "Romance" is the theme and it comes in with the introduction of "Mary Hamilton," played with harp, 'cello and one violin. Then comes "Songs from Shakespeare," followed by "Merry England" with the arrival of the old family lawyer. Some of the other selections that are used are "Country Dance," "Three English Dances," "Shepherd Dance," "Hungarian Dance No. 2," "Love Song," "Gypsy Song," "Babillage" and "Forget Me Not." The theme is brought back only twice during the feature, once at the title "Oh, Moon" and then near the very end at the title "With Recovered Calm." But "Un Peu d'Amour" is also used twice, the first time when the loving pair are seen after the gypsy scene when the selection is played as a violin solo with organ accompaniment and then at the very end when the romance comes to its happy conclusion and the phantom forms of the children are seen dancing around the couple.

For the second orchestra number all the lights are in gold. This is selections from "Florodora." We have recommended so often to other exhibitors that they try the plan of playing these favorites of a few years ago that we are almost ashamed to repeat it. *But if you could be present at one of the Rivoli or Rialto presentations and hear the people humming and singing and then hear the burst of applause at the end, you would be convinced.*

"Hitting the High Spots," a Mutt and Jeff comedy, is the "send them home laughing" part of the bill. "Hezekiah," "Woodland Dreams" and "Introduce Me" are the three musical selections used.

Dr. Riesenfeld is "putting one over" this week at the Rialto, when he had introduced one of the most impressive overture arrangements that we have ever seen. It is Saint-Saens' "Dance Macbre." Now, the lights are all down even before the en-

HE FELT AT HOME

And That's a Secret of Success for Your Theatre

THIS is a true incident.

Sunday evening we sat next to a middle-aged man who enjoyed every bit of the performance at the Rivoli. We heard him say to a friend that he hadn't missed a week at the Rialto or Rivoli in years except when he was out of the city. The friend in turn then asked him whether he went to a certain other theatre and mentioned a success that was playing there.

The Rialto-Rivoli fan replied that he never went to any other motion picture shows but those at the Rothapfel houses.

"If you like pictures, I cannot understand that," replied the friend. "The other theatres have some mighty good pictures and I can't see why you miss them to keep up your record here."

"I don't go to merely see pictures," was the reply. "I go to enjoy myself. I always feel like I am HOME in these houses."

There's a great thing in that statement. You owe it to yourself to make your theatre like home to your patrons—to make them feel that they are in just the right place and that they can be just a little happier there than anywhere else.

Rialto and Rivoli

trance of the musical director, a very rare occurrence, and with the start of the music we have the weird sounds of the mournful wind and then against the background of the curtain a ghostlike form appears and in a few seconds a woman's voice is heard. It is Elsie Herndon Kearns reciting "The Dance of Death," a dramatic poem by R. A. Barnett. There is no music with the recital and as it is ended and the orchestra takes up the refrain, there is applause, in marked contrast with the utter silence of the house up to this time. The end of the number gets a great reception. It is a wonderful number and is especially good when the rest of the bill is comedy, as is the one at the Rialto.

"Peaks, Parks and Pines" is the scenic which is helped along by Nos. 2 and 3 of the "Ansell Suite."

Now, another surprise is here in the musical arrangement. *For the first time that we have ever seen it done, the same singers are used for the vocal numbers,* but *you will see in a moment how differently they are used in the two of them.*

With the center dome in red and blue, the arch in white and the inner dome in red, bringing the national colors of France, the Rialto quartet appears on the stage and sings. "Home Coming Week in France," which stirs the audience to insistent applause, which, however, fails to break the Rothapfel rule of "No encores."

Then comes the Animated opening with Gaumont pictures of the "Mauretania" arriving with the first American soldiers from the other side. The first glimpse of the big liner gets a great hand and then as we have the close-ups the enthusiasm swells. The music does its part for first time; it is "When Johnny Comes Marching Home," until the title, which says they are men of the air service and then the orchestra turns into "When You Come Back."

Hearst-Pathe pictures then show French sailors showing what they do when they sight a submarine and storm music is played up to the time the sailors are decorated and here we have the first eight bars of "Les Enfants de France," repeated through these scenes. Then Hearst-Pathe shows us pictures of the new marine railway at Alameda, Cal., and here the music is "Melodie." Then we are given some more comedy with a short Mutt and Jeff comedy called "The New Champion" and for this, "Habanola" is the lively accompaniment.

Gaumont then shows us pictures of our flying men at Kelly Field, Texas, and the orchestra remains tacit during these pictures, only the effects for the motor being used. When we gave you an account of the way that "America's Answer" was presented by Mr. Rothapfel at the Cohan theatre, we told you that Joseph LaRose, the production manager, had obtained a miniature sawmill to get this effect, and it is used again at the Rialto this week.

The orchestra takes up the music again with Gaumont pictures of "Our Boys in France" with the doughboys "pushing on toward Potsdam" and then we have "Columbia," played until the appearance of the French General Belenet, when the music becomes "La Pere de lay Victoire."

Stage Manager Kickels of the Metropolitan, Iowa Falls, Iowa, has a hobby, curios and and collections. He has a collection of firearms, missiles, etc., that look like an exhibit at a World's Fair, and an assortment of money of all nations that would start a Cosmopolitan bank. A part of this coin and paper money collection was utilized to advantage by the Metropolitan in exploiting Goldwyn's "Money Mad," as shown in the accompanying photograph

There comes a crashing ending to the Animated with Gaumont pictures of the "peace ship" off to Europe. First we are told that just before she sailed, in came the "Lapland," bearing wounded soldiers, and these boys get a great hand. Then we have pictures of the ship, taken from various angles, with the warships and the airships, whistle effects being sounded as the harbor crafts salute and then the presidential salute of twenty-one guns, which was fired by the "Pennsylvania," being reproduced. The closing title, "Bon Voyage, Mr. President," gets a cheer from everyone. Those who do not like the idea of the President sailing away, evidently were not in the Rialto when we saw these pictures.

Then comes the second vocal number, supplied by the Rialto quartet again, but this time they are seated with the orchestra, and as they begin to sing Arthur Gibson's "The Drums," two little tots with drums appear and march back and forth on the stage, giving an intensely human touch that draws more applause than most musical numbers get.

Comedy is the ruling element in the feature, which is a rather ordinary affair with timeworn plot of the heiress hireing the rich young man without knowing who he is. "Waiting for You" is the theme, which is first used when Enid Bennett is seen for the first time. "Reuben Fox Trot" is played where the old man comes to the city and Friel's "Romance," "Tete a Tete," "Old Time Valse" and "Ectasy" are used, but the most of the music consists of the Rothapfel numbered selections.

After the orchestra plays selections from "Pinafore" we have one of the funniest of comedies in "The Fatal Marriage," a Fox Sunshine. The audience simply howls with glee all the way through it. The clever dogs are again used in the introduction, with the daschund getting a storm of hisses as he appears on the screen. Billie Ritchie and Ethel Teare have leading parts and there is not a moment of it where there isn't something doing—and where the audience isn't laughing. The music selections, in the order they are played, are "Oh Frenchy, Frenchy," "My Belgian Rose," "Y. M. C. A.," "Full of Dash," "Honeymoon," without the introduction, "Electric Galop" and "Trolley Galop."

Yes, comedy is the strong feature of the Rialto bill. It is introduced three times during the presentation and one goes away from the theatre after more laughing than one has done in weeks.

In brief, they are great bills at the two houses this week. *They are up to the Rothapfel standard and after he reads this he can keep enjoying his vacation with the certainty that the rest of us back here are enjoying the Rialto and the Rivoli.*

Theatre Issues Novel Form of Holiday Program

Andrews theatre, Sherman, Texas, has issued a clever little booklet for the holiday season, giving the program during December. The cover carries Christmas decorations and is tied together with ribbon of holy design. The booklet is arranged so that each succeeding page projects a little below the one just before, bearing the words, "First Week," "Second Week," etc., making it convenient.

Theme of the McCormick spectacle was symbolized in the person of the wounded soldier at the left. At right, general view of setting

McCormick Stages a Wonderful Pageant for Circle Theatre Showing of "Under Four Flags"

By Davis Hampton

ONCE upon a time Indianapolis looked to the coming of the Winter Garden shows and similar big musical attractions for spectacular stage effects. Now they just crank up the old Tin Henry or "step on" the '19 Stutz and go to the Circle, for a great change has come about in local theatricals and the playgoers look forward to the Circle's spectacular curtain raisers, tableaux and stage prologues with as much pleasure as the coming of a popular star.

The Shrine of the Silent Art has also become the temple of stage spectacle.

The scenic studio, electrical work rooms and mechanical departments are constantly busy painting new scenes, devising and inventing new mechanical and electrical effects for the embellishment of the program and it is doubtful if any theatre has attained the success of the Circle in the presentation of stage pictures.

Pageant of the Allies

For the official government presentation of the Victory Picture, "Under Four Flags," S. Barret McCormick, managing and producing director of the Circle, created "The Pageant of the Allies," a spectacle of music, song and tableau, perhaps the most striking of the many things he has done.

The theme of the spectacle was symbolized in the person of a wounded soldier played by Gerol Gardner, who lay alone, dying, in a shell crater on No Man's Land. Around him stretched the bleak, shell-torn battlefield with its tangle of wire and grim ruins, at his feet, as though defiant of the war machine, red poppies in small uneven patches valiantly blossomed in the spaces that lay untouched by the cannons' vomit.

Blood smeared, the last breath nearly gone, the soldier stirred, and as though moved by some supreme hand, lifted his head and spoke the lines of the poem, "On Flanders Fields the Poppies Bloom." With the last words—"if ye break faith with us who die, we shall not sleep though poppies grow in Flanders fields," he fell back, clutching for a picture, a frayed and tattered picture of a silver-haired old lady—his mother.

UNDER
FOUR FLAGS
The Victory Picture of America and Her Allies
Offered at the Circle Theater as an Official Advance Presentation
Under the Auspices of the United States Government
The Circle
SHRINE OF THE SILENT ART

Advance advertising followed this style, some of it in colors, with talks about the picture

Softly from the orchestra came the plaintive strains of "Mother Machree," the lights dimmed, a pale blue haze fell over the dying fighter, and he sang softly, like a child feeling the dark shadows of night creeping on, would sing. It was not the "Mother Machree" song that you and I have heard so often from the throat of a dress-suited tenor who tried for the nasal twang of all Irish ballads, but the song of a man, once again a child, who, in the falling shadows, took the memory of the silver-haired one as his companion.

"Hosts of Freedom Come"

With a sob, clutching the picture to him, he fell. In the distance a bugle sounded, a white light illuminated his face. "They Come," he cried. Again came the distant echo of the trumpet. "They Come,—I Die in Peace—The Hosts of Freedom Come."

He lay still. The orchestra swung into the sweeping chords of the introduction of the inspiring overture; "The Victorious Allies," which soon developed into the Serbian National Anthem, at the first strains of which a beautiful young girl, barefooted and draped in the national colors that fell in filmy folds about her, entered with the sword of Serbia drawn and bearing proudly the flag of the tiny kingdom.

Before the body of the dead soldier she paused, the sword and flag of Serbia saluted, then she took her position at the right as the Russian Hymn was heard and another girl, bearing the flag and sword of Russia, entered. In succession came France, Belgium, England, each to do honor to the fallen and pledge allegiance to the holy cause.

Then, a distant rumble of drums, almost inaudible at first, then increasing to a resounding thunder, Russia vainly tries to lift her sword, but she weakens, her flag falls and drags on the ground. Russia has failed; crouching, ashamed, beaten, she withdraws from the group of nations, then comes the sound of trumpet and drum, which soon develops into Marcia Reale and Italy enters to take her place in the pageant of nations.

Red Flag of Russia

Again the drums are heard, this time mingled with wild discordant notes, and Russia dashes in, flaunting the red flag of the revolution, the nations turn from her, vainly she tries to take place among them as the music rises and swells with the fury of a nation gone mad. With a crash of drums and symbols she falls, clinging to the Red Flag of anarchy, as the music

These two scenes picture the arrival of the Allies and then celebrating victory, with Russia cast down

breaks forth into its mighty and overpowering climax, a veritable paean of peace, and the Star Spangled Banner, the exalted symbol of Liberty and Freedom, rises above the tumult of battle.

America enters, her sword drawn, the flag of the free floating on high.

Then came the unexpected, the glorious climax to an already magnificent spectacle. The scene of the battlefield painted on a transparent drop was suddenly flooded from behind with light and in the place of grim desolation a scene of wonder came to view. The earth, a huge ball, seemed to float out in space, encircled by an orbit in which, floating in the winds of the world, were the flags of all the allied nations while atop, with the torch of freedom guiding them, stood the figure of Liberty. And from the heavens a pure white dove descended to hover on the body of the soldier. Peace had come, peace to the world and to him, the symbol of the nation dead, who had laid down his life that freedom might live.

As we remarked before, Indianapolis used to look to the big musical shows for spectacle, *now* they look to McCormick.

THREE OF THEM

Now Give Us Your Idea on the Same Pictures

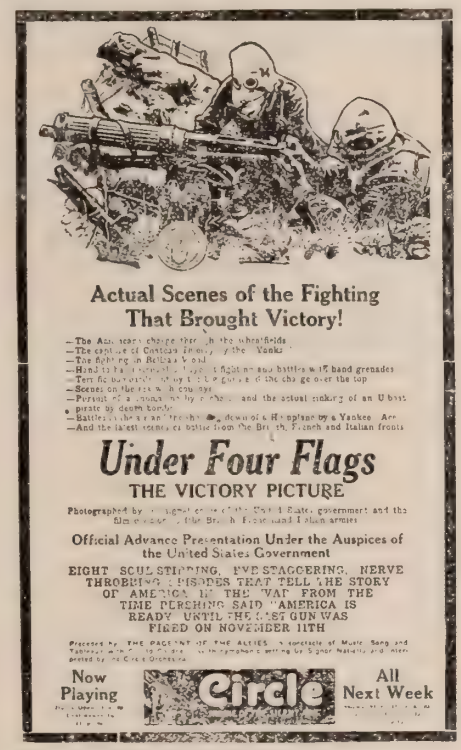
IN this issue there are three Special Service Sections which undertake to give the exhibitors an idea of the character of the productions and to make suggestions for their exploitation. They are:

D. W. Griffith's "The Greatest Thing in Life."

Billie Rhodes in "The Girl of My Dreams."

"The Key to Power."

We want to urge exhibitors who show these pictures to send in accounts of the way that they are presented with photographs of any lobby display or special stage settings that are used, together with specimens of their advertising. We don't claim to have any corner on ideas, and we want YOURS for the benefit of other exhibitors.


Actual Scenes of the Fighting That Brought Victory!
Under Four Flags
THE VICTORY PICTURE
Official Advance Presentation Under the Auspices of the United States Government
EIGHT SOUL STIRRING, EYE STAGGERING, NERVE THROBBING EPISODES THAT TELL THE STORY OF AMERICA IN THE WAR FROM THE TIME PERSHING SAID "AMERICA IS READY UNTIL THE LAST GUN WAS FIRED ON NOVEMBER 11TH
Now Playing
Circle
All Next Week

This was played up strong as a Victory picture, and its content told

Returning Soldiers Demand More Than "Pictures," Declares Hyman

(*Continued from page 3687*)

think of this too. The theatre offers the easiest and quickest jobs for many of those who will come back. Experience is not so essential as clean intelligence. No manager need have any fear of being displaced, if he makes any effort at all to live up to the new requirements. On the other hand every one of us can breathe easier knowing that we can pick once again the best from the country's brains for our own little shoe-shop.

They Want a Welcome

When the boys come home! What a breeze of welcome we should give them; and how deep from our hearts it will come if we catch the new spirit of "doing your bit" and "doing it right now" which the army life has stood for. We couldn't go ourselves, perhaps. But we can get the spirit of it now, with new and fresh energy arriving to help us and to make ours the quickest business of all to respond to right treatment.

Our theatres will fill up with eager new faces. We will take in new dimes and nickels and quarters until perhaps we are intoxicated with it all and forget the responsibilities that go with this silver lining to the dark clouds that we have just passed through. Now is the time, you boys at home, to see that the good feeling of this home-coming is turned into permanent good by having the home welcome one the boys from over there won't forget in a week or a fortnight.

Music and flowers, touches of courtesy, refinements that don't obtrude as mere "show" will help mightily to give the impression that home is the best place after all. When the boys come back they are going to look you over with a critical eye born of a new training, a training that leads to appreciation of the real things in life.

Does your present organization provide every possible pleasure and comfort for the boys, father, mother, and the best girl? If you have any doubt on this point, get busy. There is not much time to prepare.

And these boys judge by results. They have done their bit and will accept no excuses if things at home don't measure up to their new keener perceptions of what ought to be.

Cleveland House Books Its First Serial for Children

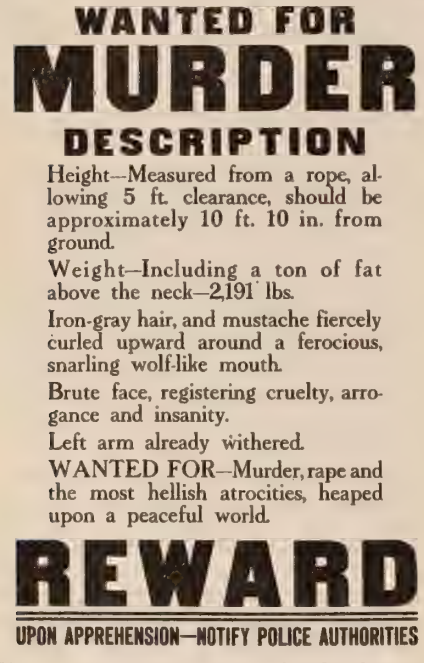
Alhambra theatre, Cleveland, O., has just booked a serial for the first time in the history of the house. This is "The Lure of the Circus," and it will be shown at the special children's matinees each Saturday. Heretofore the theatre has been using only short subjects for the matinees, on the principle that the longer features tire the little ones.

Blasé New York Wakes Up as Kashin Starts Big Teaser Campaign on "Wanted for Murder"

NEW YORK is notoriously blasé. It takes something mighty much out of the ordinary to wake the old city up and to get things started. Maurice A. Kashin is showing at the Broadway theatre this week how it can be done. And if it can be done in New York certainly the same thing can be accomplished in any other part of the earth.

If we started in right off the reel to tell you that Kashin did "neighborhood" exploitation to put the picture over at the Broadway, one might resort to the slang and retort: "What do you mean—neighborhood?" And we will reply that we mean exactly what we said. We do not mean that he advertised solely in the neighborhood of Broadway, but that he went into the neighborhood sections and exploited each one of them so as to bring the greatest volume of business to the Broadway.

He even used the grocery stores, and


WANTED FOR
MURDER
DESCRIPTION
Height—Measured from a rope, allowing 5 ft. clearance, should be approximately 10 ft. 10 in. from ground.
Weight—Including a ton of fat above the neck—2,191 lbs.
Iron-gray hair, and mustache fiercely curled upward around a ferocious, snarling wolf-like mouth.
Brute face, registering cruelty, arrogance and insanity.
Left arm already withered.
WANTED FOR—Murder, rape and the most hellish atrocities, heaped upon a peaceful world.
REWARD
UPON APPREHENSION—NOTIFY POLICE AUTHORITIES

These teaser posters were in the form of the usual police "reward" offer

used them in a way that every other exhibitor can follow. And he not only used them with the American grocery stores, but he invaded the Yiddish. And the results in attendance at the Broadway this week show the result.

But let's start at the beginning. The picture which he is showing this week is "Wanted for Murder," the latest Harry Rapf production which is now being distributed through the Film Clearing House, Inc. It features Elaine Hammerstein and was written by S. Jay Kaufman, conductor of "Round the Town" column in the New York *Globe*. As the title indicates it is based on the demand that the Kaiser be tried for murder as the result of his running bloodily amuck in Europe.

Mr. Kashin had only to take one glance at his morning paper and note the growing sentiment among the allies that the Vandal of the North be placed on trial when he decided to do just a little more on this than he had ever done before. And he has pulled some sensational stunts on other pictures, so that he had to "go some" and this he did by utilizing every means at his disposal from newspaper advertising to lobby display, with quite a lot of things in between. And he hinged every bit of the publicity on the first page stories in every newspaper.

His campaign started out with the posting of hundreds of posters on the order of the ordinary police poster advertising for the arrest of an ordinary criminal. These did not mention the name of the Kaiser, but gave a description of him that gave every one a good clue. Reports came to the police from several sections of the big city that traffic had been blocked by the posters and extra men had to be sent our from various stations. New York is the most curious city in the world. All you have to do is to stop in the middle of the street and begin looking intently at the sky and in a couple of minutes you will have a few thousand others doing the same thing. Kashin simply banked on that knowledge.

This teaser campaign was carried further by posting of "snipes" nine inches deep and forty-two inches wide which carried a drawing of the Kaiser and then the simple legend, "Wanted for Murder."

Then there were handbills distributed bearing the same matter as on the larger posters and these were put in all parts of the city through the use of an aeroplane. The same effect can be used in other cities by circulating them from housetops. The lines "Wanted for Murder" were used in newspaper advertising without any explanation.

Now none of this matter bore the name of the theatre or any indication that reference was being made to a photoplay. The mystery idea was kept the dominant one in all of this exploitation, and when one can

One of the striking ads that were a part of Kashin's campaign

hard to carry out the same plan in a smaller community.

Then came the second phase of the campaign. It was linking up the advance, or teaser advertising with the name of the theatre. First there appeared the newspaper advertising that told that this was a motion picture and that it would be seen at the Broadway.

A large balloon was sent up above the Broadway and moored there. It bore the title of the picture in striking letters.

Then four mysterious horsemen, dressed in the colors of the allies, were employed in searching the city for the Kaiser. A limousine was then brought into play. The curtains were tightly drawn and on the side windows there were painted silhouette figures of the Hun ruler. It was guarded by a couple of soldiers, while a bunch of "supers" were also employed as a mob

These mysterious "snipes" covered New York City

Front and lobby view of the display used by M. Kashin at the Broadway on "Wanted for Murder"

and these were held back from the limousine by the soldiers. This stunt was employed only at night.

Now the advertising became all of a distinctive type. It represented the Kaiser dressed as a Hollander and cringing as he read the posters announcing that he was wanted on a murder charge. These posters mentioned the playhouse and the dates of the showing and again an aeroplane was employed to aid in their distribution.

Fifty thousand letters were also sent out to a select mailing list, these starting off with a talk about what would happen to the former Hun ruler. These, of course, also mentioned the name of the theatre.

However, the neighborhood element came in through the distribution of 150,000 paper bags to various grocery stores in different parts of the city. These were in Yiddish and in English, according to the neighborhood in which they were used. They bore the title of the production, then the description of the man wanted and finally ended in the announcement of the place and dates for the showing.

These paper bags are inexpensive and the smaller merchants will jump at the chance to use them when they are getting something for nothing.

Mr. Kashin, of course, made a special lobby display. In the two side arches were panels showing an allegorical figure of Justice. In the center arch was an electrical display of the title. On the two center columns were two huge official-looking indictments against Wm. Hohenzollern, with Woodrow Wilson as the foreman of the jury, and Marshal Foch as the prosecuting attorney.

Inside was a huge painting of the Kaiser in Holland, as already described, and on the left side was an allegorical painting of the World's International Court of Justice.

All the lobby cards carried the Holland theme, and the tall narrow frames on the door easily lent themselves to being turned into indictments.

Preceding the showing of the feature the stage represented a bivouac, and a singer dressed as a soldier sang "The Rose of No Man's Land." A female singer dressed as a nurse responded from a stage box.

150,000 *of these bags were used, printed in Yiddish for these sections and in England for the remainder*

See Motion Pictures, Newspaper Answers the Pacifists

An incidental tribute is paid to the motion picture by the New York *Globe* in replying to one of its correspondents who sought to give speech-making and note-writing credit for winning the war rather than the feats of arms of the Americans and our allies. And so at the end of the editorial the *Globe* says:

"Our advice to our correspondent is to go into a movie and see what sort of labor it took to discourage German power and to break down German morale. He will come out with a desire to salute the first uniform he sees, rather than to read a copy of the *New Republic*."

In other words, the motion picture today is the final proof to everyone of every accomplished fact of the day. It is easy to see, therefore, why a decade from now a feature from the actual war scenes will attract its thousands, while the actual history of the war in pictures is never likely to lose its popularity.

"Something Different" Gets the Crowds, Declares Detroit Manager

"GIVE the public lots of variety in pictures and lots of music and you'll get them," remarks Phil Gleichman, managing director of the Broadway Strand theatre, who was expressing his views on local conditions.

"A good picture is half or most of the battle and we all must admit it," continued Mr. Gleichman, "and yet it is the attractive program as a whole that starts the public coming and keeps them coming week after week.

"The department stories draw people into their big establishments because they advertise bargains. In fact they have new bargains every day. The theatre that gives the most for the least, as it were, though price is not so much an object as many people think, is the one that has the greatest receipts. Of course on Mary Pickford we may do a little more than with some of our other stars, because the public knows her and that helps the box office, but after all the big show is the thing.

"There was a time when you could satisfy everyone with two or three reels. Then came four, five and six reel shows. Later the three reel and longer features arrived. Managers began putting on a feature with a news weekly or a comedy. Now they want more than that so we have big orchestras and soloists.

"For instance this week the Broadway Strand has an Ethel Clayton feature, a Montgomery Flagg comedy and a news weekly. Our regular soloist is assisted by a trio and a member of the orchestra offers xylophone and concertina solos.

"That isn't too much because the public likes it. The only necessity is that we give them something different a week hence. This I am prepared to do by lending continued variety to the bills."

Lots of theatres just run themselves, and you can always tell which way they are going.

Live News from the Producers

Willis Gives His Photoplay Views

Well-Known Coast Writer Draws Distinction Between Screen and Stage Art—Urges Removal of the Barrier

By Richard Willis

IT is a curious fact that the dramatization of novels and short stories for speaking stage purposes has seldom proven either an artistic or a financial success, yet the reverse is true in regard to the photoplay.

One reason is that the drama relies on dialogue to present much of the action which has taken place outside of the scenes actually presented, and the lengthy action of the novel has to be compressed into comparatively few words and only enough action to comply with the demands of dramatic construction.

With a photoplay, the dialogue is confined to a few sub-titles, as they are termed; the rest is action; the more action there is in a photoplay the better is is as a rule, while in a stage drama the happenings must build to a climax.

The building of a stage play is an art apart and cannot be confused with the art of writing a photoplay.

Considerable latitude and liberty can be, and is, taken in adapting a novel into a photoplay. The action is what is actually adapted, not the dialogue, and this action must be well connected, put into good continuity and well sustained throughout.

It is very true that in adapting a novel many hack writers lose sight of the main ideas advanced by the author, who will recognize but little of his work in the adaptation. On the other hand, it is almost impossible to make an adaptation without alteration, although a skilled writer can do this and even make additions and yet keep to the ideas and main plot of the author.

It is also true that producers will at times purchase the rights to a well-known book or short story, mainly to advertise the name of the author or his book, although an adaptation which will follow the novel faithfully is impossible.

Again, it is true that authors do not, as a rule, make good adaptations, because they do not understand the needs or limitations of the photoplay, nor do they comprehend the necessary technique required. They are inclined to keep too strictly to their own story and are afraid to leave anything out, when by so doing they would improve the adaptation immensely.

Adaptations are undoubtedly popular, especially at this time, and I look forward to the time when our leading authors will make a closer study of the technique of the photoplay and not only be able to make desirable adaptations of their published work but write original stories for screen use.

The one objection of the author: that the producers will not pay adequate prices for photoplay rights, does not hold good any more, because good prices for good photoplay material can be obtained. An author has the right to expect payment for photoplay rights to his good adaptable material in proper proportion to what he can secure in other channels, but he should not expect large sums for material which is not easily adapted and if he chooses to sell "an idea," that is his own affair.

Coming to ideals, and ideals are not always possible or practical, the most desirable procedure is for an author to collaborate with a skillful adapter; it is being

(*Continued on page 3705*)

SOME OF HIS VIEWS

"IN adapting a novel many hack writers lose sight of the main ideas advanced by the author, who will recognize but little of his work in the adaptation. A skilled writer can make changes and additions and yet keep to the ideas and main plot.

"Coming to ideals, the most desirable procedure is for an author to collaborate with a skillful adapter; this procedure will certainly become more popular.

"The feeling of hostility among writers toward producers and the feeling of resentment among producers toward authors should be done away with."

Edith Day, with Lieut. Bert Hall in "A Romance of the Air," Carlton picture

Huff in Paramount-Artcraft Special

Although the complete cast for the John Emerson-Anita Loos Production, "When the Boys Come Home," which is now in production at the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation, has not been announced, it is stated that the leading roles in this Paramount-Artcraft Special will be in the hands of Ernest Truex and Louise Huff.

It is further stated that although these two well-known players have the feature parts, the entire cast is of a proportionately high standard and there will be no star.

Strong Cast Reported for "Made in America"

In "Made in America," the new eight-reel patriotic series illustrating the training of the American soldier here and abroad, which will be released one reel each week by the W. W. Hodkinson Corporation, the principal roles are taken by well-known actors and actresses and 40,000 typical American youths clad in khaki.

The scenes of the series were taken in one of the greatest cantonments in the country under the direction of Ashley Miller, producer and director of the play.

Bruner in Charge Pathe Serial Publicity

Frank V. Bruner has resigned his position as Director of Publicity for the Norma Talmadge Film Corporation to become Manager of Serial Publicity for Pathe.

Mr. Bruner has had long experience in the field of theatrical and motion picture publicity and will specialize on the tremendous serial campaign Pathe is planning.

Just now his particular space-filling pets are Pearl White and Ruth Roland, Pathe's two Serial Stars.

Chester Barnett, in Maurice Tourneur's Film, "Woman"

Norma Talmadge to First National

First National Exhibitors' Circuit Has Signed a Two Years' Contract to Distribute Productions Starring Former Select Player

AFTER completing four more productions for Select Pictures to complete her agreement with that concern, Norma Talmadge will release all her productions thereafter for a period of two years, through the exchanges of First National, according to announcement from the First National offices.

This addition of another star of known box-office value to the ranks of independent producers whose releases are booked to exhibitors on an independent basis is declared by First National officials to be one of the biggest transactions, financially, ever concluded between a star and a distributing organization.

J. M. Schenck Pleased

"And for the first time in my experience as a producer," declares Joseph M. Schenck, who is the active head of the Norma Talmadge Productions Company, "I am able to understand how it is possible for a producer to make bigger and better pictures with an increase in values at the box-office compatible with the added quality in the picture. To me this contract with First National is the solution to an ambition I have cherished for more than a year.

"I have wanted to make bigger pictures. I have wanted to pay the price demanded for big stories. Of course, there has been nothing to stop me but the uncertainty of whether I could do any better than break even on the investment. This was the fault, not of an individual or group of individuals, but a system."

While the details of the contract are not made public, it is understood that First National will distribute a minimum of twelve Norma Talmadge productions during the two years the contract is in force, and that a total of twenty productions will be the maximum. By his system of keeping two directors constantly employed, Mr. Schenck plans to make at least six releases each year, allowing a minimum of six weeks' actual studio working time for every production.

Although the amount that will be paid by First National for the negative rights to each picture totals, in the aggregate, what is described as one of the biggest, if not the biggest sum ever involved in a contract of this nature, it means, according to Circuit officials, that the Norma Talmadge pictures will, as a consequence of the increased latitude given Mr. Schenck in production, take on a proportionate increase in box-office value, apart from the exhibitors' advantage in booking them independently.

J. D. Williams Elucidates

"The exhibitors will book the Talmadge pictures exactly as they are booking the Chaplin, Pickford and Stewart releases," declared J. D. Williams, manager for First National, "and independent of anything else. Mr. Schenck's features will stand absolutely on their own merits.

"And no exhibitor will be compelled to spend in rentals for subjects he may not want, or which have no popularity in his community, the profits he makes on the Talmadge pictures.

"Mr. Schenck has seen the general trend of the industry toward the open market booking policy. He is convinced that if exhibitors can make double and treble the profits today on big star productions booked independently that they made when those stars were rented on the program series principle, it follows that the popularity which Miss Talmadge has attained in the last two years more than justifies the opportunity to offer exhibitors her future releases on the open market.

"But most important of all, to exhibitors, to Mr. Schenck and other producers, and to First National franchise holders as distributors, is the solution provided for the problem which for months past has harassed and worried manufacturers of quality films with a big box-office pull—the alarming discovery that the producers have made no profit, and that to strive for greater quality in releases on the program distributing system meant going more deeply into debt, and increasing the loans from banks and individuals to finance their activities.

"I understand that Mr. Schenck has made a statement on this point, which explains his position. So let's look at it now from the exhibitor viewpoint. First National franchise holders are exhibitors every one of them. Their present and future is affected when the producers whose films they show fail to make the profits necessary to encourage them to continue making bigger and better pictures. Industry without progress is a car without gasoline. It stands still.

Productions Must Continue

"The remedy is to make it possible for producers to continue in business by allowing them sufficient financial latitude to make quality releases and realize a legitimate profit from their efforts and investments. If they have the financial freedom to produce really good pictures the exhibitor is certain to benefit.

"There is not a locality in the world that will not patronize a good picture in sufficient numbers to profit the exhibitor who shows it. Consequently, when producers make good pictures the exhibitor cannot fail to benefit. He may have to pay more for them, but he makes more in proportion.

"But how can any star or recognized producer continue gambling from $50,000 to $100,000 on each picture without some assurance, and a very definite one at that, that they will get it back? If theirs is quality workmanship they are entitled to a return of their investment, plus a profit.

"If it is not quality, the market will quickly prove it," continued Mr. Williams. "But to make and release big pictures on a percentage basis, and then have them offered to the exhibitors under conditions which compel him to book anywhere from two to a dozen other productions of questionable value in order to get the big one is a menace to the continuance and furtherance of the quality this industry needs more than anything else.

"If producers would begin active investigations of the reasons for their lack of profits on box-office winners they would quickly discover the solution—and that is to offer every star and every production to exhibitors on individual merits and drawing power, and not in such a way that it is necessary to carry weaker releases, or to be carried by stronger attractions, 'and compel the exhibitors to stand the expense through heavily taxed profits either way they take.'"

Revolutionary Changes

Mr. Schenck summed up his opinion of the contract with First National by describing it as "the revolutionary change of method which gives me the open door to greater quality in productions starring Norma Talmadge and to a realization of a profit from the superior releases I will place at the disposal of exhibitors." As the chief executive of the Norma Talmadge Productions Company for the last two years, Mr. Schenck has confronted the financial problem involved in producing features for program distribution, and gave a liberal expression to his opinions.

"First let me make clear," he requested, "that my comments are not in any sense a criticism of individuals or organizations, but an analysis of a system. For this system there can be no individual responsibility. It is universally employed by program distributors. That it cannot endure much longer is obvious to me. I have been producing pictures with Miss Talmadge as the star for more than two years. When I first took charge of her studio I received an offer of $750 a week for her services.

"Recently I was offered $7,500 a week by a program company. To have accepted it would have been fatal to her popularity. True, an income of $30,000 a month is better than a reasonable salary. The fact that I refused the offer was not due entirely to my belief that she is capable of earning more.

"It was also because I knew that to accept it would be to place her against a dead wall obstacle to progress, and would result in a decline in her popularity. Allowing six weeks to a production, her salary alone would burden each picture with approximately $60,000, because she would require ten days or two weeks of rest between pictures. Add to this about $40,000 for other expense, not including prints, advertising supplies and sales cost, and figure what it means to get back that sum.

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Madge Kennedy Scores Thrice

Goldwyn Declares That Last Three Productions of Madge Kennedy Were Marked Successes and Evoked Enthusiasm

"THREE marked successes in as many months is a record of which Madge Kennedy, the Goldwyn star, may well be proud," declared a Goldwyn official.

"Hailed as an instantaneous favorite in her first Goldwyn production only a year ago, the following she won for herself in her first screen performance has grown to tremendous proportions, until today Madge Kennedy enjoys a popularity that has come to but few young stars of the screen.

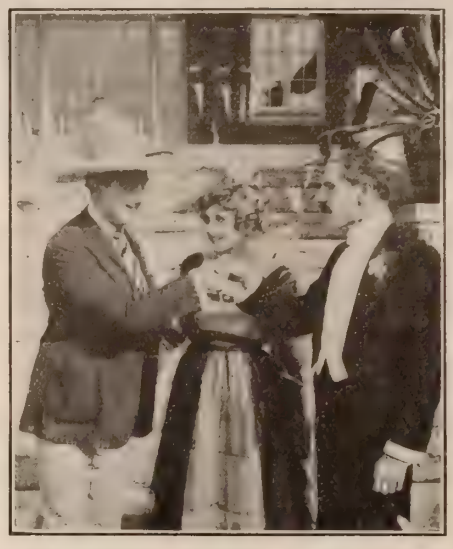
"Recently Miss Kennedy's personality and art in 'Friend Husband' thrilled and amused thousands. Even more pronounced was the enthusiasm evoked by 'The Kingdom of Youth,' rated by many as the most delightful and entertaining of all Madge Kennedy-Goldwyn pictures."

Madge Kennedy's success in "Friend Husband" and "The Kingdom of Youth" is said to have been duplicated in her latest release, "A Perfect Lady," the Goldwyn picturization of Rose Stahl's stage vehicle by Channing Pollock and Rennold Wolf.

In fact, it is said that no other story has given the artist such wide scope for the talents that differentiate Madge Kennedy from any other screen luminary.

Essentially a comedy, "A Perfect Lady" is not without pathetic moments, and in these Miss Kennedy displays the dramatic skill with which she surprised her big following in several of her previous Goldwyn productions.

"Madge Kennedy is a success because she's different," remarked Clarence G. Badger, who directed "A Perfect Lady." "And when I say different I mean that there isn't another personality like hers on the screen.



Louis Bennison, Presented by Betzwood in "Oh, Johnny," Released Through Goldwyn

"The greatest factor in her success, to my mind, is the fact that she's never the same in two pictures. Charming as she was in 'The Kingdom of Youth' it is an altogether different Madge Kennedy in 'A Perfect Lady.'"

Mr. Badger added that making a success of a Madge Kennedy picture was the simplest of tasks. "Without realizing it she dominates every situation—and the direction, too," Mr. Badger smiled.

Burton King Directed Many Big Pictures

IT was Burton King who directed "The Master Mystery," the fifteen-episode super-serial starring Houdini, the handcuff king, produced by B. A. Rolfe for Octagon Films, Inc., and all who have seen his work are said to be of the opinion that Mr. King had added new laurels to his list of achievements.

Mr. King's first engagement in the amusement world dates to his early youth. At the age of seventeen he became an actor, playing with road attractions. Later he became a stock leading man and then stock director.

When the motion picture field first opened, Mr. King joined the growing film colony as an actor, but after two years gave up work before the camera to take a director's place back of it. Since then he has been directing continually.

As a director he was connected with Universal, Selig and Thomas H. Ince for a year each. In the last named affiliation he directed Charles Ray, Louise Glaum and other Ince stars.

Later he was with the World Film Corporation, directing Jane Grey and John Mason. Thereafter he was the producer of a number of independent features, starring such players as Frank Keenan, Robert Edeson and Edmund Breese.

Joining Metro Pictures Corporation he directed Mme. Petrova, and after a year's engagement went over to the Mutual, for whom he directed Edna Goodrich. His next and present association was with B. A. Rolfe in filming Houdini's serial.

Zena Keefe, star of "The Accepted Challenge," distributed by Hodkinson

Complete Plan Book on Page 3761

Universal to Start the New Year Auspiciously

Ruth Clifford and Priscilla Dean are the stars in Universal's feature releases the initial week of 1919. Miss Clifford is seen in "The Cabaret Girl" a Bluebird in five reels, while Miss Dean's vehicle is "The Wildcat of Paris" a Universal Special Attraction in six reels.

"The Cabaret Girl" is based on a story of the failure of a country girl to realize her operatic aspirations and her engagement as a cabaret singer. Douglas Gerrad produced the film from the scenario by Rex Taylor.

"The Wildcat of Paris" presents Miss Dean as a model for an Apache artist, Jean Rovel, who was so fascinated by the girl's loveliness that he was insanely jealous of her. Joseph deGrasse produced the photoplay from the scenario by Harvey Gates.

Other films on the week's schedule are "Klever Kiddies" a two-reel comedy, "Screen Telegram, No. 77; Universal Screen Magazine, No. 99, a two-reel Western drama entitled "The Secret Peril," featuring Helen Gibson, Universal Current Events No. 86, "Straight Crooks" with Lyons-Moran and the seventh episode of "The Lure of the Circus" featuring Eddie Polo.

James Vincent to Produce Patriotic Picture

James Vincent, who is the Secretary of the Advisory Board of the Division of Films, is engaged upon the production of a patriotic feature based upon James Mott Hallowell's book, "The Spirit of Lafayette." This feature has the endorsement of Director Charles S. Hart, of the Creel Committee's Film Division.

Mr. Vincent, although a very young man, has been associated with the film industry for many years. He was one of the original Kalem Company, and may be remembered for his work as director of special features and his connection with many of the large organizations, including Fox and Pathe.

It is said Mr. Vincent's new feature will disclose an entirely new angle in patriotic pictures. The story follows closely Mr. Hallowell's book.

James Vincent, Who is to Produce a Patriotic Film

Ruth Clifford, Bluebird star, in "The Cabaret Girl"

"Spreading Evil" Scores Solidly

James Keane's special production, "The Spreading Evil," which has recently been released in the New York territory under the booking direction of D. Solomon, of the Candler Building, 220 West Forty-second street, is said to be scoring in a really sensational manner in some of the bigger of the outlying theatres.

The picture opened at the Empire theatre, 163rd street and Westchester avenue, Saturday, December 7, for a five-day engagement, and on Saturday and Sunday the theatre management found it necessary to call out the police reserves in order to keep the crowds in order. Repeatedly during the day the sale of seats had to be discontinued, despite the fact that the house seats 2,200 people. The Empire is owned and operated by Sydney S. Cohen, president of the New York branch of the Exhibitors' League.

"The Spreading Evil" has also been chosen as the opening attraction at the remodeled Metropolis theatre, 143rd street and Third avenue, which will throw open its doors again December 16 after having undergone extensive changes, calculated to make it one of the best houses in its locality; the Metropolis has a seating capacity of 2,000.

Recent trade paper announcements by Mr. Keane, controlling the picture, indicate that the production is to be marketed on the states rights plan.

Goldwyn Changes Title on Kennedy Picture

Goldwyn announces a change in the title of Madge Kennedy's next production. Instead of "Primrose," the title selected for it by the author of the story, Cosmo Hamilton, it will be called "Day Dreams."

"Day Dreams," written especially for the star by Mr. Hamilton, has been completed and will be ready for release in a few weeks.

Cannibals to Exhibitor-Mutual

The Martin Johnson "Cannibals of the South Seas" Pictures Transferred to Exhibitors' Mutual Distributing Corporation

"THE Martin Johnson Cannibals of the South Seas" pictures will be released in the United States and Canada by the Robertson-Cole Company through the Exhibitors' Mutual Distributing Corporation. Previous to this arrangement it was decided to distribute this subject through the First National chain of exchanges.

However, upon the completion of the deal whereby all subjects controlled by Robertson-Cole Company were to be handled by the Exhibitors' Mutual, arrangements were made with the First National for the transfer of the picture back to Robertson-Cole Company.

Much promotional work has been done by the Robertson-Cole Company to further public interest in this subject. The premiere showing in Canada under their management is said to have brought crowded houses to Massey Hall, where it was offered for an entire week. The newspapers were reported as lavish in their praise of the subject and it was said to be considered one of the most auspicious picture presentations of the season in that city.

In New York City it was offered at the Rivoli theatre by Samuel Rothapfel. Mr. Johnson appeared in person in connection with the picture and told many interesting things about his trip as the film was presented. The New York papers are said to have devoted considerable space to the picture, claiming it the greatest novelty in many years that had been presented in this country.

Interest is being maintained in this picture by a broad line of advertising. A massive signboard has been erected on Broadway at Forty-seventh street which tells Broadway's millions the wonders of "Martin Johnson's Cannibals of the South Seas." The recent showing at the Hotel Astor which was put on in a very unusual manner was attended by a great number of exhibitors who since have been awaiting the news of the releasing channel. At this showing Mr. Beynon conducted the orchestra.

He is also responsible for the special orchestral score which is used in conjunction with this subject. In addition to this many things of a helpful nature have been prepared which include lithographs in sizes from one-sheet to twenty-four-sheets as well as slides, trailers and many unusual exhibitors' aids.

This first installment of the "Martin Johnson Cannibals of the South Seas" will be released through the Exhibitors' Mutual Distributing Corporation on December 15. The second installment which is also ready will be issued on February 15.

Bushman and Bayne, in "The Poor Rich Man," a Metro Picture

Drews Start Production Work on Fourth Paramount Comedy

Mr. and Mrs. Sidney Drew have engaged space at the Biograph Studio and began work on the fourth Paramount picture, three films having already been finished before they signed with Famous Players-Lasky.

The fourth picture will be entitled, "Harold, the Last of the Saxons," and is adapted from a short story written by Florence Ryerson, published in the December issue of the *Pictorial Review*.

Mrs. Drew is directing the picture as she has done with all the previous pictures, and also takes an active interest in the interior decoration of the sets and costumes worn by everyone in the production.

The play in which Mr. and Mrs. Drew appear on the stage, "Keep Her Smiling," closed in New York Saturday night and is now playing in Newark.

Alice Joyce, Vitagraph Blue Ribbon Star

Kitty Gordon, Who Is to Be Presented in "Adele" by United Picture Theatres

Dorothy Dalton, Ince-Paramount Star

Corinne Griffith is the Vitagraph star in "The Adventure Shop"

Jewel Hails Its Greatest Flim

Universal Executives Maintain That "The Heart of Humanity," Starring Dorothy Phillips, is Their Greatest Photoplay

UNIVERSAL executives have just completed a thorough "diagnosis" of what they maintain is their greatest photoplay.

Approximately eleven months in the state of production, Allen Holubar's timely film drama, featuring Dorothy Phillips, was brought to New York and has just been given a permanent title.

Every production, from the one-reeler to the biggest drama produced, undergoes a rigid and thorough examination at the hands of Universal executives before it is sent into the laboratories for printing, but no feature has ever been submitted to such searching scrutiny as "The Heart of Humanity," by which Mr. Holubar's picture is to be known on the screen.

The negative (15,000 feet of it) was brought to New York from Los Angeles in a baggage car, Director Holubar and Frank Lawrence, film editor, using every available minute to edit and cut the negative so that it would be at its best by the time it arrived in the Universal home offices.

Dorothy Phillips, star of the production, accompanied Mr. Holubar on his trip East and also assisted in the editing of the film.

Upon the arrival of the negative and the studio print in New York a committee of executives, exhibitors and exchangemen was appointed to prepare the most fitting title possible for the film.

For nine days this committee discussed many suggested titles. Letters, telegrams and telephone calls went to leading exhibitors asking their opinions on various titles.

"Till We Meet Again," "A Mother's Heart," "The Dawn of Reckoning" were suggested and debated. They were good, but not particularly fitting for a picture with so many unusual angles as the Holubar film is said to possess. A title which would be a composite of love, power, hatred, sympathy and of life and death would alone suffice.

On the tenth day of the debate it is said that three men suggested "The Heart of Humanity" at the same time. This, broad in meaning, after considerable "sounding," was adopted as the permanent title.

"The Heart of Humanity" will be released as a Jewel production and will be backed by a publicity and advertising campaign surpassing any previous effort of Universal's large and capable forces, it is announced, and will be released early in the new year.

Billy West Begins on New Comedies

After a prolonged stay in New York caused by a serious attack of influenza, Billy West has started the production of two-reelers for the bulls Eye Film Corporation, a new company formed recently with headquarters at 729 Seventh avenue, New York City.

This comedian is declared to be in great demand.

Edwin Carewe, Metro Director

Samuel Gompers to Appear in McClure Film

Frederick L. Collins, President of McClure Productions, Inc., who will soon release a film based on the life of Colonel Theodore Roosevelt, announced today that Samuel Gompers, president of the American Federation of Labor, has signed a contract with the McClure Company to appear personally in a motion picture based on his career and on the loyalty and helpfulness of American labor to the cause of democracy through the great world war.

Now that Bolshevism has entrenched itself in Russia, secured a foothold in the Central Empires, and is threatening to engulf other countries of Europe, the loyalty of Samuel Gompers and his associates in the American Federation of Labor is declared to stand out in contrast to those who would disorganize the industries of our country.

Even before American entered the war Mr. Gompers took a firm stand against the spread of German propaganda through the ranks of the working men, and from the time war was declared he and his companions toiled unceasingly to send our army and its vast supplies to the battle front.

Two Cameras Smashed in Arden Production

In the filming of Zena Keefe's first picture as a star for Arden Photoplays, Inc., "The Challenge Accepted," two cameras were said to be smashed. The first time was when one of the actors on horseback rode into the camera.

Before it was repaired, the second camera is said to have fallen off a fifty-foot platform, from which a panorama of Camp Dix was photographed, and literally smashed into splinters.

"The Challenge Accepted" was directed by Edwin L. Hollywood from the original story by Donald Gordon Reid. It will be released December 23 by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

JEWEL Productions

Outdrawing them all with the Golden Magic of Her Name

Mrs. Charlie Chaplin

MILDRED HARRIS

The Advertisments that

USE THEM

Lois Webe

Mrs. Charlie

Mildre

Mrs. C.C. №1

The New
Mrs. CHARLIE CHAPLIN

Who is she?

HAVE you seen her? W
What does she look li
who won for a husband th
actor in the whole world?
fall in love with her? Is
Is she young? Is she ta
She's every one of these
see her you'll fall in lo
Come see her *right no*
in one of the big
years, directed
produced th
Price of
ne

"The
see the
RLIE
the

Have you seen her yet!

The New
Mrs. CHARLIE CHAPLIN

See her NOW—the most talked a
Movie Star in the world—at this t
—in a wonderful Lois Weber pro

YOUR THEATRE NAME

Mrs. C.C. №2

Mrs. C.C. №3

HAVE YOU SEEN HER ?

THE NEW
Mrs. CHARLIE CHAPLIN

WHO is the new wife of the world's great-est comedian? What does she look like? Is she beautiful talented young? Is she, too, in the movies? Can you see her soon?

YES! You can see her right now at this thea-tre in a wonderful Lois Weber Production. We won't name either Play or Star—we simply say, "Come see MRS CHARLIE CHAPLIN"

YOUR THEATRE NAME HERE

Pri
of M

Get these mats from your nearest JEWEL Exchange

JEWEL Productions
(INC.)
1600 Broadway
New York

Book her in all her latest..

Will Pack Them In

FOR ANY

Jewel Production

Chaplin

Harris.

Mrs. C.C. No 6

Who is the new Mrs. CHARLIE CHAPLIN?

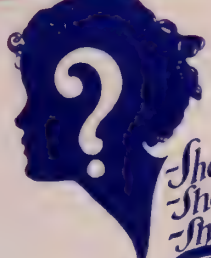
You can see her in Lois Weber's great Photoplay

WHO is the girl who won the wealthiest actor in the whole world for a husband? How old is she? What does she look like? ...w did they come ...e she walk to m... too. like one vo... A... r...

Set name ...oplay

Here She Is!

Mrs. C.C. No 4



-She's Beautiful
-She's Charming
-She's Young

The New
MRS. Charlie
Chaplin

WHO is she? Is she young—is she old? Is she taller than Charlie? What sort of a walk has she? Is she beautiful, talented, charming, is she too, in the movies? Who won the wealthiest actor in the world for a husband

COME to this theatre right now and all your questions will be answered YES You'll see her on the screen, and you'll be delighted at the big surprise ...e CHARLIE CHAPLIN at ... very first opportunity

YOUR THEATRE NAME HERE

The New
Mrs. CHARLIE
CHAPLIN

she? Who won the wealthiest actor whole world for a husband? Is she she in the movies? YES! Come, see at this theatre in a wonderful Lo... There's a great big surprise wait... NOW!

THEATRE NAME HERE

Mrs. C.C. No 5.

Get these mats from your nearest JEWEL Exchange

JEWEL Productions (INC.) 1600 Broadway New York

...t. each

...Productions. It's your Golden Opportunity

Show Her **NOW** in Her

4 Lois Weber Triumphs

Mrs. Charlie Chaplin

·MILDRED HARRIS·

"The PRICE OF A GOOD TIME"

"The DOCTOR and the WOMAN"

"FOR HUSBANDS ONLY"

"BORROWED CLOTHES"

JEWEL Productions INC.
1600 Broadway. New York City

Additional Live News of the Producers

(Continued from page 3700)

Fritzi Brunette Supports Walthall in Latest

Heading the cast which supports Henry Walthall in his initial National Film Company production, "And a Still Small Voice," Fritzi Brunette appears in the role of Mary Singleton. Miss Brunette has long been associated with motion pictures and starred in her own name. One of her late successes was "The Jaguar's Claws."

In addition to Miss Brunette the cast includes Joseph Dowling, whose character work is established.

Robertson-Cole Company, who control the world rights of the Walthall production will release this picture on December 29 through the Exhibitors' Mutual.

Eleven Months to Produce "Heart of Humanity"

Allen Holubar's production "The Heart of Humanity" featuring Dorothy Phillips and based on a story of love and sympathetic understanding with the war as a background, is scheduled for release as the initial Jewel production of the new year.

Eleven months in preparation "The Heart of Humanity" is said to be a most stirring tale of war and love.

Miss Phillips as Nanette is said to do her best screen work. William Stowell is seen as Lieutenant John Patricia and Erich von Stroheim, Robert Anderson (D. W. Griffith's "M'sieu Cuckoo" in "Hearts of the World") and Gloria Joy are prominent in the supporting cast.

Willis Gives His Photoplay Views

(Continued from page 3696)

done, and this procedure will certainly become more general.

Good stories, those suited to photoplay adaptation, are a necessity, this is now recognized; they are the life of the industry of motion picture making, and it is devoutly to be hoped that the understanding between the authors and the producers will be more thorough. The producers need the stories badly and their sales bring comparatively new and fair financial benefits to the authors, a most legitimate benefit which should not be underrated even by the most temperamental writer.

There exists a feeling of hostility among writers towards producers, much of it warranted. There is a feeling of resentment among certain of the producers towards authors. The barrier is not unbreakable and should not exist; it was erected by a want of mutual understanding, and now that reasonable prices are being paid for stories, this barrier will gradually be removed; the producers look towards the talented writer, and the authors are getting a better insight into the necessities and technique of the photoplay.

All Who Are Familiar with "The Squaw Man" As a Play Will Probably Like It Better As a Screen Story. Paramount Is Presenting It, with An Unusual Cast

Mary Pickford Deal Commended

According to Information Gathered by the First National the Exhibitors Welcome Pickfords for the Open Market

EXHIBITOR opinions of the First National Exhibitors' Circuit—Mary Pickford distributing contract, generalized in reports received from twenty-six First National branch managers, are said to indicate that an amazing number of theatre owners and managers have taken sufficient interest in the agreement to express themselves in person or in writing.

The universal exhibitor attitude toward Miss Pickford's action in putting her future productions on an open market booking basis is said to predict that she has taken the initiative in starting the next great epoch in the industry.

What is declared to be a surprising feature of the reports from the exchange managers is that many theatre owners, particularly those playing productions during the first thirty days, are said to be voluntarily offering to pay more money for Mary Pickford releases than they ever have before.

They are quoted as declaring that it is possible for them to do this and save money by the open market booking method.

Boyd C. Cunningham, manager of Tom Moore's First National Exhibitors' Circuit Exchange in Washington, D. C., declare that exhibitors in his territory have expressed themselves to him in letters, and during visits to his office, to the effect that in their opinion Pickford productions on the open market offers the greatest opportunity to every branch of the industry that it has ever had during its entire history.

"In August, 1916," said Mr. Cunningham, "when Miss Pickford first decided to go it alone, the exchange man handling her productions had to make allowances for the fact that leading theatres were tied up with program film. In August, 1917, every important distributor followed the trail that Miss Pickford had blazed, and the market was sold on the basis of a so-called star series arrangement.

"But, unfortunately, it is remembered by a score of exhibitors in this territory, they were not so much persuaded to pay a legitimate price for the Pickford productions as they were 'persuaded' to buy at least six or eight other sets of star releases, amounting to from fifty up to sixty pictures during the year and pay the same for them as they were paying for Pickford pictures.

"Just yesterday there was an exhibitor in my office who, in 1916, paid $1,000 a week for the Pickford productions, but he had to shelve two other releases each week he ran Pickford's, and at a cost of $550. In 1917, this same exhibitor, through the so-called salesmanship argument, was sold fifty-two pictures including the Pickfords for $52,000.

"He, like other exhibitors with whom I have talked recently and who have written me letters I have on file here, has learned his A B C's in open booking. He has declared himself for much longer runs on future Pickford releases than he was ever able to give her past productions, not because of lack of quality, but because of the cost of shelving program booked releases."

Exhibitors booking shows from the Louisville First National exchange are particularly interested in the type of stories Miss Pickford will produce, according to Lee Goldberg, manager of the office there.

(Continued on page 3706)

Evelyn Nesbit, William Fox Star, in the Production, "I Want to Forget"

Red Cross Freely Booked

Heavier booking of the American Red Cross films is reported each week by General Film Company exchanges, through which the Bureau of Pictures secures its distribution. A sample set of bookings obtained in two days is that from the Wilkes-Barre exchange, J. R. Lynch, manager.

Among those theatres recorded are Poli's, Wilkes-Barre; Lyric, Shenandoah; Poli's, Scranton; Feeley's, Hazleton; Lyric, Plymouth; Elks, Mahanoy City, and American, Pottsville. Each of these theatres engaged a series of nine subjects, and most of them are to be used at the rate of two changes each week.

The Wilkes-Barre office made a great impression with the initial Red Cross release, "Historic Fourth of July in Paris."

Fairbanks Fits His Role in "Arizona"

Headed by Douglas Fairbanks, in the role of Lieut. Denton, U. S. A., a superlative cast is announced for "Arizona," which was released under the Artcraft trade mark December 8.

Mr. Fairbanks is said to be supremely suited to the role of the hero of Augustus Thomas' famous play, which is still popular whenever it is revived or seen in stock.

In the role of the humorous, open-handed and good-hearted rancher, Canby, Theodore Roberts will be seen.

Mary Pickford Deal Is Commended

(*Continued from page 3705*)

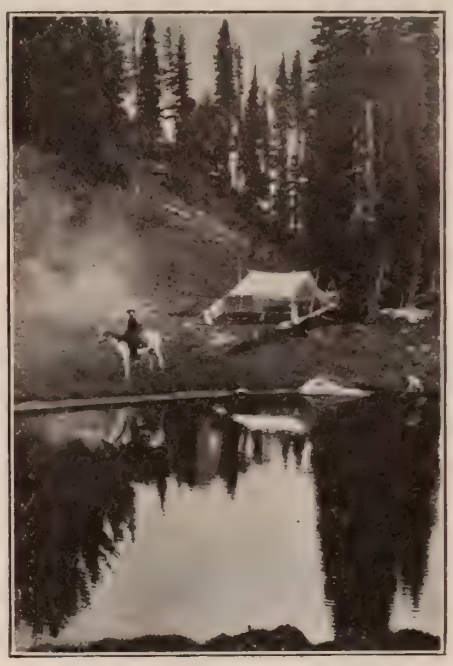
"My accounts," declared Mr. Goldberg, "are voicing their approval of Miss Pickford's action in buying the screen rights to such stories as 'Daddy Long Legs' and 'Pollyanna.' They declare that their patrons want good stories as much as they want to see the stars. They seem to feel confident that she will strive harder than ever to prove her real value as an artist and a single drawing card."

Intensifies Poster Value

To give a longer range to the pulling value of lithographs used by exhibitors in their lobby displays and local billboard campaigns, the studio technique of the camera closeup has been applied by the advertising department of First National Exhibitors' Circuit to the posters for "Virtuous Wives," first of the Anita Stewart productions to be distributed by that organization.

The result, considered from an exhibitor viewpoint, is said to give long distance vision with just enough of the scene to which the closeup relates to arouse curiosity and interest. It intensifies the value of the posters, particularly for use in locations where passersby are inclined to hurry, or where, for some reason, they do not come within easy sight of the displays.

By using the principle of a closeup, with the action from which it is taken as a background, it results in a definite focusing point for the eye, with just enough of the scene visible from a long distance to create interest.



"The High Horse" Was Filmed by Robert C. Bruce for Educational

Advertise Houdini Serial Direct to Public

A preliminary phase of an extensive direct-to-the-public exploitation campaign which will be conducted by Octagon Films, Inc., for B. A. Rolfe's super-serial, "The Master Mystery," starring Houdini, the handcuff king, was begun last week when thousands of twenty-four-sheet stands appeared on the billboards throughout the United States and Canada heralding the coming of the attraction.

The stand pictures Houdini under water extricating himself from the restraint of handcuffs and heavy ball and chain while a white light gleams from the eyes of the automaton, whose machinations have caused the hero's predicament. Done in five colors, the stand is of exceptional artistic design and of interest compelling attractiveness.

Keith-Proctor Theatres Book Houdini Serial

What is declared to be one of the biggest contracts ever made for the exhibition of a serial picture was concluded this week between J. J. Murdock, representing the United Booking Offices, and Harry Houdini and Carey Wilson, on behalf of the Effano Film Exchange, whereby "The Master Mystery," the fifteen episode serial starring Houdini, the handcuff king, will be shown in sixteen Keith and Proctor houses in New York State.

The New York City and State rights to "The Master Mystery," have been acquired by the Effano Film Exchange, from Octagon Films, Inc. Temporary offices have been opened by Effano at 1600 Broadway, under the management of Carey Wilson.

Mr. Wilson opened the first Paramount exchange in America. It was located in New York and owned by Wm. L. Sherry. After two years with Mr. Sherry, Mr. Wilson went with William Fox for whom he installed the contract sales system in all the Fox exchanges in the United States.

The United Booking Offices does not pursue a policy of booking serials in its houses, but made an exception in the case of "The Master Mystery," after seeing the early episodes of the serial on the screen.

December 30th has been set as the date for the first showing of "The Master Mystery" in the Keith and Proctor houses.

May Allison First Metro Star Working in West

To May Allison fell the distinction of starting the ball rolling again at Metro's West Coast studios in Hollywood after the shutdown due to the influenza epidemic. The star began work in a screen comedy entitled "Peggy Does Her Darndest."

Director Baker made the screen adaptation from a magazine story by Royal Brown.

Carmel Myers, in the Bluebird Film, "Who Will Marry Me?"

Norma Talmadge is Adding to Her Character Laurels Each Month. This time She is an Indian in "The Heart of Wetona," Select Film

Jack Blystone Joins Henry Lehrman

Jack Blystone, who for a number of years has been associated with L-KO comedies, has resigned his position as general supervisor of productions last week to become a member of Henry Lehrman's staff of directors at the Sunshine Comedies Studios.

He has already started work on his first Sunshine Comedy, in which Billie Ritchie, Hugh Mock and Betty Carpenter will be seen in the principal roles.

Keenan Has Auspicious Start on West Coast

FRANK KEENAN PRODUCTIONS, INC., is a new firm added to the list of producing organizations in Los Angeles, upon the arrival of Frank Keenan from New York where he completed arrangements for a release of subjects made by him and his company through Pathe Exchange, Inc.

Prior to his departure for the West, Mr. Keenan made arrangements for his first five stories which will be of a dramatic nature. Three of these are original stories, written especially for Mr. Keenan and particularly adapted to his characterization work.

Two are adaptations from well known stories. By wire Mr. Keenan made arrangements for his producing staff which will incude Jack Cunningham, scenario and continuity writer; Ernest Warde, director, and Charles Kaufman, cameraman.

Mr. Keenan before leaving the eastern Broadway engaged Joseph MacManus, who has been leading man in a number of New York successes, for the past two years, to come to the coast and play leading man parts in the Keenan productions.

MacManus is a new man for the screen, and Mr. Keenan is positive he will prove a finished actor before the camera, as he has done upon the stage.

"No, I will not appear in comedy again," Mr. Keenan said when questioned concerning his future productions. "The Pathe officers advised me that my dramatic characterizations were in demand in the foreign market, and so I am going to produce only dramatic subjects with touches of comedy sufficient to soften the stories.

"While en route to the Coast I was asked to speak at several theatres in Chicago, and there I outlined my future policy. I do not expect to make the greatest pictures the screen has ever had, but I am going to try and produce good pictures that every theatre will want to book."

"The Better 'Ole" from an Expression

The title of "The Better 'Ole," the seven-reel production just secured by World Pictures, was derived from a spoken phrase where one of the characters replying to another says: "If you do not like this (h)ole, find a better one."

"The Better 'Ole" stage production, now playing at the Cort theatre, New York City, is said to have done over $14,000 gross business for the week ending December 2. Although the play has been seen in this country less than two months, so great is its success that three companies are now being formed to tour the country. It was written by Bruce Bairnsfather, the English soldier cartoonist, whose efforts have been exploited in a great number of daily American newspapers and the more prominent of the illustrated weeklies.

World Pictures will release the picture version of "The Better 'Ole" as a special. It was made with the cast that was identified with it during its London run. Such scenes as were correlated to the fighting zone were made in Flanders.

Music Cue Sheet on "Greatest Thing in Life," by J. C. Bradford

No.	Min.	(T)	Title or (D) Description.	Tempo	Selections
1	1¾		At Screening	4-4 Moderato	Cortege—Debussy (Petite Suite)
2	1½	T.	Leon Peret	6-8 Andantino	En Bateau—Debussy (Petite Suite)
3	2	T.	Jeanette Peret	4-4 Allegro	Babillage—Gillet
4	2½	D.	Father and Jeanette; Close Up	4-8 Allegretto	Little Serenade—Grunfeldt (Play Very Slow)
5	1½	T.	The Girl Mirrors Her Father's Mood	2-4 Allegro	Rhapsody—Schytte
6	1½	T.	I Have Loved You for a Whole Year	6-8 Moderato	*All for You—Herbert (Theme)
7	2½	T.	This Is One of Father's	4-4 Moderato	Danse Les Roses—Barthelemy
8	1½	T.	A Time of Travel	2-4 Allegretto	French Spirit—Ganne (Intermezzo)
9	¾	T.	Edward Dances	4-4 Moderato	Carmencita Shea—Densmore (8 Measures) (Fox Trot)
10	¾	D.	Edward Close Up	3-4 Tempo di Valse	Charming—Joyce
11	1¾	D.	Flash Back—French Village	2-4 Allegro	Ballet—Debussy (Petite Suite)
12	1¼	T.	I Have a Letter	2-4 Allegretto	Serenade—Katzenback
13	2½	T.	M'sieur Baby	3-4 Allegretto	Air De Ballet—Herbert
14	3	T.	The Village Hotel	3-4 Allegro di Valse	In the Tavern—Jensen
15	2½	T.	His Love Staggers	4-4 Moderato	Havanola—Frey (Chanticlare Rag if Possible)
16	1¾	T.	Enters One	3-4 Tempo di Valse	In Old New York—Herbert
17	3½	T.	Jeanette Proceeds	4-4 Moderato	Castle in the Air—Kern (Allegretto)
18	2½	T.	Edward Offended	2-4 Allegretto	Caprice—Reisenfeld
19	1¾	T.	Again Another Pedestal	3-4 Tempo di Valse	Poupee Valsante—Poldini
20	2	T.	The Girl's Dream World	6-8 Andantino	*All for You—Herbert (Theme)
21	2½	T.	M'sieur Baby	3-4 Allegretto	Butterfly—Densmore
22	1¾	T.	Out on the Air	4-4 Maestoso	Introduction (Sallambbo)—Arends (Preceded Drum Beats)
23	1½	T.	In America	6-8 Andantino	*All for You—Herbert (Theme)
24	1¼	T.	After Three Years	2-4 Tempo di Marcia	French Defile—March
25	2¾	T.	At Beat of Another Drum	2-4 Allegro	Grand Old Flag—Cohan (Preceded by Bass Drum Beats)
26	2½	T.	The Barricade	4-4 Allegro	Furioso—Borch
27	5'	T.	Germany's Hordes	9-8 Allegro Vivace	Ride Valkyries—Wagner
28	3½	T.	Germans Clearing Up Dugouts	4-4 Allegro Agitato	Dramatic Agitato No. 43—Borch
29	1½	T.	At Other End of Telephone	2-4 Allegro	Hurry No. 2—Langey
30	1½	D.	Jeanette and Soldier	4-4 Moderato	Love Theme—Herbert (Fall of a Nation)
31	3	T.	Edward in American Party	4-4 Allegro con moto	Orgie of the Spirits—Ilynsy
32	2	T.	Forty-eight Hours Later	2-4 Andante	Berceuse—Jarnfelt (Slowly and Softly)
33	1½	D.	Dying Soldier's Vision of Home	4-4 Moderato	Don't You Cry My Honey—Negro Lullaby
34	6½	T.	Charge of Americans	4-4 Allegro Tempetuoso	Robespierre—Litoff
35	3	T.	They Are at the Door	4-4 Allegro	Battle Agitato No. 48—Shepherd
36	2¾	T.	Charge, Americans	2-4 Tempo di Marcia	Military Tactics—Rosey
37	1½	T.	Americans in Village	4-4 Tempo di Marcia	Song of the Nation—Lampe (Play As March)
38	2	T.	German Help	4-4 Allegro	La Roi Dy's—Lalo
39	1¾	T.	M'sieur Baby	4-4 Moderato	*All for You—Herbert (Theme)
40	1½	T.	The Father Now Convalescent	4-4 Tempo di Marcia	National Emblem—March
41	2	T.	Edward Enters	4-4 Tempo di Marcia	My Own U. S.—Edwards
42	1¾	T.	I Love You	6-8 Andantino	*All for You—Herbert (Theme)

* Repeated Selections.

Exhibitors will find this cue sheet valuable in connection with "The Greatest Thing in Life," Special Service Section, which appears on page 3725

World Pictures to Issue Animated Weekly

WORLD PICTURES has completed all arrangements to enter the field of the animated weeklies. It has perfected an organization to secure the momentous news of the world and to record it on the screen in a most interesting manner.

Neither distance nor expense will be a deterrent factor in securing for the millions of patrons of the moving picture theatres the very best service that money and intelligent discrimination of news values can secure, according to report.

"Not being bound nor influenced by time-worn precedents nor shackled by editorial policies nor dictated by interests who cannot be gainsaid, 'World News' will bring into the field, youthful enthusiasm tempered by the experience of minds who have long understood the public taste through having had splendid experience in conducting the news columns of the very best newspapers of this country," declared a World official.

"No propaganda will be permitted to creep in the screen columns, nor will any interest be permitted to use 'World News' as the weapon to attack those who differ with them.

"News as it is understood by those who are connected with this picture weekly is matter that the greatest number of people are interested in."

June Elvidge Stars for World in "The Appearance of Evil"

The first issue will be published about January 15. Full and complete details will soon be issued to the exhibitors.

Advance Bookings on Serial Pleases Pathe

Pearl White's forthcoming serial, "The Lightning Raider," seems destined to be the most successful of this star's many serials, and likewise to break any record ever established by a Pathe serial, judging from the advance bookings, which are said to pouring into the home office.

Miss White is without a doubt the most popular serial star on the screens today, according to the Pathe branch managers and salesmen, and they declare that they find a tremendous market ready for them when they start their campaign on one of her serials.

Starting with her first Pathe serial, "The Perils of Pauline," and then running down the list of her others, "The Exploits of Elaine," "The Fatal Ring," "The Iron Claw," "Pearl of the Army," and "The House of Hate," each one is said to have established a new high water mark for business, and in consequence the Pathe men say they are confronted with a more difficult task on each new serial—to break the record of the previous one.

In the case of "The Lightning Raider," it is evident already that a new record will be established, according to these officials. The New York branch reports already enough advance bookings to insure its setting up a new record and the other Pathe branches are showing signs of accomplishing the same result.

In the middle west, where the influenza epidemic still rages unabated, the salesmen are of course working against a heavy handicap, but even this and the continued closing of many theatres will not prevent them from breaking records, they claim.

Manager Raynor of the New York Office, in announcing the booking of the Fox Circuit, reveals the fact that "The Lightning Raider' will be shown, through this booking, in a number of New York picture theatres that have never before exhibited a serial, notably the Academy of Music.

Poster Used to Exploit Pathe Picture, "Liberty's Triumph"

Three Special Service Sections for Exhibitors in This Issue

Constance Talmadge Team Pull Together

With the production and distribution of the four Constance Talmadge pictures past and present, there has leaped into being a combination of star, leading man and director that from all indications gives promise of becoming one of the foremost teams of screen workers.

Constance Talmadge, who is presented in all of her Select Pictures by Lewis J. Selznick, is the star; Harrison Ford is the leading man and Walter Edwards is the director.

The life of this combination dates back to one of Constance Talmadge's recent Select Pictures, "A Pair of Silk Stockings," in which Harrison Ford first made his appearance as a Constance Talmadge leading man, and making also the advent of Walter Edwards as Miss Talmadge's director.

The success of this combination in "A Pair of Silk Stockings," "Sauce for the Goose," and "Mrs. Leffingwell's Boots," where all three were found together, and in Miss Talmadge's current attraction, "A Lady's Name," is taken to indicate that the charm is still working.

American Humor Prevails in Capitol Comedies

One of the principal reasons given by Goldwyn for the success of "Smiling Bill" Parsons and his Capitol comedies is the essentially American quality of their humor.

It is said of "Proposing Bill," which will shortly be seen, that it could not have been written or produced anywhere but in America.

The characters are all unmistakably American, the fun is of a kind that only the American spirit could evolve—it is declared to be broad, genial and of the swiftness that has come to be generally recognized as one of the dominant qualities in American plays as in industrial affairs.

Mary Anderson is Bert Lytell's Leading Woman in "The Spender," a Coming Metro Release

Breamer to Take Rest

Sylvia Breamer, the Blackton star, who is featured with Herbert Rawlinson in "The Common Cause," the Blackton-Vitagraph special, has completed her work in a leading role of "My Lady's Garter" under Maurice Tourneur direction. She was loaned to Mr. Tourneur by Commodore Blackton for this picture.

Her work in the two specials has been so strenuous that Miss Breamer has decided to take a brief vacation and will not accept the role offered her in another production. She plans to rest until called for the next picture which Commodore Blackton will produce.

Rosenbaum Goes West

Ed. Rosenbaum, Jr., who has been on the staff of the Exhibitors' Service Bureau of the Fox Film Corporation for several months, has been transferred to the William Fox studios at Hollywood, Cal., leaving for the West this week.

Pauline Stark and Joe King are presented by Triangle in "Irish Eyes"

"The Greatest Thing in Life" Is an Artcraft Picture Made Under the Supervision of D. W. Griffith and Released in December

Universal Nails the New Bluebird Rumor

Exchange managers of the Universal were amazed last week at news which appeared in newspapers of the Central West and South to the effect that the Bluebird Productions had been discontinued. Inquiry instituted by the main office failed to reveal the origin of the report.

It was officially announced that there was absolutely no foundation for the rumor. The company does not contemplate any revision of the present schedule at this time, and it has mentioned important Bluebird productions on the program for some time to come.

It was believed that the appearance of one or two former Bluebird stars in current Special Attraction pictures may have led to the mistaken belief that the Bluebirds were being eliminated.

Universal wishes to make it very plain that the assumption is altogether wrong and that Bluebird pictures will continue.

Blanche Sweet Visits East

After completing the Garson-Neilan production of "The Unpardonable Sin," in which she starred, Blanche Sweet left Los Angeles to visit New York City on a business trip, after which she will again return to the West Coast to start work on her next big picture under the management of Harry Garson, the name of which Miss Sweet would not divulge.

Neither would she give any inkling as to the nature of the picture, but when it came to "The Unpardonable Sin," which Miss Sweet has just completed, her enthusiasm knew no bounds, and she declares it to be the biggest picture of the year.

Miss Sweet recounted all her troubles of making "The Unpardonable Sin" during the "flu" epidemic. Marshall Neilan, the director, persevered, however, and the result has been beyond all expectations. The picture will be in nine reels instead of eight as previously announced.

The picture goes into Clune's Auditorium, Los Angeles, for a run.

Indecision Seems Paramount in this Moment from "Woman," Maurice Tourneur's Production Which is Being Distributed on the Open Market

Bert Lytell Occupies the Centre of the "Stage" in This Band of Mexicans. His Latest Production Is Called "Hitting the High Spots"

Two Blacktons to Independent Sales Corp.

J. Stuart Blackton announces that he has completed arrangements whereby "The New Democracy," his new special photoplay starring Mitchell Lewis, which had a pre-release run as the feature of the Rivoli theatre program during the week of November 3, and "The Littlest Scout," a five-part Paula Blackton *Country Life* story starring little Charles Stuart Blackton, will be exploited by the Independent Sales Corporation and physically distributed through the exchanges of the Film Clearing House, Inc., with which the first named organization is affiliated.

These two Blackton features, both of which are ready for immediate release, are said to be the first productions placed with the Film Clearing House for distribution. Under this arrangement Commodore Blackton will not maintain his own sales force for the booking of "The New Democracy" and "The Littlest Scout," but will have these two productions handled by the Independent Sales Corporation through the Film Clearing House separately and distinctly from other pictures placed in their charge.

The Film Clearing House idea of distribution appealed to Commodore Blackton from its inception, while the plan of having special salesmen for each producer's product, made possible by the working proposition of the Independent Sales Corporation, of which William M. Seabury, organizer of the Film Clearing House, is vice-president, led him to make a thorough investigation of the new distributing companies, their personnel and business systems.

As a result he decided that his interests could best be served by placing "The New Democracy" with the Independent Sales Corporation for Film Clearing House distribution than by continuing the previously announced plan for its exploitation through another organization.

The fact that Commodore Blackton has placed these two special productions on the market in this manner does not mean that he has severed any of his other affiliations in the industry. The plan of the Film Clearing House, it is understood, is such that any producer can use it for one or more of his pictures without obligating himself to market all of his product in the same way.

Music Scores for Robertson-Cole Pictures

THE inauguration of complete music scores with the Robertson-Cole Company releases is an innovation in the service that will be rendered with their productions which are handled through the Exhibitors' Mutual Distributing Corporation.

This service starts with the first release, Martin Johnson's "Cannibals of the South Seas," issued December 15.

Mr. George W. Beynon, who has devoted many years to the preparation of musical scores for motion pictures and is an accomplished musician, is the director of the Musical Department of the Robertson-Cole Company, and bears the distinction of being the first to adapt orchestral scores to motion pictures, it is said.

Considerable comment was made on the musical offerings at the premiere presentation of Martin Johnson's "Cannibals of the South Seas" by the press as well as by the audiences which viewed this production both in New York and Toronto.

The great value that is placed in the musical accompaniment of pictures is evidenced by the very best houses throughout the country who employ large orchestras that would do credit in size and ability to grand opera. This part of the program is being given as much attention as is the selection of proper pictures.

The Billie Rhodes subject, "The Girl of My Dreams," will also be accompanied by a complete musical score arranged by Mr. Beynon.

¶ Have you sent in your biography and reserved space in the 1919 Studio Directory?

Norma Talmadge Goes to First National

(*Continued from page 3697*)

"By having her productions distributed on the open market plan, whereby they are available to every exhibitor in the country, burden free, I receive a sum for each negative which is sufficient to give me ample latitude for obtaining the greatest possible quality, and which tells me in advance just how much I can afford to spend on production and still give me a profit.

"There is no guesswork, no waiting for booking receipts to come in to give me my percentage income, no doubt about the total amount each production will return to me, no question as to whether I can afford to buy a story which will cost $100,000 or $125,000 to produce. I know, under the contract with First National, just how far I can go.

"And when my negative is completed I do not need to wait a year, eighteen months or two years to get back my costs with a possible profit. I receive my costs, plus a profit, when the picture is finished. The result is that I have the money immediately available to begin work on another picture.

A Free Agent

"I do not need to go to a bank or a group of individuals and paint rosy pictures of probable profits to finance myself for the succeeding production. I am a free agent, working under conditions which make it mightily to my interest to give Miss Talmadge the utmost in story, settings direction, everything that contributes in any measure to big box-office success.

"It is the most liberal form of cooperation, and a tremendous encouragement to Miss Talmadge as the star, and to me as the producer, to give the very best that is in us. Nor is the arrangement by any means one-sided. It is just as big in its advantages to the exhibitor as it is to the star and producer. First National franchise holders are giving us a wide, unobstructed thoroughfare to greater quality.

"They know, as exhibitors, that improvement is needed in productions, and that they can make bigger profits themselves by showing better pictures. They realize also that to permit the continuance of the present restrictions on producers and stars means that they will suffer in patronage from the betterment which no manufacturer can achieve on terms and at prices that leave him in doubt for months about whether he will lose or profit from his work.

"Some exhibitors who do not reason may say: 'It's a fine thing for Miss Talmadge,'" continued Mr. Schenck. "'She can make cheap pictures and still be sure of a big profit. We won't get her releases any cheaper if they are not up to a standard.' But they should remember that a big profit on each of two pictures—which is the maximum that any producer could use to hoodwink a distributor—does not amount to one-tenth as much as a reasonable profit on twelve or fifteen productions of a quality that makes them big winners at the box-office."

Touring with Goldfish and Rothapfel

(Continued from page 3682)

tention to the fact that the exhibitors get their profits immediately and so should dealy kindly with the producers who were trying to build a business for the years to come.

Mr. Goldfish laid particular emphasis on the fact that producers should make clean pictures that do not offend—pictures to which the whole family can go in safety and assurance of clean entertainment.

Among those who agreed with Mr. Goldfish, as was testified to by their hearty applause at the conclusion of the gentleman's remarks, were: Aaron Jones, Fred and Frank Schafer, Adolph Linick, Joe Hopp, Sam Katz, Abe and Barney Balaban, Joe Finn and Mark Heyman, Morris Choynskey, Harry Lubliner and Jos. Trinz, Louis Frank, Mr. Shoenstadt and his son, Sam Gold, Louis Zahler, B. C. Seaver, Paul Sittner, Robert Levy, M. M. Rubens of Joliet, J. J. Rubens of Aurora, Mr. McElroy and Mr. Fitzpatrick and Harry Miller.

Mr. Goldfish and Mr. Rothapfel left Friday morning for Milwaukee, where a banquet was tendered them at the Wisconsin Hotel, the opening address being made by the mayor of that city. Mr. Rothapfel's entree into the business was made in Milwaukee.

They left immediately for Minneapolis, the second city that can claim the distinction of having had Mr. Rothapfel in a managerial capacity, which city assured both gentlemen of a rousing welcome.

Minneapolis Sees Them

MINNEAPOLIS, MINN.—S. L. Rothapfel, managing director of the Rialto and Rivoli theatres of New York, accompanied by Samuel Goldfish, president of the Goldwyn Pictures Corporation, arrived in Minneapolis December 8th on their way to California.

Upon their arrival, Mr. Rothapfel and Mr. Goldfish were met by Manager John M. Hick, Jr., of the Minneapolis Goldwyn exchange, and after a short business visit the party proceeded to the Gold Room, Hotel Radisson, where they were guests of honor at a banquet attended by over thirty exchange men, exhibitors and newspaper men.

Among those present at the banquet were Manager Julius K. Johnson of the New Garrick, formerly an organist for Mr. Rothapfel at the Lyric, Minneapolis, and Regent, New York; Manager Charles G. Branham of the Minneapolis Strand; I. H. Ruben of the Ruben & Finkelstein circuit; Manager Theodore L. Hays of the New Garrick, St. Paul; Manager William B. Koch, of the New Aster, Minneapolis; Manager Billy Watson of the New Garden, Minneapolis; Manager Bert Goldman of the New Princess and New Majestic theatres, St. Paul; Manager Hugh Andress of the Lagoon, Minneapolis; Manager Oliver A. Rowe of the Blue Mouse, St. Paul; George D. Strong, the oldest operator in the Northwest, and W. A. Deeth, president of the Motion Picture Exhibitors' Corporation of the Northwest.

Mr. Goldfish expressed himself as very gratified at the splendid showing Goldwyn productions are making in the territory.

Tally to Build Another Theatre

Owner of First National Exhibitors' Circuit Franchise Plans to Build New Theatre at Los Angeles

T. L. TALLY, owner of the First National Exhibitors' Circuit franchise for Southern California and Arizona, is to build a theatre designed exclusively for long runs on super productions, according to a recent announcement from Los Angeles.

His decision is based on his opinion that with the new era of specialization in productions by such stars as Charlie Chaplin, Mary Pickford, Anita Stewart and others there will come a much higher quality in releases. This he believes will be the foundation on which exhibitors can make their plans for increasing the length of their runs and reducing the frequency of their program changes.

Mr. Tally has been contemplating the erection of a new theatre in Los Angeles, but his plans for its construction were delayed by war conditions and the consequent lack of materials. Now that the War Industries Board has removed the ban on the commercial use of structural materials it is expected that he will go ahead with his intentions to give Los Angeles an entirely new type of motion picture theatre.

"Events of the last few months," declared Mr. Tally, "are conclusive proof that longer runs are the thing of the future for exhibitors. We know to a certainty now that indefinite engagements of genuinely good pictures are profitable to exhibitors and that it is throwing money away to give only two or three days or a week to productions that have the merit necessary to longer bookings.

"Take the results of Charlie Chaplin's 'Shoulder Arms.' Exhibitors are playing not one, but three, four and five repeat dates on it, each repeat averaging from two to three days. The public does not get a chance to patronize a worth while film if it is shown for one or two days. Every theatre will receive a certain amount of nominal patronage each day. But not every prospective patron—not one-fifth of the prospective patrons could or would patronize a theatre within one or two days to see a production that is being talked about.

"There are many reasons for this. Some people are kept at home by illness, others are out of town for a few days, others are entertaining guests, others are too busy the first two or three days that a good production is shown. And a far greater number, who are not regular fans, do not hear comments on an especially worth while release until several days after it has opened.

"To play longer runs requires a certain type of physical equipment in a theatre which, while not absolutely essential to the success of indefinite engagements, adds enough to the atmosphere and general effectiveness of the production to make the investment profitable. Of course, almost any theatre with the standard equipment can serve as the background for runs of a week, or even longer.

"But where it is possible to do it and particularly in the instances of new theatres being built, I believe that it is a wise precaution for the exhibitor to consider carefully the advantages of special interior arrangements which will give him opportunities for settings, lighting effects, greater latitude in musical accompaniments and which will contribute to the quality atmosphere imparted by the super-productions which the public will patronize, day after day, for runs ranging from two weeks to a month or longer."

Nazimova Starts Work in Hollywood Studios

Mme. Alla Nazimova arrived in Los Angeles December 3, and on December 9 she started work at her new studios in Hollywood on her production, "The Red Lantern," under the direction of Albert Capellani.

June Mathis, in collaboration with Director Capellani, completed the screen adaptation for Mme. Nazimova's first picture on the West Coast. It is from the novel by Edith Wherry, published by the Bodley Head, and affords Nazimova a role of tempestuous emotional display.

Two days after the arrival of Maxwell Karger, director general, the completed script was in his hands. Miss Mathis and M. Capellani did some of their work on the scenario of "The Red Lantern" while en route from New York to Mme. Nazimova's new studios.

Seven Stars Are Promised for World Feature

The most ambitious and pretentious production ever made by World Pictures is declared to be "A Scrap of Paper," which will inaugurate the resumption of studio activity of this company.

The cast embraces all the stars connected with World Pictures and includes Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn Greeley, Madge Evans, George Drumier and Johnny Hines. It will be directed by Dell Henderson.

The scenario was written by Wallace C. Clifton from an original story secured by the World Pictures scenario department from a famous French author.

This aggregation of talent has been arranged for the production because the world believes that the exceptional strength of the story told in "A Scrap of Paper" demands a wholly stellar presentation.

Margarita Fisher Gives Medal for Hero

A gold medal, offered by Margarita Fisher, American Film Company star, featuring in "Flying A" productions, to the first Rockwell Field aviator to bring down a German plane, was won by Lieut. Frank Luke, of Phoenix, Ariz.

Because of Lieutenant Luke's death shortly before the armistice was signed, the medal will be given to his father.

Government Releases a Series

Each of the Two-Reelers to Take Up Phase of the War—First Scheduled for December 23

TO meet the demand of the people to know more about the war activities of the nation the Government has prepared and will begin the release of a series of two-reel pictures, announced as the U. S. A. Series, each of which takes up a phase of the war and pictorializes it with detail. The new pictures are presented by the Division of Films of the Committee on Public Information.

It has been clearly indicated that the American people want to know the more intimate details of the war and of the participation of their country in that war. In the new two-reelers they will be shown just how the wounded were taken care of, how an airplane industry was built up, the real part played by machine guns and hand grenades, how men were made fit to fight, how, despite the utilization of auto trucks and motor lorries, the horse and even the army mule held its own and did its bit, and how the guns, which did so much to crush Prussianism, were made.

The first of the pictures, scheduled for release December 23, is entitled "If Your Soldier's Hit." It is a revelation of the care given the soldier boys overseas. It gets close to the heart and is true—every bit of it. There will be a release every two weeks, the complete series being made up of six pictures.

Number two of the series, "Wings of Victory," is the full story of the air program of the United States and of America's achievements in building planes and training aviators for the gigantic effort of defeating the Huns; the story of motor, plane and coming ace, and how the three were aligned that America might fill the skies of France with swift fighters.

The next release is called "Making a Nation Fit" and is a picture of striking interest, showing how America met the difficult problem of rendering millions of men of sedentary occupations into physical fitness for the labor of war. It shows the new entrants of the Army and Navy being put in the top of physical perfection for their jobs.

The fourth release is entitled "Horses of War" and shows how the horse still holds his place of honor on the field of battle. The vivid, sweeping, irresistible story of the horses of the cavalry and artillery which, in spite of motor trucks, tractors and tanks, must still be relied upon to help win the day.

"The Bath of Bullets" is the fifth release. The last release of the series, "The Storm of Steel," is the story of the Ordnance Department.

The World Film Corporation, which has handled the distribution of both "America's Answer" and "Under Four Flags," will also handle the "U. S. A. Series."

New Distributing Policy for News Reels

A NEW policy of distributing news reels will be inaugurated by Universal the week beginning December 22.

The distributing contract with Pathe expiring December 23, the Hearst International News Service, having acquired the producing and distributing rights of the Universal Current Events and Animated Weekly and of Mutual's Screen Telegram, will issue the first of its tri-weekly news reels Tuesday, December 24.

Hearst News No. 1 will be released through Universal exchanges on this date and this will be followed on Thursday, December 26, by Screen Telegram No. 76 and on the following Sunday, December 29, the Universal Current Events No. 85 will be marketed.

The reason the Hearst interests selected the Universal exchanges to do the distributing of their news reels is declared to be due to the success attained by these branches when releasing only Universal weeklies.

In addition to the release of Universal Current Events, Hearst News and the Screen Telegram, by Hearst through Universal exchanges, the Universal Screen magazine will be released each Saturday, independently by Universal and will be developed along newspaper feature lines.

Pathe Has Gloria Joy in Short Comedy-Dramas

In a series of three two-reel comedy dramas to be released by Pathe under the general title of "The Fortunes of Corinne," Baby Gloria Joy carries the role of the heroine upon her frail but capable shoulders.

This child actress is well-named, it seems, and is said to have an exceptionally keen sense of comedy and of pathos. The series will be released in the following order:

December 22, "Fortunes of Corinne"; January 5, "I Want To Be a Lady"; January 19, "Corinne, Come Here."

Selig Appoints Priest Exclusive Agent

Colonel William N. Selig has appointed Robert W. Priest, president of The Film Market, Inc., exclusive sales agent for all of his feature productions in the United States and Canada.

Features which have come into the immediate possession of The Film Market, and which will be disposed of on the independent market are, "The City of Purple Dreams," "Who Shall Take My Life," "Beware of Strangers," "The Garden of Allah" and the reissue rights to "The Spoilers."

Before leaving New York for California, where he goes to supervise a very important production, Colonel Selig made a statement in which he said that Mr. Priest has all sale rights, and that any person interested in any of his productions should see Mr. Priest in reference to them.

"Little Orphant Annie" Territory Selling

In the six-reel photodramatic production of the late James Whitcomb Riley's famous poem, "Little Orphant Annie," which is being state righted by The Pioneer Film Corp., Coleen Moore and Thomas Santschi are the featured players, while the supporting cast includes little Billy Jacobs and little Ben Alexander, who has appeared in many of D. W. Griffith's productions.

Already great interest is being shown, it is said, by exhibitors who are inquiring as to when and how they can book the picture. Nathan Hirsh, president of The Pioneer Film Corporation, says that he has never had a feature which seems to have caught on so quickly. Every mail, Mr. Hirsh says, brings letters from theatre owners from all parts of the country who are anxious to book the film.

Pauline Frederick Busy on First Goldwyn

Pauline Frederick is rapidly progressing at the Biograph studio in the Bronx under the direction of Hobart Henley on her first Goldwyn picture. The cast includes Ben Hendricks, one of the forceful character actors of the stage; Fred Lennox, who has played the foremost roles in the support of many popular stars; Jere Austin and Tammany Young.

Prominent on the distaff side is Florence Ashbrooke, who has played with the Kendals, the Bancrofts, Sir Henry Irving and others.

The Robertson-Cole Company

1600 Broadway New York City

regretfully announce that it does not control the American rights to the

J. Warren Kerrigan Pictures

The Robertson-Cole Company distribute these excellent film plays in the foreign field only, while W. W. Hodkinson, Inc., has the domestic rights.

¶ Have you sent in your biography and reserved space in the 1919 Studio Directory?

Mae Murray in

"DANGER-GO SLOW"

Mae

"DANGER
- GO SLOW!

Murray in

UNIVERSAL
SPECIAL
ATTRACTION

Dorothy PHILLIPS in "The Talk of the Town"

Priscilla DEAN in "Kiss or Kill"

Mary Mac LAREN in "Vanity Pool"

UNIVERSAL SPECIAL ATTRACTIONS

Small Baby Is Essential to One Producer

Jesse D. Hampton discovered, when all was in readiness to produce the first of the William Desmond pictures, "Life's a Funny Proposition," especially written for Desmond by William Parker, that the story called for a baby.

The tragic blow fell late on a Saturday afternoon. Everything had been prepared to start "shooting" Monday morning. In walked the technical man—usually always the bearer of good tidings. But now he announced: "The Board of Health forbids the use of any baby in a motion picture during the influenza epidemic!"

With an expensive cast of players already on the payroll and engaged for the duration of the picture, the technical man's words fell like the proverbial "bolt from the blue."

How the necessary permit was finally obtained is a moving narrative of fast auto rides, visits to officials' homes and, in the end a long conference between Mr. Hampton and Dr. L. M. Powers, the Los Angeles city health commissioner who for the purposes of controlling the epidemic possessed autocratic authority.

Birthdays Celebrated in "The Girl Question"

Corinne Griffith, Vitagraph star, had a to take proper cognizance of the event. But Miss Griffith and her company were busy day and night completing the Blue Ribbon Feature, "The Girl Question," and there was time scarcely for congratulations.

Then it was that Kenneth Webb, director, had a big idea and put it over. There is a big cabaret scene in "The Girl Question" in which Miss Griffith is of course the leading feature, and all her company are in it and there are lots of toasts and good fellowship and such things.

And Director Webb figured that it would be in the interest of screen realism to turn that cabaret scene into a surprise birthday party for Miss Griffith. Which is just what was done.

Cecil De Mille Finishes Another Artcraft

Cecil B. DeMille has reached the final stages of his new Artcraft picture, "Don't Change Your Husband," at the Lasky studio in Hollywood. He is said to be using a trio of the most elaborate sets which the Lasky studio folk have seen in many a day.

One represents an idea of the beauty of the world, another the riches of the world and the third the love of the world, all being visions conjured up in the mind of a young wife by a romantic description on the part of a whilom lover.

Mr. DeMille is said to give ample evidence of his penchant for beautiful women in the matter of choosing his casts, and for one of the leading roles in "Don't Change Your Husband" he selected Gloria Swanson.

Exhibitors Praise "Eye for Eye"

S. L. Rothapfel, E. C. Bostick and Other Nationally Known Exhibitors, Praise Nazimova's Latest Production

Nazimova, Talented Star in Mètro Pictures

PRONOUNCING it one of the greatest works Mme. Nazimova has ever done on the stage or screen, prominent exhibitors throughout the country are said to be flooding the offices of Richard A. Rowland and Maxwell Karger with letters and telegrams congratulating them upon their latest Nazimova production, "Eye for Eye."

S. L. Rothapfel, one of the first to see the picture and to declare that the international star's "personal performance has not been surpassed upon the screen" and that the picture itself was "a revelation," expects to show it at the Rivoli theatre in New York the week of December 22.

E. C. Bostick, managing director of the big Merrill theatre in Milwaukee, who has already shown "Eye for Eye," is said to be even more enthusiastic about the picture and Nazimova's drawing power than Mr. Rothapfel.

The Merrill, Mr. Bostick says, has broken all Milwaukee attendance records with "Eye for Eye." Crowds, he says, even during the supper hour, were lined up to the curb awaiting an opportunity to get into the Merrill. Mr. Bostick's letter speaks for itself.

Dec. 30, 1918.

Mr. J. S. Grauman,
METRO PICTURES CORP.,
403 Toy Bldg.,
City.
My Dear Mr. Grauman:—

I believe that it is fitting that both you and Metro should have some statement from me as to the remarkable business I am doing on "Eye for Eye." I will confess that when you sold me this series of pictures at more than twice the highest rental I have ever paid for a picture, I was somewhat doubtful as to whether or not I could make any money to speak of on the Nazimova productions. However, I felt it would be a big treat for my patrons, so you can readily see the question of profit on this picture was secondary.

The public, however, has proved that I was wrong. We opened with "Eye for Eye" on Sunday, the 24th of November, and there has not been one hour during the past week, including supper hour, that we have not held them out to the curb, and we have done what, I am confident, is the biggest business ever done in Milwaukee. Certainly the biggest in my experience.

I am absolutely sincere when I state to you that as a drawing card I consider Nazimova unequalled, and I am only too glad of this opportunity to state to you that I am more than pleased to have booked the entire series at $2,000 per picture. You may send this letter to your different offices if you wish, since I feel that it is a privilege for any first-run exhibitor to be able to play this subject, and I shall be greatly surprised if the phenomenal business done by us is not repeated by everyone who plays it.

Yours very truly,
MERRILL THEATRE CO.,
E. C. Bostick,
Manager.

ECB:MN

Mr. Rothapfel's letter is equally superlative in its enthusiasm:

November twenty-second
Nineteen-eighteen

Mr. Richard A. Rowland,
Metro Pictures Corp.,
New York City.
My Dear Mr. Rowland:

I have just finished seeing Nazimova in "Eye for Eye" and I want to compliment you upon having one of the best pictures I have seen in a long time. It will lend itself to a wonderful presentation and I am sure will be a great box office attraction also.

Mme. Nazimova is absolutely a revelation and her personal performance has not been surpassed upon the screen. I am looking forward to its presentation at the Rivoli on the week of December 22 with a great deal of pleasure.

Very truly yours,
S. L. ROTHAPFEL,
Managing Director.

Among other large first run houses which are already playing the picture or plan to give it special runs within the next few weeks are the Strand, Youngstown; Alhambra, Toledo; Madison, Detroit; Gold, Chicago; Strand, Cincinnati; Empire, San Antonio; Rex, Duluth; Regent, Paterson, N. J.; Goodwin, Newark, N. J., and others.

The California, in Los Angeles, which recently ran "Pals First," starring the late Harold Lockwood, to capacity houses, according to report, has also booked "Eye for Eye" and expects to break all attendance records with the picture.

"From an artistic as well as a box-office standpoint 'Eye for Eye,' and Nazimova's other de luxe pictures, 'Revelation' and 'Toys of Fate,' have satisfied the exhibitor and the public as no other productions have done in the history of the industry," said Richard A. Rowland, "and her coming plays will even surpass these.

"They will be made in California under the direction of Albert Capellani and the personal supervision of Maxwell Karger, Director General of Nazimova Productions, and will embody in story and production qualities the finest work on the screen has yet known."

Poland Writes Scenarios for American Film

Joseph Franklin Poland, New York fiction writer, has recently joined the scenario staff of the American Film Company, at Santa Barbara, Cal.

Mr. Poland will write for Mary Miles Minter and Margarita Fisher. The story of "Impossible Susan," a feature starring Miss Fisher, was from his pen. The original story of a new Minter vehicle not yet released likewise was written by him.

Joe Maxwell, producer of "The Married Virgin," surrounded by his aides. Vera Sisson, Rodolfo di Valentina and Kathleen Kirkham are seated. The picture is distributed by General

Al Lichtman Completes Journey

Famous Players-Lasky General Manager in Charge of Distribution Concludes Five Weeks' Tour of Principal Cities

THAT the motion picture industry has gone through its greatest crisis and is now well on the road to recovery is confirmed by Al. Lichtman, general manager of the Famous Players-Lasky Corporation in charge of distribution.

Mr. Lichtman has just concluded a five weeks' tour of the Famous Players-Lasky exchanges, including visits to Pittsburgh, Cleevland, Detroit, Cincinnati, Chicago, St. Louis and Kansas City, having been stricken with the influenza in St. Louis which compelled him to give up further travel at his next stop, Kansas City.

"After personally seeing just how the motion picture industry at large went through the period of national depression, I am proud to say that I am connected with the business," said Mr. Lichtman. "In every district I visited, the theatres were closed for an average of three weeks. While gloom was evident everywhere and everyone including myself, seemed to be suffering, either personally or in a business way from the epidemic, exhibitors and exchange managers were not sitting down to bemoan their fate.

"Quite to the contrary. Everyone was active, planning for better days to come and taking the dark days with grim determination to make up as soon as the business was resumed.

"As for the Distribution Department of the Famous Players-Lasky Corporation throughout the country, the lull, although it has cost us a great deal, will in the end result in direct benefit to the exhibitor. Although we were not booking pictures we used these so-called idle hours to good advantage.

"We were able to get the undivided attention of all executives and employees on matters of importance in a manner impossible under conditions of business activity. New ideas have been created and new systems installed, all of which point to greater service to the exhibitor. Conditions that have been hanging fire for some time have been cleared up, and with the resumption of business, we are today in a better position than ever to give a service to the exhibitor, the like of which has never before been attempted, much less duplicated.

"With the installation of film clearing houses we introduced only one of these ideas pointing to enhanced service. No longer will the exhibitor have to show poor prints, if he books Paramount and Artcraft pictures.

"The trademarks of this product have now become insignias of a physical high-class quality of the film itself as well as the contents of the film which is evidenced on the screen. With the reopening of theatres the Famous Players-Lasky Corporation has also prepared its releasing schedule so that it offers the exhibitor attractions that will insure his making up for lost time."

"Sunnyside" Is Title of Chaplin's Next

"Sunnyside" is the title given by Charlie Chaplin to his third production for distribution through exchanges of the First National Exhibitors' Circuit.

Beyond this, and the statement that the story is laid in a small country town, little is known of the nature of the forthcoming release. Several advance "stills" from the Chaplin studios, taken with Chaplin entertaining various celebrities in the course of his work, indicate that he will appear in it in his number twelve shoes, baggy trousers and derby, but evidently without his cane.

This latter item of adornment does not appear in any of the scene stills.

Fred C. Quimby Takes Two Week Vacation

Fred C. Quimby, General Sales Manager for Pathe Exchange, Inc., has closed up his office and has gone on a fortnight's vacation at Old Point Comfort.

Mr. Quimby has been working night and day of late arranging the details of the launching of the new Pearl White serial, "The Lightning Raider," and in consequence he was said to be in need of a rest.

His original itinerary led to the Greenbrier Hotel at White Sulphur Springs, but when he was told that a dress suit was as necessary an adjunct at the Greenbrier as a toothbrush, the sales manager balked and immediately switched to Old Point Comfort, where he is doubtless by this time luxuriating in a flannel shirt.

Theda Bara Begins New Fox Production

Theda Bara, the William Fox star, has begun work on a new super-production, temporarily titled "The Scarlet Altars."

The picture is being produced at one of the William Fox studios in Yonkers under the direction of J. Gordon Edwards, this being Mr. Edwards's thirty-first production for William Fox. The scenario is by Adrian Johnson from an original story by E. Lloyd Sheldon and J. Searle Dawley.

Fred Fishback Engaged by Henry Lehrman

Fred Fishback, who has been responsible for many comedies during the past ten years, is now a member of the staff of directors producing Sunshine Comedies under the general supervision of Henry Lehrman.

Mr. Fishback's early experience was with Thomas Ince.

Stuart Holmes seems all cut up about something. He is being represented by Edward Small

Seventy Prints Now Used on Les Miserables

It is reported that there are seventy prints of "Les Miserables" now in use. If every one of these prints played every day of the year since "Les Miserables" was first released the total time of the picture's showing would be seventy years.

Perusal of this phenomenal record, says an official of the Fox Film Corporation, shows that the leading theatres all over the country have played "Les Miserables" for engagements in excess of the average time given to special productions.

The following theatres, selected at random from a long list, have played "Les Miserables" for one week each:

Rose theatre, Chicago; Dayton theatre, Dayton; Pastime, Columbus, O.; Bank, Akron, O.; Stillman, Cleveland; Alhambra, Toledo; Queen, Dallas, Tex.; Queen, Fort Worth, Tex.; Colonial, St. Joseph, Mo.; Princess, Sioux City, Ia.; Majestic, Portland, Ore.; Liberty, Seattle; Victory, Tacoma; Colonial, Camden, N. J.; Isis, San Diego, Cal.; Rialto, San Francisco; Granby, Norfolk, Va.; Colonial, Richmond, Va.; Leader, Washington; Strand, Buffalo; Olympia, Pittsburgh.

All United Theatres Will Show "Kaiser's Finish"

All theatres controlled by the United Booking Offices will show "The Kaiser's Finish." A contract has been signed between the U. B. O. and the Emanee Film Company, 145 West Forty-fifth street, New York, which purchased the New York City and State rights on the production from A. Warner, whereby not only the Keith houses will play it, but also on the Proctor and Meyer and Schneider circuits, embracing all of the down town territory.

One of the first showings it will have in a house controlled by the U. B. O. will be at the Brevoort, known as the Strand of Brooklyn, New York. This theatre has given it the star position in all billing.

The Name of Pathe's Newest Pearl White Serial Is "The Lightning Raider." It Is Expected to Prove Unusually Popular

Moreno-Holloway Study New Serial Script

ANTONIO MORENO and Carol Holloway, stars of Vitagraph's current serial, "The Iron Test," have received the scripts on their next fifteen-episode play, work on which will start at the Vitagraph studio in Hollywood in the near future.

Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady are the authors of the newest thriller, the title of which has not been announred.

A report from the Vitagraph western plant declares that the stars will be called upon to perform even more hazardous stunts than they did in "The Iron Test," and that if such is the case their courage will be taxed to the utmost.

In "The Red Mask's Prey," the eleventh episode, soon to be released, the action called for Mr. Moreno and Miss Holloway to escape from a band of pursuers by fleeing across a telegraph pole spanning a chasm.

This scene was made above the roadway which was cut in the mountains by General John C. Fremont in 1840 to facilitate the movement of his troops, the road thus made being known as Fremont Pass.

The point where the scene was filmed is 150 feet above the pass and had the scene been taken as originally planned the two stars undoubtedly would have been hurled to death. The director to keep the action of the flight continuous, had decided to have the pole dropped and Mr. Moreno and Miss Holloway start across it immediately its upper end landed on the far side of the chasm. Later he decided to let the pole fall first and then later to take the complete action. On the test the pole fell with such force that it broke in the middle and went crashing to the pass below.

Despite this, however, a second pole was obtained and after a test had proved it could withstand the fall, the action with Mr. Moreno and Miss Holloway was taken as originally planned.

Anita Stewart, Midst a Group of Indians and Officers of Our Allies, at One of the Stations on Her Trip to the Coast

"The Silver King," with Faversham, Completed

The work of assembling and titling the Paramount-Artcraft special production, "The Silver King," in which William Faversham is starred, has been completed and the finished picture was given its first showing a few days ago in the projection room of the Famous Players-Lasky Corporation.

Mr. Faversham was present, together with his wife, Julie Opp, and Maxine Elliott, who is his partner in several theatrical enterprises.

So impressed were the executive and department heads by the entire picture and particularly the work of the star that spontaneous and prolonged applause followed the final scene and all present proceeded to verbally express their complete satisfaction and offer their congratulations to Mr. Faversham.

Edward Burns, in the Hodkinson picture, "Made in America"

Small Town Exhibitor Is Convert to Long Runs

B. L. Feinblatt, manager of the Westchester theatre, Mount Vernon, N. Y., is a convert to the creed of longer runs and the abandonment of the practice of definite program change dates.

In explanation of his reason he has notified the First National Exhibitors' Circuit that he has played two repeat dates on "Shoulder Arms," and plans to book it for another return engagement as soon as the New York exchange has a print available.

He opened with the second million-dollar Chaplin comedy in opposition to the big Keith and Proctor house in Mount Vernon and did considerably better than average business, according to report. He then arranged to repeat it for two days the following week and on this engagement played to capacity business at every performance and declares that he was obliged to turn hundreds of people away because of the local fire laws which prohibit the sale of standing room.

"It goes to prove," said Mr. Feinblatt, "that when the public finds something that strikes its fancy the exhibitor cannot begin to satisfy the demand with a two or three days' run. I do not know, of course, just how many patrons came to see 'Shoulder Arms' for a second or third time, but I do know that at every show I wished that the twelve hundred seat capacity of the house had been twice that."

National Film Engages Two More Directors

More tangible evidence of the growth of Parson's National Film Corporation of America is evidenced by the engagement of two additional directors.

Harry Pollard, known for his American Beauty comedies with the American Film Company during the past three years and Frank Grandon, one of the dramatic directors who has just arrived from New York, are the latest members of the directorial staff of the National.

Arrow Reissues Serial Under New Name

For the first time in the history of the industry, a serial is about to be re-issued, and by the Arrow Film Corporation.

"The Demon Shadow" is the new title for the ten-reel re-issued serial of two episodes each, being a revised and re-edited version of "The Twenty Million Dollar Mystery" which was originally issued in twenty episodes of two reels each, and in which Marguerite Snow, James Cruze and Mitchell Lewis, now being starred in Select pictures assume the leading roles.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, made the following statement concerning "The Demon Shadow":

"We have contracted with the Big Productions Film Corporation, owners of the rights, to revise and re-edit the production so as to cut it down to ten episodes of two reels each and to distribute it on the State Right basis in that territory."

Mrs. Charlie Chaplin (Mildred Harris) in Jewel's "For Husbands Only"

Big Demand for Lockwood

According to officials of Metro, the passing away of a motion picture star does not affect the popularity of his productions, and they declare that although the late Harold Lockwood died at the height of his career, his productions are in greater demand than ever.

The Screen Classics production which had just been completed before his death, "Pals First," is said to be enjoying unprecedented runs in the large theatres of the country.

The photoplay version was made from Lee Wilson Dodd's conception of the novel by Francis Perry Elliott, which was published by Harper and Brothers. The picture was directed by Edwin Carewe.

E. M. Sanders, special representative of Screen Classics, Inc., attributes the increased demand for Harold Lockwood productions not only to the popularity of the star, but the fact that his untimely death has aroused worldwide interest among many who were not regular patrons before.

Universal Takes Umbrage at Misleading Letter

The issuance of a circular on the coast, advising the trade that the Universal and Mutual weeklies had disappeared from the market, elicited last week a hot statement from the Universal and Hearst news representatives.

M. L. Markowitz, manager of the Universal exchange in San Francisco, issued a direct contradiction of the circular, and describes it as misleading.

The circular calls upon exhibitors to take up the news pictorial service circulated by the All Star Company, with the argument that it is now the only considerable service of its kind left since the withdrawal of the Universal and Mutual weeklies.

Mr. Markowitz replies in part as follows:

"The circular is an outright attempt to mislead the exhibitors. This is to advise you that the Hearst interests have taken over the Mutual Weekly known as the *Screen Telegram* and the Universal weeklies known as *The Animated Weekly* and *Current Events.*"

He goes on to announce the facts already pretty widely advertised, that the Hearst International News, and the other subjects taken over by it, will continue to be released regularly.

Hart's New Artcraft Still Minus Title

Two weeks more will be required to complete the new William S. Hart picture for Artcraft, which follows in order of release "Branding Broadway," but which is still minus a title.

This is the production which was started in Chicago, where the Thomas H. Ince star is said to have obtained some remarkable scenes at the stock yards.

These scenes, shown in the projection room at the Hart studio in Hollywood, have aroused the enthusiasm of the studio force.

Henry Lehrman, Vice-President and General Producer of Sunshine Comedies for William Fox

D. W. GRIFFITH

presents

"The Greatest Thing in Life"

Personally directed by D. W. GRIFFITH

Story by CAPT. VICTOR MARIER
Photographed by G. W. BITZER

An ARTCRAFT Picture

When D. W. Griffith Makes a Picture

YOU want it, because you know what D. W. Griffith showmanship means to you and to the motion picture industry.

There's always a very human story, intimate heart appeals upon a background of the universe.

And there's always something *new* — something nobody else ever thought of.

When You Show a D. W. Griffith Picture

MAKE *your* showmanship worthy of the production.

Advertise it and stage it with all the care it deserves. You can't be perfunctory with a Griffith production any more than you can be casual with a Christmas Dinner.

Put on all the new linen, the best china and the fine old silverware when you serve a Griffith picture.

After Your Patrons See a D.W. Griffith Picture

THEY talk about it. They argue as to whether it is the best thing he ever has done and most of them say it is. They tell their friends about it, advise them not to miss it.

And always, remember, it gives to your theatre prestige that lasts for months to come.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

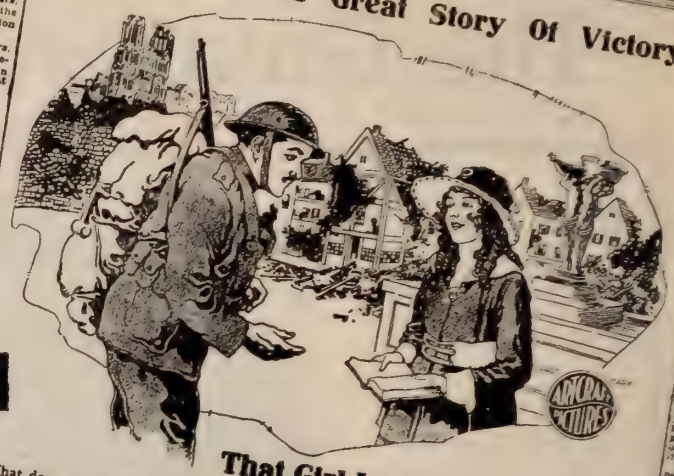
2 or 3 Col.

D. W. Griffith's Great Story Victo

WHAT would you ask for if the gods decreed that the one thing you wanted you could have?
You'd want the greatest thing in life, wouldn't you?
Well, what is the greatest thing in life?
Victory? Money? Love? The Distinguished Service Cross? The Sight of home at the end of the war?
Or is it—
—the glorious thing that an unenvied American youth found in France in the midst of battle, the thing that brought him all that's really worth while? Is it that?
D. W. Griffith has that answer for you in his newest production.
Lillian Gish and Robert Harron are in it and the great[est] creator of "The Birth of a Nation," "Intolerance" with

3 Col.

D. W. Griffith's Great Story Of Victory



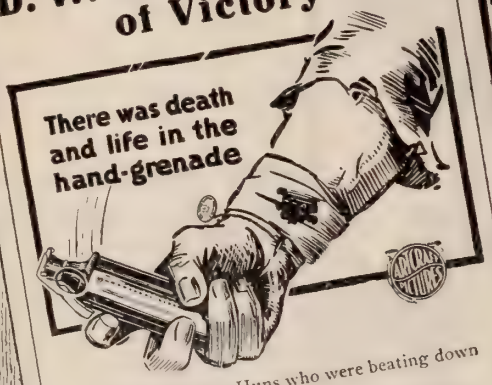
That Girl In France

What do you know about that French girl that your soldier-boy, back victorious from the war, is going to tell you about? Are her clothes startling? Do the skirts show her hose? Is she the "Frenchy" sort of person you imagine her to be? D. W. Griffith's newest motion picture introduces you.

Lillian Gish portrays the girl. Her two love affairs don't go quite smoothly. Garlic fumes bathe one of her idols and the other is scarred with a sneer for all mankind. But a war well-won makes a tremendous difference! There are worse things than garlic, and cads can change.

Meet that girl your boy knows in France.

D. W. Griffith's Story of Victory



DEATH for the Huns who were beating down the door.
Life for the American girl, trapped behind it.
And for the American boy who led the Yanks, the one who threw the grenade, the greatest thing in life.
What is the greatest thing in life? Victory? The veteran's first view of the Statue of Liberty after the end of the war? Or—just what is it?
D. W. Griffith will show you in the newest production from the hand of the genius who made "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love."
Lillian Gish and Robert Harron are in it.

D.W.GRIFFITH
presents
"The Greatest Thing in Life"
An ARTCRAFT Picture
Personally Directed by D. W. Griffith
Photographed by G. W. Bitzer
Story by Capt. Victor Marier

2 Col.

STRAND
Broadway at Main Street
Monday and All Week
Price 50c. to $1.00

D. W. Griffith's Great Story of Victory

3 Col.

The Creeping Barrage

LIKE the shadow on the earth of a cloud crossing the sun, the creeping barrage went forward.
From artillery, miles back, the shells dropped death on the German trenches.
Behind the protecting curtain the Yanks advanced, bayonets ready, grenades in hand.
Above, a bombing aeroplane darted like an angry wasp through the reek of battle.
Now you are in the midst of it with an American boy. Now you are back of the German lines where the girl he loves is in peril.
The Yanks are coming! But will they reach her in time?
It's a moment of terrific suspense!
For the first time in motion pictures you are taken into the line back of a creeping barrage. For the first time you charge side by side with the army of Yanks over No Man's Land
It shows you why the Germans had to quit.
Robert Harron is the American boy. Lillian Gish is the girl. You saw them in those wonderful D. W. Griffith pictures "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love."
The producer? That's easy. Of course it's another D. W. Griffith production.

D.W.GRIFFITH
Presents
"The Greatest Thing in Life"
An ARTCRAFT Picture
Personally Directed by D. W. Griffith
Photographed by G. W. Bitzer.
Story by Capt. Victor Marier.
Display Big Name of Theatre, Date

D. W. GRIFFITH'S Great Story of Victory

On the fingers of one hand you can count all the motion pictures produced by that splendid screen genius, D.W.Griffith, in the last five years. Here is the list; check them for yourself.

"The Birth of a Nation"——*One !*
"Intolerance"——*Two !*
"Hearts of the World"——*Three !*
"The Great Love"——*Four !*
And——*Five !*

D.W.GRIFFITH

Presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by D. W. Griffith

Photographed by G. W. Bitzer

Story by Capt. Victor Marier.

4 Col.

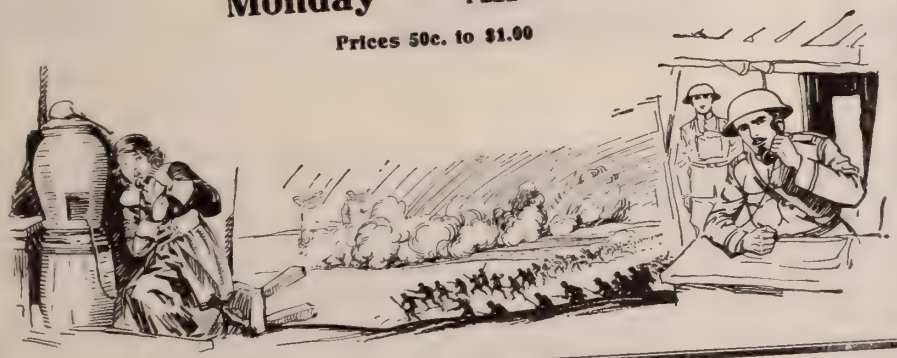
Lillian Gish and Robert Harron are in it, a wondrous tale of an American snob, who found in France's trenches, amid death and muck, life's most precious gift. What was the gift? Come and see!

RIVOLI

Monument Square

Monday - All Week

Prices 50c. to $1.00



1 Col.

D.W. Griffith's Story of Victory

D. W. GRIFFITH *presents* **"The Greatest Thing in Life."**

An ARTCRAFT Picture
Personally Directed by D. W. GRIFFITH
Story by Capt. Victor Marier
Photographed by G. W. Bitzer.

First he produced
"The Birth of a Nation"
Then
"Intolerance"
Followed by
"Hearts of the World"
and
"The Great Love"
Now he gives you
"THE GREATEST THING IN LIFE"
Are you coming to see it? You bet you are!
But you'd better come early.

STRAND THEATRE
MONDAY - ALL WEEK
PRICES 50c. to $1.00

WHEN you show D. W. Griffith's "The Greatest Thing in Life," give it the advertising such a production deserves. Make your exploitation big and your run long.

The advertisements shown on these pages are reproduced from the press book on "The Greatest Thing in Life." Ad cuts and mats are ready now at your exchange.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

The Bigger the Circus, the Bigger Its Advertising

JUST because, in this D. W. Griffith picture, you have one of the greatest productions of the year, don't guess that everybody in town knows about it.

The greatest circuses use the greatest number of posters, for there's no advertisement better than the people who can't get in.

On this page the illustrations give you a fair idea of the posters on "The Greatest Thing in Life."

These lithographs will help you a heap in sweeping the whole town into your theatre.

FAMOUS PLAYERS-LASKY CORPORATION

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

Special Service Section on

"The Greatest Thing in Life"

WITH the magic name of D. W. Griffith to use in his advertising, the exhibitor does not need to be told to play the producer to the limit in this advertising, but we would make a somewhat different appeal with "The Greatest Thing in Life" than has been made in any of the other Griffith pictures that have come out of the war.

Famous Players-Lasky in its advertising which it has prepared for the exhibitors has referred to this as a victory picture and arranges the advertising along that line. And that it is a good plan to follow, for it is really a victory picture and while it does not undertake to show the actual surrender of the Germans, it does have the air of triumph in the end—not only the triumph of arms, but of all that is good in the world.

"Heart-comedy of the world war"—that is the selling line that we would use in all the advertising that we write. The comedy element is very strong through the picture and yet there are as great heart grips as the master director has been putting into any of his productions. The war scenes themselves are brief and humanness prevails over everything. Lillian Gish is a veritable ray of sunlight through the offering and we believe that element ought to be strongly featured in all of your exploitation.

THIS picture might almost be called an idyl. In a mere outline such as is given here the story might be called flimsy, but one has to take into consideration that it has the Griffith direction, and that the man who has the ability to bring out the little things and call forth a laugh or wring a tear ever had his hand on the patron's emotion.

And right at the start of the film we are given the spirit of your sales argument for a title tells us the picture is:

"The story of a young girl and the most important thing in the world to a young girl—love."

You couldn't dig up a better sentence to use.

Lillian Gish is seen as the tom-boyish daughter of M. Peret, a Frenchman who conducts a little tobacco shop in New York. His daughter, Jeanette, is full of life and fun, and in fact, in this picture Miss Gish pictures girlhood in its most joyous element There is a rich youth who is in love with her, Edward Livingston (Robert Harron), but she is not sure of herself and when the youth, who is the best cigarette customer of the tobacconist, calls her a silly brat she casts him out of her heart (she thinks).

Now all of this time the old tobacconist has a drawing at his heart a desire to go back to France, when suddenly there comes a check for him, represented to be from one who borrowed the money from him years before. As the title tells us, "He pretends to remember the incident well, though it never occurred." Right here let us say that the bright titles add a great deal to the value of this picture and they will bring many an added laugh.

THEN the scene changes to France with the father and daughter, Peret, the guests of the girl's aunt. Here the girl thinks that another love has come to her. He is the sturdy young farmer who also conducts a vegetable shop in the little town. He is very fond of Jeanette and also exceedingly fond of garlic, and so between the loyal love of this hulking young Frenchman and the smell of garlic on his breath the love of the girl, who is trying to

(*Continued on page 3727*)

VICTORY—AND SMILES

There Are Two Elements of This Picture to Bring Out

THAT this is a happy victory picture, that it is intensely human, should be brought out strongly in everything that you say about "The Greatest Thing in Life."

Tell your public that they'll laugh, and choke a little, and then smile again, and that they'll remember this latest Griffith offering long after the peace treaties have been signed. They'll know then that it is something more than a record of fighting; they'll know that it must have the real heart appeal to accomplish that.

Make it not only a victory picture in the triumph of America and her Allies in the war, but a victory of life and love. Keep every element of the freak out of your exploitation. You don't need "trick stuff" when you have the human heart to work upon.

Lillian Gish never put greater heart interest into her work, and the French poilu helps put over the punch

At first he hated everything but himself, and the girl, and now the wonderful understanding has come. The child interest is powerful

Human Element Is Your Strong Appeal in This One

WHEN you book this picture, we would advise every exhibitor to sit down and think how he would feel if he had a service flag in the front window of his home, and now that the fighting is over he knew that his son was safe and that he had helped to bring the great victory to stricken France.

Go a little further than this and picture how you would feel if this star had represented a son who was narrow and selfish, before the war started, who hated children and who thought seriously of little but cigarettes, though his heart was big and manliness was hiding in the background. Go further and picture how you would feel if you knew that this war had regenerated him, that he was coming back to you stronger and better and supported by a wonderful love.

Possibly it sounds a little foolish to ask the exhibitor to put himself into any frame of mind before he starts exploiting a picture, but you have to feel the grip of this latest Griffith production for yourself, as your friends and neighbors who have sent their youth "over there" are going to feel—that you may get the real appeal of "The Greatest Thing in Life" over, and earnestly. When you have once felt the heart appeal you are a great deal more apt to transmit it to others.

WITHOUT entering into the discussion of what is going to be the fate of a production that is largely a war spectacle, you have nothing of that element here. You have a little skirmish in the street, a wounded and dying French soldier, a few glimpses of some Germans, but the big human element is the great love of country which comes to the fore when our shoulders are straightened and our hearts expanded by the touch of real life.

Now Lillian Gish is the real star of this picture and she has never had a role that is going to make her more delightful to your patrons. And so, in the happy vein we would feature a considerable portion of the advertising around her, at the same time not forgetting the other big elements that you have. Don't merely tell the people that there is fun in the production, but show them by the lines that you use. For instance:

"She thought she loved the rich young American, but she feared that he cared too much for his cigarettes and he called her 'a brat.' And then she thought she loved the brave young Frenchman, but his passion was for garlic, and she hated that. So what was the poor young girl to do?"

That reference to garlic will not give offense, for really a portion of the picture turns on that and it is so well done that the only effect is a series of genuine laughs. Or:

"There were laughs in the war if you get under the cloak of it. And this little French-American maid was always busy being happy, though she was heroic when the moment came, and a woman when the real love swept her. Just a heart grip accentuates the sunshine of life here."

THAT'S a touch of the comedy side, and you get the regeneration element in easily with a phrase or two. Do not come out and say that this picture shows the regeneration of an American through the war. The moment that you do that there is an element of your public that will jump at the conclusion that this is some preachment—and it isn't, further than the way that Griffith can put such elements into an offering.

Here is a line:

"She thought she loved the Frenchman because children loved him, but she was surer that she loved the American, until she found he hated children. But when he came to her in the uniform of an American victor and the little French child snuggled up to him and kissed him she knew that the war had opened his heart—and she was happy."

Or this one:

"Robert Livingston cared for nothing in the world but the little girl and his cigarettes, until he found the greatest thing in life on the battlefields of France. And when the war clouds were gone and he came to her she knew and understood and they made the great discovery together."

IN other words, let us say again, at the danger of being guilty of repetition keep away from the element of strife here, except as it is reflected in the principal characters. You have a novel picture here, in that it doesn't go into a screened accusation of the barbarity of the Germans—not that it makes you love the Germans any more, but it simply leaves out the horrible elements.

And your patrons will feel a greater grip on your emotions than they would if they were constantly up and cheering some title damning the Hun, as much as he deserves it. And it gives the patron a greater loyalty to his country, a stronger love for France for the reason that we have before us a few genuine, loyal, sacrificing persons, in the midst of life—human and appealing.

Which suggests a good line:

"A heart-comedy of the great victory that you will remember long after the war is over."

There is a strong comedy element through the picture. Here is Lillian Gish as the tom boy French-American girl

Griffith, Harron and Miss Gish a Great Combination

(*Continued from page 3725*)

"forget" her love on the other side of the water.

But just at that moment Livingston shows up at the French village and Jeanette's heart is torn between her changing emotions more than ever. She loves children, and so does the strong young Frenchman, Monsieur Le Bebe, while Livingston has already shown that he hates them, and that is another argument in her countryman's favor.

And right here there is a mighty strong heart element brought in by Peaches Jackson as the French kid. Exhibitors will do well to bring this out and to use in their newspapers some of the scenes that we have reproduced showing Peaches.

THEN the war comes. Le Bebe is called and as he comes in his uniform to say goodbye Jeanette is sure that she loves him beyond the rest of the world. Then comes the fighting in the village and as the French are about to be driven out an officer shows M. Peret a telephone hidden in the cellar and asks him to keep communications with the retiring army. This forms a gripping element of the photoplay. The Germans come and Le Bebe is wounded in the fighting and is taken to the cellar and hidden under the earth, one of the cleverest of scenes. The father is shot and Jeanette acts as the operator of the 'phone to notify the Allies that the Germans have weakened their line, and after that comes the attack, with Livingston, now an officer with the victorious Americans. And the war has now made a man out of him, and one way that he shows it is by his love of children. La Bebe dies in the end, there is a touch of pathos there, but every one will agree that the ending is the right one and that Griffith's touch is all through the picture.

OF course, another element that you are going to advertise strongly is that Robert Harron and Lillian Gish both appeared in "Hearts of the World" and "The Great Love." These two pictures have now been seen by thousands and that announcement will be sufficient to bring a great share of patrons to your theatre.

That and the character of the story ought to be carefully brought out. As we have said before, the human element is the part to emphasize. It is a war picture to a degree, but it might best be described as a heart-comedy with the background of the war and the spirit of victory predominating.

You can bring the victory element out strong if you want to take advantage of the timeliness of it, or you can show this a couple of months later and get results by going strong to the heart appeal. But by all means do nothing to indicate that this is a big realistic battle scene. That is a minor element, and, in fact, the only fighting that is seen is a mere skirmish.

People want to laugh and cry with the tears of sympathy. Feature the laughs of the picture, the pathos will take care of itself and create the word-of-mouth advertising for you.

GRIFFITH

Use the Magic of His Name, for It's a Guarantee

OF course, you will use the name of D. W. Griffith in exploiting this picture, but use it in the form of a guarantee of the production. Famous Players-Lasky has prepared several advertisements calling attention to the first, second, third and fourth successes, and then pointing out that here is the fifth. It is a mighty good idea to follow. But don't be satisfied with merely that. Put the other selling arguments, the humanness, on which we have put such emphasis here, into your displays.

Use the names of Miss Gish and Robert Harron prominently. They have a big following and this has increased with the last two of the Griffith pictures.

IN YOUR LOBBY

Keep It Simple and Avoid the Battlefield Idea

HERE is a picture that we keep repeating has the heart appeal. You do not want anything that resembles the freakish about your exploitation.

Keep away from the battle idea—the victory element is the one to bring out. It is a story of France and America and you can use the flags of those two nations to good effect in your lobby if the idea has not been overdone with you.

Here is a suggestion for a series of panels: Use a streamer asking what is the greatest thing in life and then suggest the answer:

First, wealth; then power, then love, and then home, and finally a question mark. Figures bearing out these ideas should be carefully prepared, for unless the execution is good they will not appeal.

You can circularize along the same idea and you will get results from simply mailing a card bearing the question: "What is the greatest thing in life?" and on the other side the fact that it is revealed in the newest of Griffith pictures.

Coming Program Offerings

Pathe Program Offers Variety

For Week Beginning December 15 Fannie Ward Heads the Program with a Star Photoplay, "The Narrow Path"

THE Pathe program for the week beginning December 15 is headed by Fannie Ward in another of her Extra Selected Star Photoplays made from the play first presented in New York, "The Narrow Path," under the management of A. H. Woods, who is also the producer of the picture.

It is said to be an exceptionally strong story of New York life and the screen affords it a breadth and detail of treatment impossible in the theatre.

Ouida Bergere and Jack Cunningham made the adaptation, George Fitzmaurice directed it in a manner which has elicited high praise and it was made by the Astra Film Company.

The keynote of the play is expressed in one of the subtitles: "God never planned a double standard—one for a man and another for a woman. And, yet, in the eyes of the world, a woman always must pay."

Harold Lloyd, with his active assistants, Bebe Daniels and Snub Pollard, appears in a Rolin made comedy called "Take a Chance." The comedian was not slow to accept the invitation, and how he managed to escape broken bones in some of the stunts that he accomplishes is said to be a mystery to the beholder. Miss Daniels does some of her most charming comedy work in this.

The entire history of war as it affected America up to the time of peace, is told in a special one reel patriotic feature called "Liberty's Triumph." It has been called "The Condensation of a Thousand Books."

The tenth episode of "Wolves of Kultur" is called "When a Woman Wars," and shows how a clever, wideawake and patriotic girl outwits the fiendish Hun, only to face another peril. Leah Baird is given splendid support by Sheldon Lewis, Charles Hutchison and Edmund Dalby.

Little Gloria Joy, Pathe Star, in "I Want to Be a Lady"

No. 25 of the Official War Review is reported as showing some of the most vivid scenes of the conduct of the great war that has yet been exhibited. A reviewer has called these issues "Weekly Trips to Four Great Battle Fronts."

The head-hunting Dyaks, the fierce savage men of Borneo become closely familiar with the camera in Post Travel Series No. 25 and they make an entirely odd and interesting study. Those who have seen "The Wild Men of Borneo" of the circus, will be surprised when they see what really super-freaks the real, "blood-drinking" originals are.

"Strange Woman" Aboard President's Ship

"The Strange Woman," the widely-heralded film version of the famous play by William J. Hurlbut, was released this week by William Fox, with Gladys Brockwell in the title role.

An interesting point in connection with the release of "The Strange Woman" is that this picture was among those chosen to be shown to President Wilson and his Peace Conference party on the voyage to France.

The picture, which was enacted by a cast of fifteen well-known screen players, was directed by Edward J. LeSaint. The scenario was written by J. Grubb Alexander.

In the cast supporting Miss Brockwell are Charles Clary, William Scott, Harry Depp, Ruby LaFayette, G. Raymond Nye, Ada Beecher, Eunice Moore, Grace Wood, Margaret Cullington, Lucy Donahue, Miss Billy Armst, William Hutchinson, Miss Gerard Grassby and Louis Fitzroy.

Liberal Bookings Claimed for "The Bells"

Taking into consideration the diminution of business done by exhibitors during the period of the epidemic, "The Bells," with Frank Keenan as the star, has been unusually fortunate in its bookings, according to Pathe.

Its pre-release at the Rialto obtained the largest amount of bookings in the Greater New York zone.

War Review Shows Yanks in Russia

The first pictures to come out of Russia in two years are shown in the Official War Review, No. 27, which will be released on December 29. These pictures show American troops marching through the streets of Russian towns, American machine gun corps in action, etc.

"Little Women" Paramount-Artcraft Jan. 5

"LITTLE WOMEN," the William A. Brady production based upon Louise M. Alcott's story of New England life, which was purchased by the Famous Players-Lasky Corporation immediately after its initial showing at the Strand theatre, New York, will be released as a Paramount-Artcraft Special January 5.

Two million five hundred thousand copies of the book have been sold since it was written and it is still selling at the rate of a hundred thousand a year, according to report.

Of added historical interest is the fact that the scenes in the photoplay were filmed in and about the home of Miss Alcott in Concord, Mass., which is said to be in a perfect state of preservation. Here the author wrote "Little Women" and here gathered frequently such literary geniuses as Nathaniel Hawthorne, Ralph Waldo Emerson, Henry D. Thoreau and others.

Assisting in the details of production was a nephew of the author, who gave many valuable pointers to Harley Knoles, the director. In cast as the four little women are Isabel Lamon, Dorothy Bernard, Lillian Hall and Florence Flinn. Henry Hull is Brooke and Conrad Nagel is Laurie. Kate Lester, Julia Hurley, George Kelson and Lynn Hammond are also in the cast.

"The Goose Girl" Success Series Release

One of Marguerite Clark's screen productions, "The Goose Girl," has been selected by the Famous Players-Lasky Corporation as the Success Series release for December 8.

This was originally released as a Jesse L. Lasky production, directed by Frederick Thompson.

Gloria Swanson, to Appear in a De Mille-Artcraft Production

Pauline Starke Appears as an Irish Lass

Catherine Carr and Dr. Daniel Carson Goodman, both writers with many successful photoplays to their credit, were the joint authors of "Irish Eyes," the Triangle play released for the week of December 15. Pauline Starke is the featured player, and she is said to portray as lovable a little Irish lass as ever graced the screen.

She plays the role of Pegeen, a poor neglected stepchild of Irish fisher folk, who meets Sir Arthur Ormsby and is helped by him to escape from her brutal guardian.

Rae Godfrey, Eugene Burr and Joe King are well known Triangle players in the supporting cast of this production. "Irish Eyes" was directed by William Dowlan with Elgin Leslie at the camera.

Shelled Hospitals Shown

What is termed "one of the most vividly thrilling pictures of the war" is shown in Official War Review, No. 24, released the week of December 9 by Pathe.

One of the scenes clearly shows two Red Cross hospitals destroyed by shells; the other intensely dramatic episode is a close view of the troops going into attack.

Loew Books Burlingham's

Loew's Stillman theatre, Cleveland, has booked the Burlingham Travel Pictures.

These are single-reel travelogues which are considered of exceptional merit, released every other week through the General Film Exchange.

PRESIDENT — A FAN

President Wilson Would Not Go to Sea Without Films

WHEN the George Washington sailed on its eventful mission carrying President Wilson and others to the Versailles Peace Conference, nothing was left undone to anticipate any desire that the President might express.

Therefore it seemed but natural that the authorities would provide several of the right kind of pictures that would appeal to the President and his honored guests.

Mme. Nazimova's "Revelation," "Toys of Fate," and "Eye for Eye" were the Screen Classics selected from the Metro offices.

Other Metro pictures selected for this honor were "Romeo and Juliet," "Blue Jeans," "Lest We Forget," "My Own United States," "Draft 258," and "The Slacker."

William Fox has also contributed heavily towards the President's entertainment. Among the Fox photoplays to be shown aboard the George Washington are "The Strange Woman" featuring Gladys Brockwell, and "Fame and Fortune" starring Tom Mix.

"The Road Through the Dark" Is Said to be Well Filled with Moments of Suspense, of Which This Is One. Clara Kimball Young, Select Star, Is the Central Figure in the Production

Thomas Ince Special to Select

"The Midnight Patrol," Produced by Thomas H. Ince, Will Be Released As a Select Pictures Special

SELECT PICTURES CORPORATION announces the acquisition of the Thomas H. Ince Special Production, "The Midnight Patrol." The picture will be released exclusively through Select Exchanges, as a Select Special. It was made by Mr. Ince prior to the existing agreement whereby his productions are exclusively released by another concern, and it is the only Thomas H. Ince picture to be so marketed.

"The Midnight Patrol" is described as a swiftly moving melodrama, produced under the personal supervision of Thomas H. Ince and featuring the work of that everyday American hero, the police detective. A cast of even excellence has been assembled for the feature, and includes Thurston Hall, Rosemary Theby, Marjorie Bennett, William Musgrave and a number of others, including Kino and Yamamatto, two Chinese actors of first-class ability.

The story for the picture was prepared by Julian Josephson and Denison Clift. Director Irvin V. Willat was in immediate charge of the production.

Most of the action takes place in and around San Francisco's great Chinatown, that romantic playground from which so many tales of adventure have come. We see the plotting and counter-plotting of a corrupt ring in which local politicians enlist as confederates unscrupulous leaders of the Chinese underworld.

An important episode pictures the disruption of a band of opium smugglers and the capture of the ring-leaders in the illicit trade. There are scenes aboard the ship on which the opium is being brought to America, in the gambling holes and opium dens far under the surface of Chinatown, and many scenes of life on the surface of the squalid oriental section.

The action culminates in a fight which takes place in a subterranean gallery far under the street. A white girl has been captured and held as a lure which, as anticipated, draws into the clutches of the plotters the enemy whom they fear the most—the government's most energetic agent in the person of a young Irish patrolman. A fight ensues.

Recruits arrive for both sides, with the bluecoats slowly gaining the upper hand. It is described as a tremendously realistic fray, one of those screen battles that lives long in memory. Here the producing genius of Thomas H. Ince scores heavily, it is said.

Select believes that in "The Midnight Patrol" it is offering to its patrons a clean, manly picture which will be welcomed everywhere.

Pathe Needs Tiger Face Actor for Serial

Pathe Scenario experts are exceedingly busy just at present preparing the various episodes of "The Long Arm," the new serial in which Ruth Roland, who has just renewed her Pathe contract, will be starred.

The particular puzzle that is causing the Scenario gentlemen to burn the midnight oil at present is the proper method to make up an actor so that his face will resemble that of a tiger to a certain degree, while still holding more or less of the human features.

The story of "The Long Arm" concerns three adventurers who penetrate to the wilds of Sumatra and steal an image of a tiger from a cult of natives known as the Tiger Worshipers.

By some secret process of tattooing and skin grafting they remodel the face of the third man until it resembles that of a tiger. Thus this man is compelled to go out into the world wearing, so that all may see, the badge of his shame.

The Pathe Scenario men are now puzzling on just the right make-up for the actor who will play this character, and they have been calling in most of the tattoo artists in New York to give them suggestions.

Jesse L. Lasky Presents Ethel Clayton in "The Mystery Girl," a Paramount Picture

Famous Players Reopens Fort Lee Studios

THE winter bugaboo in the East seems to have lost much of its power to incite the producers to terror.

Last week it was published, exclusively in Motion Picture News, that Goldwyn Pictures intends to return its entire producing outfit to New York from the West Coast following the completion of pictures now on hand. This week it is made known that Famous Players-Lasky has reopened its Fort Lee studios after it had been announced the plant would be closed until next spring.

These facts appear to be giving a "black eye", to the energetic personages who have press agented Los Angeles and its sunshine so persistently. A few weeks ago the news was rife in Los Angeles that "every last producer in the business" was moving hurry scurry to the Coast, to remain there the rest of their days. From last reports, it appears that San Francisco is to usurp the throne of Los Angeles in West Coast production, and that little old New York and the East will continue to move along at the same merry pace followed in the past.

Famous Players-Lasky last week had three pictures in work at Fort Lee. Marguerite Clark was being directed by Hugh Ford in "Mrs. Wiggs of the Cabbage Patch." At present, in addition to the Clark picture, the new John Emerson-Anita Loos production, "When the Boys Come Home," is being filmed there, as are also the bigger scenes for Elsie Ferguson's new Artcraft picture being made under the tentative title, "For Sale." Productions not requiring the large amount of floor space which the Fort Lee studio affords will be made at the Fifty-sixth street studio in New York and present indications are that the coming months will be exceedingly busy ones for the Famous Players-Lasky eastern producing organizations.

Louise Glaum Now An Independent Producer

LOUISE GLAUM, long a star in her own right, has entered the ranks of the independent producers and has started work on the first of a series of special features.

Miss Glaum's initial effort under her own auspices is intended to establish an exceedingly high standard. The author of her screen story is the photoplaywright, C. Gardner Sullivan, and the production is under the supervision of Allan Dwan, until recently director general of the Douglas Fairbanks photoplays.

He has the assistance of Director Art Rosson, who has been associated with him for several years. This collaboration, combined with the technical environments which surround Miss Glaum, is declared to indicate a notable production.

The Louise Glaum Company, after negotiating with a number of the important California concerns has leased space at the new Thomas H. Ince studios at Culver City, just approaching completion, at a cost of something like $250,000. The new plant is said to offer the last word in studio efficiency and technical perfection.

The cast with which Miss Glaum has surrounded herself comprises Matt Moore, of the quartet of Moore brothers; Edwin Stevens, the stage player, Jane Novak, well known leading woman, and others.

Metro Directors in West

Herbert Blache and Henry Otto, directors, are the latest arrivals in the rapid migration of the Metro producing organization from New York to California. Messrs. Blache and Otto reached Los Angeles Saturday evening.

Forceful Stories Demanded by Brentwood Film

The Brentwood Film Corporation has a very clear-cut policy regarding scenarios. It is to consider only those with dramatic situations which might come within the immediate knowledge or experience of at least 50 per cent of any audience.

Stories measuring up to this standard are scarce because of the dearth of writers of perception and power who can give force and grandeur to strong, everyday situations without destroying their simplicity.

In "The Turn in the Road" the Brentwood declares it had such a story, written and directed by King W. Vidor.

James A. Keough Manager of Pantheon, Chicago

After an absence of four years from Chicago's Loop, James A. Keough is back again in the city as manager of Lubliner & Trinz's Pantheon theatre, situated on Sheridan road.

Mr. Keough is well-known principally for his past successes with Saxe Bros., owners of the Strand theatre of Minneapolis.

Later he was with Ruben & Finklestein, of the same city, where he managed their Lyric theatre.

Previous to going to Minneapolis Mr. Keough was connected with Charles Weeghman, manager of one of the houses in Chicago's loop—the Casino.

He has been connected with the business for the past twelve years, in all capacities, and was with the first moving picture theatre in the city of Indianapolis, where he ran the phonograph, sang illustrated songs, took tickets and relieved the operator.

Mr. Keough was originally a musician in Chicago and his thorough knowledge of music helps him a great deal in presenting his pictures.

James A. Keough, Manager of the Pantheon Theatre in Chicago

BILLIE RHODES

She dominated hundreds of comedies with her dainty beauty
She is even more attractive as a full fledged star in

"The Girl of My Dreams"

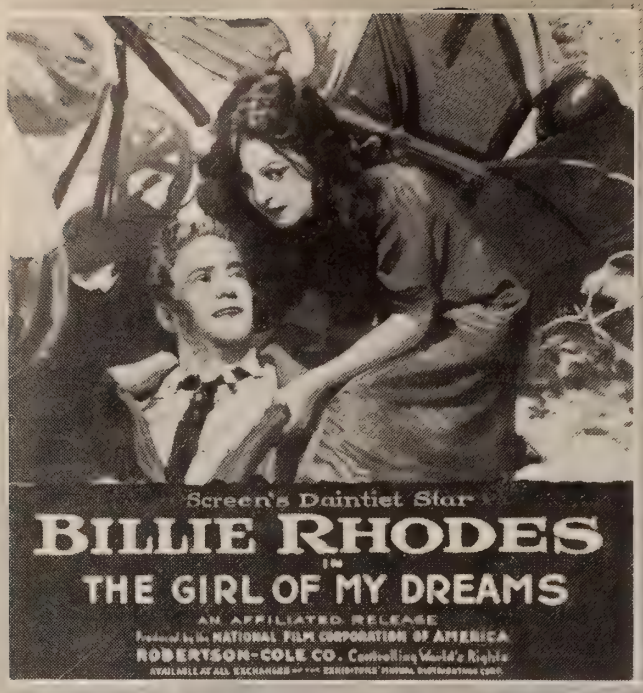
ROBERTSON-COLE COMPANY
controlling world's rights

Released by
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

She'll Dominate Your Screen

"THE GIRL OF MY DREAMS" by one of America's greatest author's, Wilbur Nesbit, and interpreted by BILLIE RHODES who has been styled the "Screen's Daintiest Star, supported by a capable cast.

Miss Billie Rhodes plays a diversified role in her portrayal of the character of "The Weed" a part that permits her the greatest interpretation of her career and establishes her as a full-fledged star. "The Girl of My Dreams" is the first of eight de-luxe productions which will offer this star during the coming year.



A FULL LINE OF ADVERTISING MATTER that will include many novel EXHIBITOR'S aids is a part of the service with "The Girl of My Dreams" starring Billie Rhodes, produced by the National Film Corp. of America

"AN AFFILIATED RELEASE"

ROBERTSON-COLE COMPANY controlling world's rights

Released December 22nd by

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

Special Service Section on

Billie Rhodes in "Girl of My Dreams"

Billie Rhodes' beauty pulls in advertising and lobby displays

HAVE you ever "adopted" a star for your theatre?

Writing some months ago in the NEWS the author of "The Diary of a Successful Exhibitor" told how he had taken up a new star and had made her the greatest of favorites in his community and that in a very short time her every appearance marked record attendance at his theatres.

In Billie Rhodes you haven't a really new star, for she has delighted and charmed millions by her work in comedies, but she is now coming into her own as a real star in feature pictures. She will appear only in these special productions which are to be released through the Exhibitors' Mutual Distributing Corporation.

You have a distinct advantage in featuring her, for she comes to the screen as a star in features at the ideal moment—with the war over and the people wanting bright and happy things—wanting to laugh and to look on the brighter side. And this girl has been so associated with laughter that all who love comedy know her. And she is to be seen only in bright anl pleasing offerings. Her beauty of face and form are known wherever motion pictures are shown.

Let's call her:

"The girl with the Victory Smile."

MISS RHODES is a California girl, born in San Francisco. She began her stage career on the Orpheum circuit and after that played the soubrette role in "Babes in Toyland," and then turned to the screen going with Kalem, later with Universal and then with Christie comedies. It is probably for her work with the last named company that she became best known. Her pictures were featured in most of the big theatres and she began to attract great attention. Since then she has appeared in Strand-Mutual comedies and now has just finished the first of her big features, "The Girl of My Dreams," for the National Film Corporation.

With you it should not be merely a question of increasing the popularity of a star, but of building up greater patronage for your theatre by making that star the better known to your patrons. And where you have a player that can deliver the goods and where you are assured that she will be shown in the right sort of productions, you can go even further by creating the impression in your community that you are virtually one of her discoverers and convert your audiences into her most loyal supporters.

JUST as soon as we booked these productions we would sit down and write a letter to every person within the radius of the theatre—to every possible patron. In most cases circular letters are overdone, but here is a case where you can write one that will attract attention.

In the first place let us suggest that you take the ordinary correspondence size envelope and get an attractive cut of Miss Rhodes, say a three-inch oval and use this at the left of the envelope and over it the words "Introducing her." Use nothing else on the envelope except the address of the patron.

Then write a letter something on this order:

"For a long time we have been watching the work of Miss Billie Rhodes in short comedies and, together with other exhibitors, we have been awaiting the day when she would have a chance in the bigger features. We have admired her beauty, laughed at her infectious humor, taken heart with her Victory smile. And we know that you have, too.

(Then if you have been playing comedies in which she appeared, call attention to that fact and list the titles of several of them that you have used and which the audience have appreciated most. Then go ahead:)

"And so we have decided to adopt her for the Liberty theatre. We know that you will be glad, especially after you have seen her in the first of her really big offerings and that you will soon be ready to claim her as your own particular star. She doesn't come to us as a novice. We all know her beauty and her ability, but now that she has been granted her proper place among players, let us all show that we appreciate it and that we are going to be charter members of the 'Billie Rhodes star club.'

"'The Girl of My Dreams' is the first of her offerings and it will be shown at the Liberty, January 18 and 19. It is a happy picture, with plenty of laughs, a lot of heart interest, a lot of action—and genuine satisfaction."

WHEN you get the second of her pictures follow it up in the same way. After that you will not need to do any more than to simply notify your patrons of the dates on which you are showing the later offerings. But always refer to her as the star that your theatre has adopted.

Call her "Our Billie."

Figure in all of this sort of exploitation the psychological angle. People do not like to be forced into anything. They are willing to be led when the leading is apparent, but when you make them think that they are doing the thing themselves—in this case that they are putting over Miss Rhodes—they will be with you to the limit and will go further than you would ever dare ask them to go.

We make this statement advisedly. We are not giving you "arm chair" exhibiting ideas here. We have seen them work successfully in the cases of individual theatres and there is no reason why it shouldn't work in the country's theatres as a whole if the managers will put a little enterprise and hard work into the plan.

This is the way she looks as the little girl of the mountains. These stills feature personality and arouse interest

Use Pictures Everywhere To Put Over The Big Appea

IN Miss Rhodes' first picture you have a title that is going to help you launch the campaign for her as a feature star—"The Girl of My Dreams." In fact, it is such a business pulling title that it ought to be featured strongly in all your exploitation, second only to striking pictures of your beautiful new star.

And right here while we are talking about beauty let us take the matter of pictures up. Just as soon as you book these pictures put in your application for every picture of Miss Rhodes that you can get. There is an unusually attractive collection of them that can be bought and you may be certain that they will prove a splendid investment not only for use in your advertising and newspaper work, but for a striking lobby display.

Don't merely rent any of these pictures. Buy them outright. See that your exchange sends through your order without delay and then begin to use them. And don't throw them away after they have been used once, but preserve them for use with every picture. You have a chance here for attractive lobby displays

AS we have said, get every one of these that is available and have them handsomely mounted in a glass case for your lobby. Use her name at the top and then use the line: "The Liberty has adopted her as our particular star." Then come the pictures and at the bottom should be used a card giving the date on which she will appear at your theatre in "The Girl of My Dreams."

Better still if you will include in this display scene pictures from the coming production. The producers have adopted the policy of using strikingly large pictures for this purpose, and there are eight 11 by 14 and two 22 by 28, so that they will attract immediate attention.

Now don't throw these scene pictures away after you have shown the first of the features. You can make these same still work for you on the next one. So that they will not appear exactly the same pictures that you have used once before, have cut-outs made of them showing her in the character that she portrays, and then when you get ready to start the display on your second production you can add to the lobby lay-out a line: "And you'll remember that she looked like this in 'The Girl of My Dreams,'" and then follow this with the scene pictures from the second offering.

FOR theatres that design their own advertising we would advise the use of large and striking half-tones in the displays. The added expense will pay you in the end. The appeal of the illustration is the strongest when the subject is a pretty woman, and you have here a series of photos that will make them all "sit up and take notice."

Don't think that the appeal of a beautiful woman is only to the men. It is ever stronger in case of the women.

We would advise you to make the first announcement of the coming of Miss Rhodes as a real star at least a week before you really start to advertise the first picture. Keep this advertisement *separate* from your announcement of the current offering. Use one of the photos, a number of which are shown on these pages, at the top and give the general public a talk along the lines that we have outlined in the letter. Merely announce the name of her first offering.

And tell them it is a happy picture.

THEN start in to advertising the first offering. Don't be afraid to use big space and don't be afraid to make one striking cut the dominant thing about all of your advertising. Elsewhere we are suggesting some selling lines, but in this first picture put all the weight you can behind the personality of the star.

And we would go further than this. We would show that this is not a flash in the pan. Call attention to the unusual beauty of the offering and to the cast that is supporting her.

There are Leo Pierson, Jack MacDonald, Frank MacQuarrie, Lamar Johnston, Golda Mawden and Jane Keckley, all of whom are well known, and the mention of their presence in the cast will help a lot.

IT'S ATTRACTIVE

Ample Material Supplied for Your Exploitation

ABOUT everything that could be desired is prepared for exhibitors handling "The Girl of My Dreams," including attractive paper, unusually large and striking scene pictures and several sizes of cuts and mats.

The paper, which is illustrated on another page, includes two one-sheets, one 3-sheet, one 6-sheet and a 24-sheet. You will see the attractive cut-outs that it will make for your lobby and you want to remember that you should play up the figure of Miss Rhodes as strong as possible.

There are eight 11 x 14 photos and two 22 x 28. There is a thumb nail cut, a 1 column cut and mat, 2 column cut and mat and 3 column mat only, together with press sheet and slide.

There is a special music cue sheet provided.

In addition there is a special 60-foot trailer that you will do well to use at least the week before you offer this first of the Billie Rhodes features de luxe.

n establishing Billie Rhodes as a star feature her versatility and the charm of young girlhood. At the left we have her as the little girl of the mountains and at the right the ward of the aged millionaire

Romance and Personality Marked in This One

ROMANCE and personality of the star in the character that she assumes are he two chief points to be played up in xploiting "The Girl of My Dreams." here is a near sensational incident in the tory, but you will hurt the patronage not nly of this production but of other Billie hodes pictures if you go out of the way o emphasize that point.

One big thing to remember is that the eople want cheerful pictures these days. hey don't want to be worried with prob-ms and they don't want to weep over ragedies. But that does not mean that here is not a demand for the heart thrill -the strong romantic element—and you ave it here. Now, let's understand the roduction before we go any further.

"The Weed," for that is her only name, as been raised in the wilds of the Califor-ia mountains, ignorant of who her parents re and living with the Williams family, ypical product of the mountains. "The Veed" is as pure as the mountain air, but qually ignorant of all but the simplest rinciples of life. It is on one of her regu-ar trips to a neighboring resort where she oes to sell the farm products that she at-racts the attention of George Bassett, an ged millionaire, who is there for his ealth. Her simple sweetness quite capti-ates him.

FIRST of the real romance enters the story when Ralph Long, while driving is car down the mountain, skids off a cliff. 'The Weed" comes upon him, drags him o a cave and treats him and then notifies he resort people. Long is taken to the ity with "The Weed" remaining in his nemory as "the girl of his dreams." But here comes another character, Kenneth Stewart, nephew of the millionaire.

"The Weed" knows nothing of bathing uits and the like, and takes her plunge in the mountain pool in nature's garb. Stewart sees her and snaps her and when he goes back to the city he has the picture enlarged and hung in the club.

But in the meantime the old millionaire is so convinced of the beauty of the girl's character that he takes her to the city to educate her. There Stewart never loses an opportunity to force his unwelcome attentions. It is after she has become Bassett's ward and the heiress to his millions that a landslide wipes out the Williams home and a neighbor finds a book in which it is recorded that the girl is the daughter of Stewart and that her mother died shortly after abandoning her.

During all this time Long remains in a semi-conscious condition in his home next door, and there the girl goes into his apartment, taking him fresh flowers each night. He believes her a dream girl, for the moment he awakes and seems to see her she disappears through the window.

THE information about the girl's parentage comes into the possession of Long's chum and he tells Long, who then goes to the club, tears down the photograph and then reveals the girl's identity to the father. Stewart, heartily ashamed of his conduct, begs that the girl never be told and goes away.

In the meantime the millionaire has formally adopted the girl and has named her as his heiress. It is during a party in the home that she goes to his room to take a plate of refreshments and there finds the old man dead. In the end, of course, Long finds happiness with his "dream girl."

Here are a few lines that tell just enough:

"Pure as the mountain pool in which she bathes, her innocence and beauty charm everyone that she meets. The sordid things in life are kept behind her and the heart throbs you feel for her are strangers to her happy heart. You'll love 'The Weed' and she'll make you the happier for having seen her."

"Charmed by her childish innocence, the millionaire took 'The Weed' from her mountain home to the palace of the city, but the beauty of her character remained untouched and she found all that a woman could desire. It's one of the happy stories that put new smiles in your life."

"'The Weed' had nothing but beauty and innocence and a heart that knew no limits, but they gave her everything that a woman could desire—wealth and love and utter happiness. You'll delight in the sunshine of her character, you will thrill with events hidden from her, and in the end you'll envy her a little and be very, very happy."

LET us repeat: In this first picture make this a typical "girl" story. Accentuate the happiness of it every moment.

And don't forget the star. Don't forget to talk about her.

Tell the people that she has been seen in comedies galore and that they then only had a chance to see one portion of her talents, but that here they are developed to the fullest.

Try this line:

"If you've liked Billie Rhodes before you'll LOVE her in 'The Girl of My Dreams.' For she's the girl with the Victory Smile."

The Independent Field

Rapf Sells A Picture in Lobby

"Wanted for Murder" Was Bought by Frank Hall in Broadway Theatre Lobby Immediately After First Presentation

WHAT M. Kashin, manager of the Broadway theatre, in New York, termed as the quickest film sale on record, took place in the lobby of his theatre Sunday afternoon, December 8, when Frank G. Hall, of the Independent Sales Corporation, bought from Harry Rapf "Wanted for Murder."

Mr. Rapf believes that the distinction of putting the first feature production through the recently organized Film Clearing House system of exchanges throughout the country, will fall to him with this special production.

After producing "The Struggle Everlasting," with Florence Reed as star, and "An Accidental Honeymoon," featuring Elaine Hammerstein and Robert Warwick, both for the state rights field, Mr. Rapf determined to make as topical a picture as was possible to produce for his next one.

S. Jay Kaufman of the New York *Globe* wrote the story that Mr. Rapf quickly secured and Frank Crane directed it, with George Peters at the camera. Elaine Hammerstein is the French girl and Charles Raven is the American boy in France.

Irene Franklin and Bert Green are also in the picture, as they appeared while entertaining the boys on the other side.

The fact that Mr. Hall bought the picture five minutes after its first presentation is considered by Mr. Rapf as entirely without precedent. The tremendous but practically inexpensive exploitation given the picture by M. Kashin of the Broadway theatre is declared to be a criterion that other progressive exhibitors could well afford to follow.

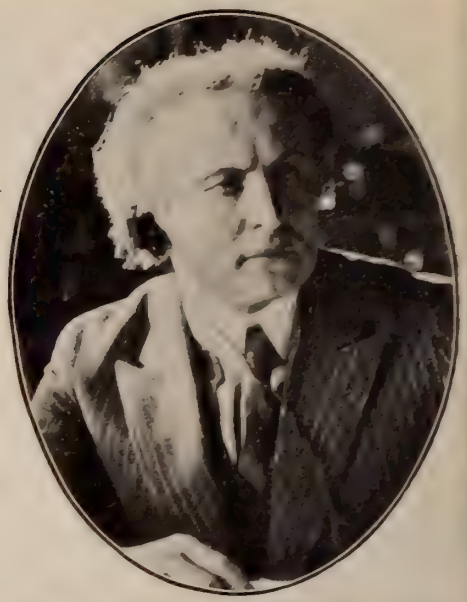
The "Wanted for Murder" circulars, appearing miraculously upon so many posts around New York City, is said to have attracted thousands of keenly interested groups and was but a part of the "teaser" campaign which was later augmented by similar descriptive matter in the newspapers.

"Wanted for Murder" is based upon the romance of an American boy and a French girl brought together through the war. The boy's great personal ambition to bring about the Kaiser's downfall is the impelling motive.

That the production is topical is declared to be revealed through the final scenes, which picture the first actual revolts in Berlin against the tyrannical rule of the Hohenzollerns. The abdication is also pictured and the romance is completed by the return of the American boy to the United States, bringing the French girl home to his mother.

It is declared that Mr. Hall considers "Wanted for Murder" contains the best heart romance of all the war pictures, and without any morbid effects.

Harry Rapf has completed another special production entitled "Sins of the Children," featuring Alma Hanlon, Stuart Holmes and Mahlon Hamilton.



Harry Houdini, in the B. A. Rolfe Serial, "The Master Mystery"

"The Challenge Accepted" Released December 23

"The Challenge Accepted" is a dramatic story of the selective service draft as it affected the natives of the Blue Ridge Mountains. Zena Keefe is said to be ideal in the leading role.

She is supported by Chester Barnett, John Hopkins, Sidney D'Albrook, Warren Cook, Charles Eldridge, Russell Simpson and Joel Day. Donald Gordon Reid, formerly connected with the Division of Films of the Committee on Public Information, is author of the story.

"The Challenge Accepted" will be released on December 23 and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

New Release Plan for "Romance of the Air"

AN unusual releasing plan expected to be of good advertising value to exhibitors has been mapped out by the Crest Pictures Corporation for the distribution of the production, "A Romance of the Air," featuring Lieutenant Robert Hall, the American Ace, and Edith Day, the prima donna of "Going Up," the Cohan and Harris musical comedy now playing in Boston after a season's run in New York.

The releasing plan begins in the New England States, as Lieutenant Hall will make a personal appearance at the premiere of "A Romance of the Air" in Boston on December 30, when this picture begins its four weeks' engagement at the Tremont Temple theatre.

Each and every territory will then be released only after Bert Hall's personal appearance, and no territories will be either sold or leased until after a featured engagement in one large exchange center of each territory during which engagement Hall will appear personally at all performances and give an informal talk on some of his experiences in the Foreign Legion and as an aviator in the original Lafayette Escadrille during his three years at three fronts.

As Lieutenant Bert Hall is known for the exploits which resulted in his receiving the highest French, English and Russian honors—he wears seven medals on his broad chest—his personal appearances are expected to be greeted everywhere with enthusiasm and patriotic approval.

"The Hidden Truth" Will Have Broadway Run

"The Hidden Truth," an International Film Service, Inc., production directed by Julius Steger, is scheduled to appear for a run in one of the Broadway theatres in the very near future, but inasmuch as the management of the theatre has secured Anna Case's promise to appear simultaneously with the first showing of her picture—an event which naturally will greatly add to the impressiveness of the occasion—and as she is at present on a concert tour which will keep her engaged for the next two or three weeks, the actual release date cannot, at present, be definitely given out."

It is understood, at the time of her appearance, Miss Case will sing that ever popular old ballad, "Annie Laurie," her rendition of which is so frequently requested.

Anita Stewart Entertains French Officers

Anita Stewart, the movie star, immediately on her arrival in Los Angeles was hostess at a dinner to fourteen French army officers who were on their way under orders from Marshal Foch to join the Allied expeditionary forces in Siberia.

The dinner was given at Hotel Alexandria, and in addition to Miss Stewart and the officers, a number of prominent public officials and people high in the motion picture world were in attendance.

"Wanted for Murder" Has Big Exploitation

Harry Rapf's production, "Wanted for Murder," after a big exploitation campaign, opened at the Broadway theatre, New York, Sunday, December 8.

Mr. Kashin, manager of the theatre, in introducing this production for Mr. Rapf, has arranged very novel advertising ideas. Last week, circulars reading "Wanted for Murder" were posted throughout the city, and many of the streets and thoroughfares were blocked with people reading these circulars.

"Wives of Men" Reported Big Around Cleveland

The Cleveland office of Pioneer Film Corporation reported to Nathan Hirsh, president, that a big business is being done in that territory and that exhibitors are most enthusiastic in their praise of "Wives of Men," saying that it has been one of the best box office attractions of the season.

In the city of Cleveland the first run on this feature was presented at the Miles theatre, and a second run at the Orpheum theatre has done remarkable business.

Crowds have been in front of the theatre during afternoon and evening and from the present outlook it appears that the box office record of the theatre will be broken, according to the report.

Gaumont Shows the First Returning Soldiers

The Gaumont News and Graphic released during the first week in December contained two epochal news events. The giant steamship "Mauretania" arrived in New York City on Monday, December 2, loaded with the first contingent of our returning soldiers.

The Gaumont Company chartered a tug and its corps of cameramen met the "Mauretania" in the lower harbor and obtained what are declared to be the first motion pictures which have been taken of these soldier boys since the armistice was signed.

Arthur H. Sawyer Gathers S-L Cast for Lincoln

Arthur H. Sawyer, the "S" of S-L Productions, and well known in the industry as the business associate of Mr. Lubin in their various film enterprises during the past two years, is engaged in the active supervision of the first S-L feature directed by Ralph Ince.

Mr. Sawyer has gathered together an unusual cast to appear in support of E. K. Lincoln, headed by Clara Joel and Grace Darling.

Ann May, Keeney Picture Star

Star Commends Leading Women

E. K. Lincoln Comments on Leading Women Engaged for His Support in the First of the S-L Productions

E. K. LINCOLN, announced as star of the newly formed producing combination bearing the name of "S-L Productions," has appeared in company with many of the feminine screen celebrities of the present day.

Himself, familiar to photoplay audiences by reason of his numerous appearances as leading man in various film features he has been particularly fortunate in his choice of leading women.

During his picture career Lincoln has appeared as leading man with Anita Stewart, Dolores Casselli, Clara Kimball Young, Edith Storey and others equally well known.

Speaking recently of the cast assembled by Arthur H. Sawyer and Herbert Lubin to appear in his support in the initial "S-L Production," Mr. Lincoln remarked particularly on the feminine contingent among the players:

"I am greatly impressed with the calibre of the female leads selected by Messrs. Sawyer and Lubin to appear in my support in the forthcoming S-L Production. In securing Clara Joel and Grace Darling to interpret the two leading female characters, I feel that these roles have been placed in the hands of players both competent and popular.

"Miss Joel is more than familiar to theatre audiences because of her personal success in "Common Clay," "Kick In," and more latterly, "Business Before Pleasure." She is exactly suited to the part assigned to her. I believe Miss Joel will prove a veritable "find" for the screen, and register heavily.

"Miss Darling's work is known to the patrons of the movies. She has appeared in a great many successful film productions and possesses the particular photographic qualities which make for beauty and appeal on the screen. The vivid contrast in personality and type offered between Clara Joel and Grace Darling should help the production on which I am now working under the direction of Ralph Ince.

Lincoln, as previously announced, is to be presented as a star by Arthur H. Sawyer and Herbert Lubin in the first of a series of S-L pictures and Ralph Ince is now engaged in directing the production at the Sawyer-Lubin Studios.

Mix-Selig Two Reelers for State Rights

EXCLUSIVE FEATURES, INC., has made a special arrangement with William N. Selig whereby they will offer for the state rights market the sixteen two-reel western dramas featuring Tom Mix.

In the past it has been rather a hard proposition to get good dramatic subjects in short lengths. For this reason Exclusive Features are placing on the market this series of sixteen two-reelers featuring that western star, Tom Mix. The first release, "Twisted Trails," will be available on January 1 and from then on for sixteen weeks one of the two-reelers will be issued weekly.

Tom Mix is noted for his ability to portray the rugged western type of two-fisted fighting man. In this series of two-reelers he is said to be seen at his very best, in plays of fast, snappy action just brimming over with tense situations and real thrills.

Already a great deal of interest is reported as having been manifested by exhibitors who read the initial announcement of these releases.

Exclusive Features reports that they have already made a good number of state rights sales and therefore suggest that state rights buyers should not delay in getting in touch with them.

Those who have seen these two-reel Tom Mix big little features declare that they will provide a long felt want. Exhibitors have always been on the lookout for good dramatic short reelers, the kind of pictures that can be used to build up a program, and these little Western features are expected to be used to advantage and calculated to fit in well on comedy program, providing a touch of real drama.

United Releases Its First Two in January

CONCRETE evidence of the activity which has been reported from United offices is forthcoming in the announcement of definite dates of release in January of the first two of United Picture Theatres of America, Inc., productions, "The Light of Western Stars" and "Adele."

The former which is closely based on Zane Grey's Western romance, "The Light of Western Stars" and was directed by Charles Swickard from the screen version of Roy Clements is definitely announced for release January 5.

The second United release which is firmly set for January 26 will be that of the recently completed Kitty Gordon superfeature, "Adele," which has gone smoothly from its inception at the Brunton studios, Los Angeles, and which is said to present this screen star in a novel role differing in its entirety from anything before accomplished by Miss Gordon.

Private showings of "Adele" in New York are reported to have elicited unstinted praise. The piece is based on Adele Bleneau's widely read "The Nurse's Story." Jack Cunningham wrote the continuity and Wallace Worsley directed. Robert Brunton gave personal supervision to the production.

Educational Special Service on Page 3742

Things are Happening Thick and Fast in This Part of the Houdini Serial, "The Master Mystery," Produced by B. A. Rolfe

Bruce Announces New Scenics

His Twenty Themes Described as Having Wide and Varied Appeal —Three Thousand Miles to Make One Picture

ANNOUNCEMENT has been made of the releases of the new Robert C. Bruce scenics for the winter and early spring. Of the new crop, the Educational Films Corporation has already released "The Tides of Yesterday," "'Tis Tough to be Tender," "Tales of the Tall Timber" and "A Wee Bit Odd."

The next Bruce offering is called "The Wanderer and the Whoozitt." After it will come "The River Gray and the River Green," "The Restless Three," "Sundown," "Separate Trails," "Frozen Thrills," "The Lonesome Pup," "Scenic Succotash," "The Wolf of the Tetons," "Nature—Rest and Motion," "Horizon Hunters," "The High Horse," "The Pale Pack Train," "Nature—Hot and Cold," "Men Met in the Mountains" and "Before Breakfast."

Dane and Buddy, the canine heroes of "The Wanderer and the Whoozitt," traveled 3,000 miles to be filmed in one of the pictures. Their winter home is Portland, Oregon, whence they were summoned by telegram to the kennel owner to make the next stand of Jackson's Hole, Wyo. They rode 1,500 miles in express car, met their master at the station, worked on location, and then returned with Bruce on the westbound train to the Coast.

In two of the pictures, equine "leads" are featured. Western cayuses bear the packs of Bruce and his dogs up the steep trails, and due need is given to their cleverness and intelligence in "The Little High Horse" and "The Pale Pack Train."

Mr. Bruce believes that in the new series of twenty subjects now offered he has a wider variety of themes and a larger number of original ideas than he has secured in any of his previous seasonal work. The beauty spots of the Northwest, the Rocky Mountains and California have yielded many unexpected treats to the picture-taker, and the novel, the curious and the amusing are blended with the scenically beautiful. Especially is Mr. Bruce enthusiastic in his appreciation of the Jackson's Hole country adjacent to Yellowstone Park. He describes it as the potential Playground of America and warmly favors its incorporation in the Federal Government's system of national parks.

"Motor Corps Night" At Broadway Theatre

In honor of the Motor Corps of America, Mr. Kashin, of the Broadway theatre, will set aside one night as Motor Corps night, during the engagement of the photoplay "Wanted for Murder."

In this picture is a scene in which a few of the ladies of the motor corps with their ambulances are showing their wonderful work on the other side.

"Unique Comedies," Title of Arrow Reissues

The Arrow Film Corporation has secured for exclusive distribution in the United States and Canada thirty-two single reel comedies produced by the United States Motion Pictures Corporation.

Twenty-six of these comedies were released through the Paramount programme, but have been withdrawn from the market, while six of the comedies are entirely new.

The re-issues have been re-titled and re-edited, and the entire series are being offered State Rights exchanges to be released once a week, commencing December 20.

Lee Ochs Recovers from Minor Operation

Lee A. Ochs, vice-president of United Picture Theatres of America, after completing his recent successful tour through the West, was taken down and consented to be removed to St. Luke's Hospital in New York, where a minor operation was performed.

According to reports, Mr. Ochs is now doing nicely and expects to soon be back at his desk and active in promoting the demand for "Light of the Eastern Stars" and "Adele."

Charles Chapman Joins S-L Productions

The latest addition to the special studio staff assembled by Arthur H. Sawyer and Herbert Lubin for the first S-L production, starring E. K. Lincoln, is Charles Chapman.

Mr. Chapman was appointed in the capacity of Art Director with the newly formed producing organization.

In point of experience he is a dean of art directors in the motion picture field, having been the first worker in that capacity with the Vitagraph Company of America over nine years ago.

One of the dramatic scenes from the Frohman Amusement Corporation's new picture, "Once to Every Man." Jack Sherrill and Mabel Withee are seen here

Arrow Film Corporation Reports Many Sales in One Week

The activities of the Arrow Film Corporation, state right distributors, have not abated, but if anything renewed and added energy seem to have caused the piling up of a sales record.

In addition to the sales made on the serial, "The Demon Shadow," the following sales were made for the week ending November 30:

Unity Photoplays Company of Chicago, for Illinois and Indiana: 32 single-reel "Unique Comedies"; "The Woman's Law," starring Florence Reed; "The Perfect Model," a re-issue of "Inspiration"; "The Sunset Princess," "Her Aviator"; four five-reel "Allison-Lockwood" re-issues, and "Pamella's Past."

Southeastern Pictures Corporation of Atlanta, for the six Southern States: 32 single-reel "Unique Comedies."

J. P. Donnelly of Seattle, for Montana: The special attraction, "The Finger of Justice," and the same production to Max Gluckman for Argentine, Uruguay and Paraguay.

Standard Films Service Co. of Cleveland, for the territory of Ohio and Kentucky: 12 two-reel "Anna Little" westerns, and the same productions to the Specialty Film Company of Dallas for Texas, Arkansas, and Oklahoma.

The re-issued production, "The Million Dollar Mystery" in six reels, to the Quaker City Feature Film Company, Inc., of Philadelphia, for eastern Pennsylvania and southern New Jersey. Frank Gerston, Inc., for northern New Jersey, and to the S. S. Film Exchange for western Pennsylvania and West Virginia.

"Huns Within Our Gates," to the Federal Feature Film Corporation of Boston, for the six New England states.

New Independent Plans to Finance Producers

While the operations of the newly organized Independent Sales Corporation are definitely limited to the maintaining of a large force of film salesmen throughout the country for the sole purpose of booking pictures, and it will not be concerned in the producing of pictures or in the physical distribution of productions, it recently became known that an important part of its functions is the financing of producers in so far as a cash advance on finished negatives is concerned and also the financing of prints and advertising.

This places the Independent Sales Corporation in a position where it can close with producers, or groups of producers, immediately to take full charge of the advertising and marketing of their pictures, while at the same time sharing with them the burden of the cost of production.

The physical distribution of the pictures, which is a thing apart from the activities of Independent Sales Corporation, is taken care of by a special arrangement between this company and the Film Clearing House.

Henry Walthall Christmas Star

"And a Still Small Voice" Will Be Released December 22 and Distributed Through Exhibitors' Mutual Exchanges

HENRY B. WALTHALL will be the Christmas star of the new Exhibitors' Mutual release. By the terms of the new contract between the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation, all pictures for the twenty-nine Exhibitors' Mutual exchanges in the United States and Canada are being supplied by Robertson-Cole.

Robertson-Cole have contracted for eight Billie Rhodes, eight Henry B. Walthall, eight William Desmond, eight Bessie Barriscale and eight Sessue Hayakawa pictures a year, releasing via the Exhibitors' Mutual. Mr. Walthall's first appearance on the releasing program will be on December 22, when his first vehicle, "And a Still Small Voice" will appear.

Mr. Walthall is now at work at the National Film Corporation of America studios on the coast in "Lives for Sale," described as an original powerful story. His next production will be a play founded on Hallie Erminie Rives' popular novel, "The Long Lane's Turning." This will be produced as a super-feature.

"And a Still Small Voice," Mr. Walthall's first release, was made before the star signed his long term contract with the National Corporation to make a series of eight features a year for release through Robertson-Cole. It will serve as an introduction of Mr. Walthall to the Exhibitors' Mutual schedule of releases. "And a Still Small Voice" is described as a photodrama of unusual novelty and strength, with Mr. Walthall at his very best.

"No star is more popular than Mr. Walthall," said one official. "He endeared himself to fans with his unforgettable little colonel of 'The Birth of a Nation' and he has held a position all his own in their affections ever since."

The Robertson-Cole Company promises that the star will be seen in series of releases of a distinctly strong dramatic nature, and that morbidness will not be a part of them, but that Mr. Walthall will appear in the kind of characterizations the public wants.

Stoermer Comments on "Tidal Wave"

BECAUSE of the many changes on popular desire in its relation toward the theatre, all speculations are wasted energy, according to William Stoermer, producer, author of "The Honor System," and now author, producer and purveyor of "The Tidal Wave," which he is preparing to circulate immediately.

There are certain angles of mob psychology that may be predetermined accurately, according to the Stoermer manual of film tactics.

In his preparations for "The Tidal Wave" the producer goes back to July, 1917, almost a year and a half ago. At that time, the owner of "The Tidal Wave" decided that he would have in negative form on the shelves ready to be finally cut and subtitled a picture big in drama and timely in subject just suited to what popular desire should approximately be when the war was over and peace declared.

"Of one thing you may be sure," said Mr. Stoermer, "and that is that 'The Tidal Wave' is not a war play.

"Of another thing you may be certain," he continued, 'The Tidal Wave' is not in the limitations of its definitions a romance. Another fact for record is that 'The Tidal Wave' is not a suspense detective story. But 'The Tidal Wave' possesses the salient and atmospheres of all three of those kind of dramas.

"I am testing my judgment to parallel public inclination at an hour commonly supposed to be the most difficult to gauge by film makers and exhibitors, and, for that matter authors. And I do not think that I am going to be mistaken in believing more than a year ago that I could call the turn public desire in film plays after peace had been finally tagged to the great red bowl that has convulsed the world for the past four years.

"In 'The Tidal Wave' I think I have the kind of play that nine-tenths of playgoers want at this time. While it is not a mystery story, my long acquaintance with the pabulum of playhouses long ago taught me that a mystery story is one of the eternal verities for box office draught."

The story is in eight reels with the surge of souls in conflict as the explanation of the title.

Gaumont Graphic Shows Stirring Scenes

Gaumont Graphic No. 37, which was released December 6, shows many stirring scenes, according to the following partial list:

"With Our Boys in France" shows eleven different scenes, among them being Pushing on to Potsdam, a continuous line of caissons move forward at double time, American engineers build a bridge over the River Meuse, German dugouts near St. Mihiel captured by the Americans, etc.

Gen. Joseph Haller, former commander of the Polish brigade in the Carpathians, is welcomed home at Paris, France. In Los Angeles D. W. Griffith is presented with chevron of honor from the U. S. Government.

At Great Lakes, Ill., the sailors supplant the newsboys and the money realized went to the Naval Relief Society. The official peace ship is seen leaving New York harbor with President Wilson on board.

Just a few minutes before the President sailed the Lapland arrived with several thousand boys from "over there." All this and many more enlivening scenes are shown in No. 37 of Gaumont Graphic.

Special Service Section on

"The Key to Power"

AMERICANISM and pride of country—in its people and its achievement—have been immeasurably increased by the outcome of the war. Only a couple of years ago we were a more or less selfish people. We didn't care anything about the fellow next door. We didn't thrill much with the success that strangers were making. We didn't worry much about where things came from—so long as they came.

But now we do want to know what our country is doing, so long as the things are virile. We want stories of Americanism, set against the background of things American. We want stories that are happy, stories that are logical, stories that work out to the triumph of real manhood and womanhood. And these are the points to consider in framing your exploitation for "The Key to Power."

Although this six reel feature is released by Educational Film Corporation, it is not to be classed as an "educational" picture, but a virile story of Americanism, set against the background of the great war. It is not a war story, yet the spirit that brought us victory dominates it.

It is distinctly a victory story.

There are thousands of Americans who did not have the privilege of offering their lives "over there," but who offered everything that they had to give on this side of the water. And their part will never be forgotten. In the stress of the excitement of welcoming the heroes back the lustre of these war workers may dim a little, but it will be but a passing cloud.

IT is not only not a war picture, but the interest in this should be greater than it was during the actual hostilities. Then the public had time to think only of the feats that the soldiers were performing on the battlefield. Now they have time to consider the whole setting of the great drama. *And, as we have said, this forms only the background for an absorbing story of Americanism, full of action and the human elements that people want in pictures.*

Here is an idea of the story:

Bruce Wendell, son of a West Virginia coal mine owner, is a West Point graduate and a captain in the American army and in love with Ann Blair, granddaughter of Gen. Blair, who believes that the army is the only profession for a man. Another suitor is Lieut. Parrish, son of the president of the B. & W. Railroad which moves the coal from the Wendell mines. Just before this country gets into the war Meyer, a German agent, comes to the section and under the guise of making millions for Parrish, senior, really plots to tie up the coal production by having the railroad

At top Miss Claire Adams, then Hugh Thompson and Director Wm. Parke

delay cars. But the elder Wendell fathoms the plot and when he does he is set upon by thugs in the hire of Meyer and receives mortal wounds.

ON his deathbed he calls in his son and tells him of the plot and insists that he leave the army and save the coal mines, thus doing his country an even greater service than he could do as a fighter. This offends the Blairs and after this country gets into the war and Bruce refuses to return to his post the break is an open one. Lieut. Parrish and the rest believe that Bruce is animated by cowardice, and the girl finally accepts Parrish's offer of marriage. It is at that moment that Meyer and his crowd resort to further violence and determine to destroy the mines. Ann's little brother, Bobbie, still believes in him and when he is seeking Bruce he is sent by one of the German plotters into the mine just as the explosion is about to go off. Bruce goes to the lad's rescue.

Later, the boy and his sister are trapped by the spies and taken to their headquarters in the mountains. Bobbie escapes and goes to summon Lieut. Parrish and his men from the army post. Bruce shows up just at that moment and a battle with the plotters follows, in which the mine owner is getting the worst of it just as the soldiers arrive. When Lieut. Parrish is told by Meyer of the part that his own father has in the plot he withdraws from the contest for Ann's hand, as well he might, as her faith is now restored and her love is sure.

PURE Americanism—that is the point to play up.

There is just enough of the industrial angle in the picture to give an unusual setting. It is brought out clearly the important part that coal takes in the life of the nation. That is brought out incidentally while Bruce is explaining to Ann and the little brother why he had to leave the army and guard this portion of the national essential resources. This is in the form of allegory, but there are just a few feet of it—enough to strengthen the story without becoming tiresome.

Most of the settings are in West Virginia. There are flashes shown of the mines, of the methods of loading and transport and many scenes in a typical mining town. There isn't the slightest thing of a fake about this picture.

The point that you want to make here is that you have more than a mere story, that you have something everyone will remember. It is a picture that will cause a great amount of "word of mouth" advertising.

Tell them:

"Coal is the key to the power that won the war for America, and the Americans who guarded it and frustrated the plots of the Huns over here are just as much heroes as those who fought over there—they all did their duty, and gloriously."

At the left and right are the two principal characters in "The Key to Power." In center scene after rescue of the little brother

Victory Idea Should Be Played Up Very Strong

THIS is a picture that should be exploited as a special picture. Get out of the rut and do things different. You have a production here that will be a welcome relief after the usual war picture and the general line of current offerings. There is matter here that will make your audiences think without their knowing that they are thinking; that will add greatly to the knowledge of this country's power without their getting the impression that they are being "educated."

Don't go into the industrial element of this too much in your advertising. Let that be incidental. We have already told you that the power of coal forms only the background for the story and we wouldn't go a bit further than that in the publicity. But because of the solid interest, because of that background, because not only is the story real but the settings are genuine you can afford to go much further than you could with one of the purely artificial creations. It should be given all the attention that you give any of the "specials" that you use.

Keep the story the main thing. Keep the victory idea strong. Play the hundred per cent American element for all that it is worth.

HERE is one point that you want to remember:

When the armistice was signed we had more than three million fighting men in service.

That is a great number, a remarkable achievement, *but stop to remember that this was but a fraction as compared to the number that were doing war work in this country. A great share of the population was engaged directly in helping to win the war. With the strain of the war over there has been a relief in the tension here at home, just as the boys in the army and navy have relaxed to an extent when the fighting days appear over.*

Over on this side of the water the millions have been attending the motion picture theatres and cheering every appearance on the screen of the boys in khaki and blue.

But now the men who did their part on this side are going to have something of an inning. We want all of us now to look further behind the scenes and see the things that contributed to the great victory. We haven't forgotten the bravery of our heroes, but there is room for a tribute to all now.

Every man who has been serving his country on both sides of the water, every woman, every child knows that there has been every human element at work in this country. You have a chance to show them a part of the war work here, set in with a stirring story of the German intrigue that failed. And though the particular story is fiction the spirit of it is absolutely true.

AND so we would carry that spirit into the advertising. We would talk about the part the workers at home played, keyed up with the victory spirit. Here are a few lines:

"No braver men ever offered their lives than the millions of boys who served Uncle Sam 'Over There.' But there were heroes at home, too, men who have been unsung, but who have contributed their brain and

One sheet devoted to female star

Reproduction of three-sheet

At left the thrilling rescue scene and at the right the group of German plotters. In the center one of the strong dramatic inciden

their brawn to winning the war—without whom Gen. Pershing's army could never have forced the Huns to sign the armistice.

"There were thousands of these heroes in the coal fields, supplying the key to power. They grappled not only with nature, but they had to fight the cunning of German propaganda and Hun violence. Here you have a typical story of the battles that were won at home, how the American coal interests triumphed when all of German power was seeking to cripple our industries. You'll thrill with the bravery of these men just as you have cheered the fighting boys when this tense story of action is unfolded on the screen."

Or this gets the more intimate touch:

"When Bruce Wendell resigned his commission in the army just as this country was about to enter the war, his friends called him a coward. Even his sweetheart turned from him. Among all he knew only her little brother believed in him.

"But he knew that there was a battle to be fought over here, too. He was at the head of a great coal mining plant—and coal is the key to power. How he fought German intrigue and violence and American profiteering is one of the most dramatic stories that has come out of the war.

"There are millions of heroes who never had the chance to don the khaki. You don't know the story of the war until you have seen their part in it. It's a truly American epic."

YOU will note that we have made the selling arguments on this picture somewhat longer than we generally offer in these service sections. It is advisable to do so, because you want to acquaint the public fully with the character of the offering and at the same time to let them know that there is true dramatic interest to the story.

Here is another one that gets the love element into the exploitation a little stronger:

"Ann Blair was a soldier's granddaughter, and when Captain Bruce Wendell came to her in the uniform of a captain, a West Point graduate, he won her heart and hand. But the tocsins of war sounded and Bruce threw up his commission without a word.

"'Coward' she thought, and spurned him and then allowed another officer to win her promise. But she did not know the duty that he had to perform at home. She did not know that German plotters had closed his great mines, that he had to stay at home to supply the key to power of the nation, that our factories might make the munitions of the war, the railroads transport men and supplies and the transports carry them and our fleets over the seas.

"He faced the Hun over here. She saw him in his manhood, with she as the pawn. She came to know that there were heroes on both sides of the water in the big conflict—O, and you know what happened then."

MATERIAL A-PLENTY

It's Up to You to Make Use of These Accessories

THIS picture should be billed and advertised strongly. There is ample material with which to work, and the greatest care should be taken to see that the whole of your territory is covered.

For the posting there is a striking twenty-four sheet with a design at the sides carrying out the coal mining idea, and a striking big scene picture in the center with the title of the production carried out in letters coming from the smoke. There are, also, one, three and six sheets.

There are seven 11 x 14 scene cuts and two 22 x 28, heralds and plenty of squegees for newspaper use. There are one, two and three column newspaper cuts, and two scene mats. There will also be page and half page mats supplied for newspaper use, and these will give complete and convincing stories.

In addition there will be a special plan book giving additional hints on putting over the picture and showing all of the material.

THREE names should be played up in connection with this picture. You have a most charming star in the person of Claire Adams and she will win the sympathy of your audiences quickly. She was born in Calgary, Alberta, and is a niece of Sir Donald McMillan, former governor-general of Manitoba. She recently scored big hit in "The Spirit of the Red Cross which has probably been shown in you city and you can make capital of that fac

Her sole dramatic experience has been motion pictures, beginning at the Ediso studios and was continued in the Jame Montgomery Flagg short comedies, includ ing "The Man Eater" and "Romanc and Brass Tacks." Later she played op posite Richard Bennett in "The End c the Road." She has just finished work i "Oh, Johnnie," with Louis Bennison.

Hugh Thompson, the male lead, is on of the best known leading men on th screen and he certainly has a following i your section. He has played opposite suc stars as Virginia Pearson, Theda Bar Emmy Wehlen and Olive Tell. He wa last seen opposite Doris Kenyon in "Th Street of the Seven Stars."

William Parke, who is responsible fo the making of the picture, is one of th best known of directors. For a long tim he made comedies for Thanhouser, an then directed his first feature with Glady Hulette in "The Shine Girl," the pictur that brought the star into real prominenc One of his most recent successes was "Th Yellow Ticket," starring Fannie Ward.

Mr. Parke has the advantage of years o experience as stage manager with Richar Mansfield, E. H. Sothern and Julia Mar lowe, where he learned the fine sense o values that is shown in "The Key t Power."

SPECIAL EXTRAORDINARY!
THE
KEY TO POWER
in 6 parts Released by Educational.
A THRILLING SPECTACLE OF AMERICA'S MIGHT and A LOVE THAT TRIUMPHS

Two column advertisement supplied by Educational

Features---Current and Coming

Bluebird Photoplays

Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
Nov. 25. All Night (Carmel Myers)..... 5
Dec. 2. Tongues of Flame (Walcamp)..... 5
Dec. 9. Set Free (Edith Roberts)..... 5
Dec. 16. She Hired a Husband (Priscilla Dean) 5
Dec. 23. The Sea Flower (Juanita Hansen).. 5
Dec. 30. The Cabaret Girl (Ruth Clifford)... 5

Famous Players-Lasky Corp.

Nov. 17. My Cousin (Enrico Caruso)..... 5
Nov. 17. The Make-Believe Wife (Billie Burke) 5
Nov. 17. Gypsy Trail (Bryant Washburn)... 5
Nov. 24. Women's Weapons (Ethel Clayton) 5
Nov. 24. A Daughter of the Old South (P Frederick) 5
Nov. 24. Mirandy Smiles (Vivian Martin)... 5
Dec. 1. Sporting Life (Paramount-Artcraft Special) 5
Dec. 1. Under the Greenwood Tree (Ferguson-Artcraft) 5
Dec. 1. Fuss and Feathers (Bennett-Ince-Paramount) 5
Dec. 8. The Greatest Thing in Life (Griffith-Artcraft) 5
Dec. 8 Arizona (Fairbanks-Artcraft) 5
Dec. 8. Too Many Millions (Wallace Reid-Paramount) 5
Dec. 15. Branding Broadway (Hart-Artcraft) 5
Dec. 15. The Squaw Man (De Mille's)..... 5
Dec 15. Good Bye Bill (Shirley Mason-Paramount) 5
Dec. 22. String Beans (Charles Ray-Paramount) 5
Dec. 22. Quicksand (Dorothy Dalton-Paramount) 5
Dec. 22. The Mystery Girl (Ethel Clayton-Paramount) 5
Dec. 29. Little Miss Hoover (Marguerite Clark-Paramount) 5
Dec. 29. The Hope Chest (Dorothy Gish-Paramount) 5
Dec. 29. The Way of a Man with a Maid (Bryant Washburn-Paramount) 5

SUCCESS SERIES (Reissues)

Nov. 17. Snobs (Moore) 5
Nov. 24. The Cheat 5
Dec. 1. Caprice (Mary Pickford). 5
Dec. 8. The Goose Girl (Marguerite Clark). 5
Dec. 15. The Eternal City (Pauline Frederick). 5
Dec. 22. The Old Homestead (Special). 5
Dec. 29. The Virginian (Dustin Farnum). 5

First National Exhibitors' Circuit,

Ambassador Gerard's "My Four Years in Germany."
"Italy's Flaming Front" (Italian Official War Pictures)
Pershing's Crusaders."
Shoulder Arms" (Charlie Chaplin).
The Romance of Tarzan."
Nov. 25. "The Panther Woman" (Petrova) 5

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan 5
Nov.24. Ali Baba and the Forty Thieves..... 5

TIMELY PICTURES

Sept. 1. The Prussian Cur..... 5
Sept. 1. Queen of the Sea (Annette Keller-5
Sept. 8. Why America Will Win..... 5
Nov. 24. Why I Would Not Marry?..... 5
Dec. 8. Every Mother's Son..... 5

FOX STANDARD PICTURES

Nov. 17. The Woman Who Gave (Evelyn Nesbit) 5
Dec. 1. The She Devil (Theda Bara)..... 5
Dec. 15. I Want to Forget (Evelyn Nesbit).. 5
Dec. 29. For Freedom (Willam Farnum)..... 5
Jan. 12. The Siren's Song (Theda Bara)..... 5

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix)..... 5
Dec. 8. The Strange Woman (Gladys Brockwell) 5
Dec. 22. I'll Say So (George Walsh)..... 5
Jan. 5. Treat 'Em Rough (Tom Mix)..... 5

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) 5
Dec. 1. Virginia Pearson in "Buchanan's Wife" 5
Dec. 15. Caught in the Act (Peggy Hyland). 5
Dec. 29. The Danger Zone (Madlaine Traverse) 5

THE GREAT NINE

Dec. 29. William Farnum in "Fighting Blood."
Jan. 5. Theda Bara in "The Serpent."
Jan. 12. "The Regeneration."
Jan. 19. William Farnum in "The Broken Law."
Jan. 26. Theda Bara in "Under Two Flags."
Feb. 2. "Infidelity" (Dr. Rameau).
Feb. 9. Valeska Suratt in "The Soul of Broadway."
Feb. 16. Theda Bara in "The Darling of Paris."
Feb. 23. William Farnum in "Hoodman Blind."

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

COSMOFOTOFILM, INC.

I Believe .....6 D

AM. FEAT. FILM CORP.

Hearts of Love.....6 D

MAXWELL PRODUCTIONS

The Married Virgin.....7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 1. The Hell Cat (Geraldine Farrar)..
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Dec. 2. Goddess of Lost Lake (Glaum)..... —

(Arden)

Dec. 23. The Challenge Accepted (Zena Keefe) .....5 D

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.
Nov. 4. The Yellow Dog..... 6
Nov. 18. Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Nov. 18. His Bonded Wife (Emmy Wehlen) 5
Nov. 25. Five Thousand an Hour (Hale Hamilton) 5
Dec. 2. The Testing of Mildred Vane (May Allison) 5
Dec. 9. Hitting the High Spots (Bert Lytell) 5
Dec. 16. Sylvia on a Spree (Emmy Wehlen) 5
Dec. 23. The Poor Rich Man (Bushman and Bayne) 5
Dec. 30. Her Inspiration (May Allison)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 5
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc..... 7
Eye for Eye (Nazimova)..... 7
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....

Mutual Film Corporation

Oct. 13. The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6
Nov. 17. The Dare Devil (Gail Kane)..... 6

Pathe Exchange, Inc.

Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....
Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Dec. 1. Infatuation (Gaby Deslys).....6 D
Dec. 1. All the World to Nothing (Russell)
Dec. — Wives and Other Wives (Mary Miles Minter) American.....
Dec. — Fair Enough (Margarita Fisher) American .....
Dec. — When a Man Rides Alone (William Russell) American .....
Dec. 15. The Narrow Path (Fannie Ward-Astra) .....5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne) Diando .....5 C D

Select Pictures

Oct. — The One Woman (Select Special).
Oct. — Mrs. Leffingwell's Boots (Constance Talmadge).
Nov. — Her Great Chance (Alice Brady).
Nov. — The Road Through the Dark (Clara Kimball Young).
Nov. — The Cavell Case (Select Special).
Nov. — The Midnight Patrol (Select Special).

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Nov. 18. Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Nov. 17. Reckoning Day (Bella Bennett).... 5
Nov. 24. Deuce Duncan (William Desmond). 5
Dec. 1. Love's Pay Day (Rosemary Theby). 5
Dec. 8. The Silent Rider (Roy Stewart)..... 5
Dec. 15. Irish Eyes (Pauline Starke)..... 5
Dec. 22. Crown Jewels (Claire Anderson).... 5
Dec. 29. Wife or Country (Gloria Swanson).. 5

Universal Productions

Nov. 18. Kiss or Kill (Dean and Rawlinson). 5
Dec. 2. Vanity Pool (Mary MacLaren)..... 5
Dec. 16. Danger, Go Slow (Mae Murray).... 6
Dec. 30. The Wildcat of Paris (Priscilla Dean) 6

Vitagraph V-L-S-E

Nov. 18. Everybody's Girl (Alice Joyce).... 5
Nov. 25. Miss Ambition (Corinne Griffith)... 5
Dec. 2. The Dawn of Understanding (Bessie Love) .....
Dec. 9. The Man Who Wouldn't Tell (Earle Williams) .....
Dec. 16. The Beloved Imposter (Gladys Leslie) .....
Dec. 23. Hoarded Assets (Harry Morey)....
Dec. 30. The Captain's Captain (Alice Joyce)

World Pictures

Nov. 18. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 18. America's Answer .....
Nov. 25. The Grouch (Montagu Love)..... 5
Dec. 1. The Sea Waif (Louise Huff with John Bowers) .....
Dec. 9. The Man of Bronze (Lewis S. Stone)
Dec. 16. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Sporting Life."
"Woman."
"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincen. Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts
April—His Golden Romance (Twede Dan) 2 parts
May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts
Nov. — Camouflage (Twede Dan).....2 parts
Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent releases on page 3748)

Short Subjects Current and Coming

Burlingham Travel Pictures
Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.
Robert C. Bruce Scenics Released in the Fall and Winter of 1918-1919
1. The Tides of Yesterday.
2. 'Tis Tough to Be Tender.
3. Tales of the Tall Timber.
4. A Wee Bit Odd.
5. The Wanderer and the Whoozitt.
6. The River Gray and the River Green.
7. The Restless Three.
8. Sundown.
9. Separate Trails.
10. Frozen Thrills.
11. The Lonesome Pup.
12. Scenic Succotash.
13. The Wolf of the Tetons.
14. Nature—Rest and Motion.
15. Horizon Hunters.
16. The High Horse.
17. The Pale Pack Train.
18. Nature—Hot and Cold.
19. Men Met in the Mountains.
20. Before Breakfast.

Famous Players-Lasky Corp.
PARAMOUNT FLAGG COMEDIES
Dec. 8. Independence B' Gosh.....2 C
Dec. 22. Perfectly Fiendish Flanagan.....2 C
PARAMOUNT BRAY PICTOGRAPHS
Nov. 17. Why Movies Move.
Nov. 24. Tortola, the Fishwoman's Paradise.
Dec. 1. Industries of Our New Possessions.
Dec. 8. Faithfulness of the Fourfooters.
Dec. 15. How Museum Groups Are Made.
Dec. 22. Silent Gun of the Future.
Dec. 29. The Vanishing Skirts.
PARAMOUNT BURTON HOLMES TRAVELOGUES
Nov. 17. Fiji Does Its Bit.
Nov. 24. Fire Walkers at Bega.
Dec. 1. Inson.
Dec. 8. Two Ends of the Rope.
Dec. 15. Turbaned Tommies.
Dec. 22. Gorge of Pagsangen.
Dec. 29. Two Cities of Old Cathay.
PARAMOUNT ARBUCKLE COMEDIES
Nov. 24. The Sheriff.
PARAMOUNT MACK SENNETT COMEDIES
Nov. 17. Whose Little Wife Are You?
Dec. 1. Her First Mistake, 2.
Dec. 15. Hide and Seek, Detectives, 2.
Dec. 29. The Village Chestnut.

Ford Educational Weekly
GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each
111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies
July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express.....
Nov. 17. Mongrels.....2 C
Dec. 15. The Fatal Marriage.....
Dec. 29. The Son of a Hun.....

Fox Film Corporation
MUTT AND JEFF ANIMATED CARTOONS
Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. Hitting the High Spots.....

General Film Company
BROADWAY STAR FEATURES
(O HENRY STORIES)
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle).....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle).....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle).....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres).....2 C
(WOLFVILLE TALES)
Faro Nell, Lookout (Patricia Palmer, Bob Burns).....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns).....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns).....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns).....2 D
The Jest of Talky Jones (Carol Holloway, William Lester).....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer).....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer).....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton).....2 D
BLUE RIDGE DRAMAS
(Ned Finley)
The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D
ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jasbo Sheriff.....1 C
SNAKEVILLE COMEDIES
(One reel each)
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.
ESSANAY SCENICS
How Canada and the Farmer Co-operate in Grain Raising.....1 Sc.
Agricultural Opportunities in Western Canada.....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley.....1 Sc.
CHAPLIN COMEDIES
By the Sea.....1 C
In the Park.....1 C
Work.....2 C
A Woman.....2 C
The Tramp.....2 C
His New Job.....2 C
A Night Out.....2 C
JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes.....1 D
JAXON COMEDIES
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C
JUDGE BROWN STORIES
Love of Bob.....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics.....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D
CLOVER COMEDIES
From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
EBONY COMEDIES
Busted Romance.....1 C
Spooks.....1 C
The Bully.....1 C
The Janitor.....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby.....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C
INTERSTATE FILM COMPANY
The Last Raid of Zeppelin L-21 (War Event).....2000 ft.
PROGRESSIVE FILM
On a Fox Farm (Educational).....1 reel
CRYSTAL FILM CO.
Romeo and Juliet.....2 C
CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)
What She Did to Her Husband, Almost Lucky.....1 C
What's in the Trunk?.....1 C
Reuben's Romance.....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters.....1 C
Her Necklace, His Hoodoo Day.....1 C
HIGRADE FILM ENTERPRISES, INC.
Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C
OFFICIAL WAR PICTURES
(Committee on Information)
Our Bridge of Ships.....2 Sc.
SCRANTONIA PHOTOPLAY CORP.
Parson Pepp.....1 C
Fang's Fate and Fortune.....1 C
AMERICAN RED CROSS
The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
Kiddies of No Man's Land.....1 Patr.
The Helping Hand of Sicily.....1 Patr.
Rebuilding Broken Lives.....1 Patr.
First Aid on the Piave.....1 Patr.
Victorious Serbia.....1 Patr.
RAINBOW COMEDIES
Nearly a Slacker (Lillian Vera-Eddie Bouldon).....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon).....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C
How She Hated Men (Lillian Vera-Eddie Boulden).....1 C
The Camouflaged Baby (Lillian Vera-Boulden).....1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden).....1 C
Hooverizing (Lillian Vera-Eddie Boulden)...1 C

Goldwyn Distributing Corp.
CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)
July 15. Dad's Knockout.....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune.....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie.....2 reels
Oct. 7. Camping Out.....2 reels
Nov. 17. Pink Pajamas.....2 reels
Dec. 1. Proposing Bill.....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent.....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies
June 1. Bright and Early.....2 reels
June 15. Straight and Narrow.....2 reels

George Kleine System
MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"
May 8. The Starter.....Edison
May 22. The Spoiled Girl.....
June 5. The Lonesome Girl.....
ESSANAY
June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.
LINCOLN-PARKER WORLD TRAVELOGUE
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation
METRO-DREW COMEDIES
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (ELINOR FIELD)

Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Nov. 17. The Tale of a Hat.....1 C
Nov. 24. Just Home Maid.....1 C
Dec. 1. Are Brunettes False?.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

ROTHACKER OUTDOORS

Nov. 17. Black Feet and Flat Heads
Nov. 24. Bad Men and Good Scenery.....
Dec. 1. Pears, Pares and Pines.

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Dec. 22. The Fortunes of Corinne (Gloria (Joy) ..... 2 C.D.

ROLIN COMEDIES
One Reel a Week

Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....
Dec. 8. Just Rambling Along (Laurel).....
Dec. 15. Take a Chance (Lloyd).....
Dec. 22. Check Your Baggage (Toto).....
Dec. 29. She Loves Me Not (Lloyd).....

POST TRAVEL SERIES

Nov. 24. Sumatra .....
Dec. 1. Java .....
Dec. 8. Celebes .....
Dec. 15. Borneo .....
Dec. 22. Singapore .....
Dec. 29. Japan of Today.....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
Dec. 8. Feeding Our Fighters.....1 Topical
Dec. 15. Liberty's Triumph.....(War Special)

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode, Third and Last Warning.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)

Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode. The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the Huns.
Dec. 8. Ninth Episode, The Precipice of Death.
Dec. 15. Tenth Episode, When Woman Wars.
Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
Dec. 29. Twelfth Episode, The Tower of Tears.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald. Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Dec. 16. A Kaiser There Was (all star cast) Master Comedy 2
Dec. 23. Over the Rhine with Charlie Cartoon 1 R

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
Dec. 11. Rough on Husbands (Sterling-Mann).
Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
Dec. 25. Work or Fight (Gribbon-Novak).
Jan. 1. Klever Kiddies.

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).
Dec. 9. Let's Fight (Wilson-Gerber).
Dec. 16. The Beautiful Liar (Wilson-Gerber).
Dec. 30. It's Great to Be Crazy.

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
Dec. 14. Captured Alive (Helen Gibson)....
Dec. 21. The Robber (Helen Gibson) .....
Dec. 28. Wolves of the Range (Helen Gibson)
Jan. 4. The Secret Peril (Helen Gibson).

HEARST NEWS
Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

SCREEN TELEGRAM
Released Every Thursday

UNIVERSAL SCREEN MAGAZINE
Released Every Saturday

UNIVERSAL CURRENT EVENTS
Released Every Sunday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? .....
Nov. 25. Maid Wanted .....
Dec. 2. Guilty .....
Dec. 9. Don't Weaken.....
Dec. 16. Camping Out.....
Dec. 23. Swat the Flirt.....
Dec. 30. Straight Crooks .....

SERIALS

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS
(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
Nov. 25. Second Episode (The Giant's Leap).
Dec. 2. Third Episode (Beaten Back).
Dec. 9. Fourth Episode (The Message on the Cuff).
Dec. 16. Fifth Episode (The Lip Reader).
Dec. 23. Sixth Episode (The Aerial Disaster).
Dec. 30. Seventh Episode (The Charge of the Elephant).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).
Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Nov. 18. Frauds and Frenzies.....2 C
Nov. 25. Submarine and Simps.....2 C
Dec. 2. Humbugs and Husbands..... 2
Dec. 9. Daring and Dynamite..... 2
Dec. 16. Farms and Fumbles. 2

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
Dec. 2. The Whirling Trap (Seventh Episode).
Dec. 9. The Man Eater (Eighth Episode).
Dec. 16. The Pit of Lost Hope (Ninth Episode).
Dec. 23. In the Coils (Tenth Episode).
Dec. 30. The Red Mask's Prey (Eleventh Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 3746)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

SERVICE

In Theatres, Schools, Churches or wherever the "MOTIOGRAPH" is placed, it always makes good.

Read what the Y. M. C. A. Purchasing Secretary Southern Department says about the "MOTIOGRAPH":

"ENTERPRISE OPTICAL MFG. CO.,
564 West Randolph Street,
Chicago, Ill.

"*Gentlemen*—Out of the 150 Motiographs that we have had continuously in use since the outbreak of the war, in the Southern Department, Army Y. M. C. A., we have never had cause for the slightest complaint and always have found the projection on the 'MOTIOGRAPH' clear and rock steady, and do not hesitate to endorse and recommend this machine, the 'MOTIOGRAPH,' to any one considering purchasing machine for Theatres and Educational purposes.

"Yours very respectfully,

J. D. SHIPPEE (Signed),
Purchasing Secretary,
Southern Department.

"December 5, 1918,
San Antonio, Texas."

(Write for literature)

ENTERPRISE OPTICAL MFG. COMPANY

564 W. Randolph Street **Chicago, Illinois**

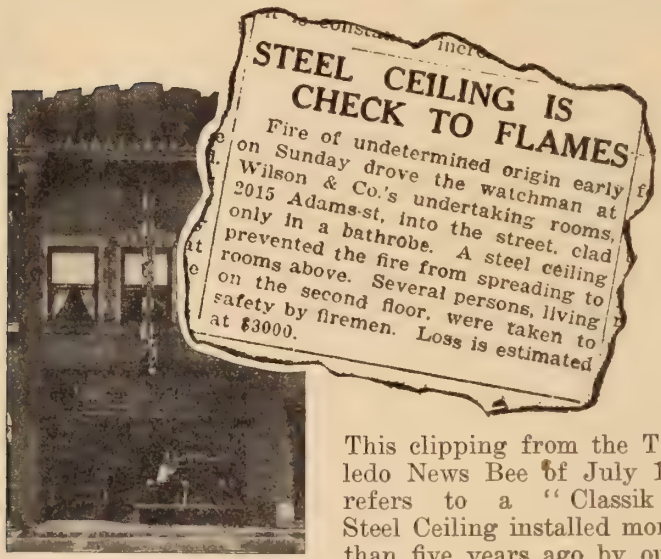
Projection Music Laboratory Studio Theatre

Where the "Classik" Steel Ceiling checked the fire

More Proof That

"BERGER'S Classik" STEEL CEILINGS

Give Fire Protection



STEEL CEILING IS CHECK TO FLAMES

Fire of undetermined origin early on Sunday drove the watchman at Wilson & Co.'s undertaking rooms, 2015 Adams-st, into the street, clad only in a bathrobe. A steel ceiling prevented the fire from spreading to rooms above. Several persons, living on the second floor, were taken to safety by firemen. Loss is estimated at $3000.

This clipping from the Toledo News Bee of July 15 refers to a "Classik" Steel Ceiling installed more than five years ago by our Toledo representative, Mr. J. P. Weyant. This same Steel Ceiling having been cleaned and repainted forms an effective part of the repairs.

For Your Theatre

"Classik" Steel Ceilings offer beauty, permanence and security against falling plaster as well as added fire protection.

Write for design Catalog D-45

The Berger Mfg. Co., Canton, O.

Branches: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco
Export Dept. Berger Bldg., New York City, U. S. A.

BERGER

From Canton, Illinois, to Canton, China, movie fans are looking at pictures made on

EASTMAN FILM

The demand for the clearest pictures possible is world wide.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The Essential Requirements
for

Improved Projection

are

SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

The Heart of the Theatre

IT is a peculiar thing that when a theatre man talks of his house he goes into every detail with great enthusiasm EXCEPT the PROJECTION ROOM.

They come into this office and sit and expatiate at length about the Bartola, the Seeberg, the Estey, the Austin or some other form of musical instrument of which they are the happy possessors. They will tell you how these instruments have increased their patronage and what a fine musician they have located or the difficulty they are having getting one, as the case may be.

They will go into the stage settings which they will diagram on a pad in order to show the arrangements. They will tell of the cost, etc., all of which we are most interested in and information on which we wish to obtain in full detail.

Some will ask questions as to how to improve their lobby decorations and how to display certain pictures which they have booked. These are the questions on which we are only too glad to give all the help possible at any and all times.

The questions of local advertising and its application to billboard and newspaper space is gone into, also the use of house to house work on "Specials" and "program pictures." These problems are taken up and discussed and if we can be of service or offer suggestions for improvement, that is our good fortune. We pride ourselves on having this ability.

BUT, and here is the catch, how often does that same theatre man ever take up the question of his PROJECTION ROOM?

How often does he ever inquire as to how he can improve the one thing which he sells to the public and the one thing which means bread and butter to him, "THE PICTURE ON THE SCREEN"?

This never seems to enter his head or if it does he hates to let it remain long enough to cause him any mental exertion. It is the heart of the house, but being the heart, it is hidden and being hidden he seems to think it does not need his supervision. Yet it is responsible for his existence.

It is the same old phase of human nature. The theatre man will pay a large sum for his general equipment but for his PROJECTION ROOM a second-hand rebuilt machine will do or a new one presented to him "because of the advertising possibilities to the manufacturer by having it installed in his house," or a discount from the dealer which is enough to discourage any man from further dealings with the theatre interests and all on the promise to the dealer of his future business in carbons, slides, etc.

A motor generator set? Why bother with that when the people come anyway and pay to see the picture which flickers along under the influence of alternating current?

Why bother to properly ventilate the Projection Room? Why not suck the foul air up from the theatre and let the Projectionist breathe it? None of the patrons can see what goes on up there where the machines are working to produce their entertainment. None of them know the hardships which have to be endured in so many houses by the man who is responsible for this entertainment.

Why are these details—or better, the necessities—of the Projection Room overlooked? Merely because the Theatre Owner or Manager does not care for anything except that which can be seen.

Some of them even go further in this respect, thinking that the inability to see is excuse enough, as we pointed out last week, for the elimination of the proper amount of cleaning. All theatres are not in this pitiable condition but there are enough of them to make the general condition appalling, for if the smaller houses continue to be blind to these things they will be forced out of business and pictures will be used elsewhere for the amusement of the people.

In advertising, how many houses feature cleanliness? What percentage of the whole dare? How many reflect upon the condition of their Projection Room by refering to the class of projection which they offer and the clearness of the picture which they sell.

It is not our desire to be alarmists or super-critical but merely to point out to the theatre men whose houses are in the condition described, what they may expect unless they are awake to conditions.

If theatre men in general were only awake to conditions they would not try to beat down the cost of their projection equipment but each one when he buys would go to the dealer who would give actual service with every article purchased. He would demand absolutely that every so often, in consideration of his purchases, that a repair and electrical man from the dealers should visit his house and see to it that the goods supplied are kept in the proper shape and do the work which they are guaranteed to do. This guarantee and service is worth more to the theatre men than all the price cutting which they could ever take advantage of.

In the one case they are assured of always having their equipment in proper working shape and in the other the dealer does not care whether it ever works or not after the sale is made.

Then there is another feature. We, here at the News, receive photographs and descriptions of houses, all of which we want and ask to have sent in, but how often do these theatre men include photographs of their Projection Rooms? Ever? Practically never. This is wrong and only to prove that these same men who are so progressive in many ways are either thoughtless or have neglected or overlooked that one feature which is responsible for "THE PICTURE ON THE SCREEN"—the one thing they have to sell the public. Let us hope that in future these photographs will be taken and sent in and also let us hope that the Theatre Managers and Owners themselves, as well as the Projectionists, will write in to us and ask us for all the help they need in outfitting or improving the equipment of their Projection Rooms or solving any problem which may arise.

We are conceited enough to think that we can be of help in this regard as well as giving valuable information on running the theatre in general.

E. K. Gillett.

Equipment Operating Projection Questions Answered

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The Function of the Condenser in Projection Apparatus

By Dr. Hermann Kellner

[*A paper read at the meeting of the Society of Motion Picture Engineers, Cleveland, O., Nov. 20, 1918.*]

Introductory

THE following paper contains nothing with which the optical engineer is not familiar. I have, therefore, to apologize for repeating well - known facts. Most of the subject matter that I am able to present is given in a more or less connected form in other papers, printed in our *Transactions* and elsewhere. I undertook this review at the request of several members of our Society who felt that there was nowhere available a discussion in simple language of the optics of the condenser from the optical standpoint, and which brought out the possibilities and limitations of the subject. I have confined myself in the following strictly to conditions which are reproducible. Effects which may be traced to mistreatment of the apparatus had to be left out of consideration.

Fundamentals of Optical Projection

Light radiates from every point of a source in all directions. If we had a very intense and at the same time cold, point-shaped source, projection would be possible without any additional optical apparatus. Supposing we have such a source S separated by the distance d from a stencil T and at a distance d' from the projection screen. The size of the image on the screen would be $\frac{d'}{d}$ times the actual size of the stencil, or, differently expressed, the magnification $M = \frac{d'}{d}$. The magnification may be changed in two ways:

(a) By keeping the projection distance d' constant and varying the distance between source and stencil.

(b) By keeping the distance d the same and varying the projection distance.

The illumination on the screen is more favorable with the shorter projection distance, because a greater amount of the radiation from the source is utilized. The illumination in the center of the field is inversely proportional to the square of the distance d' of the screen from the source. For points outside of the center of the projection field the illumination is less than in the center. If a be the angle from the source to a point of the field distant the length b from the center, the illumination I at the point will be proportional to the cosine times the square of the sine of a and inversely proportional to the square of the distance from the center of the field to the point, *i. e.*,

$$I = \frac{\cos a \times \sin^2 a}{b^2}$$

To utilize more of the radiation from the source, we apply a condensing system which takes in as large as possible a solid angle of the radiation from the source, and forms an image of this source at which the rays forming this image meet under a smaller angle, or, more generally speaking, under an angle which is more suitable to the particular conditions of the case than the large angle of radiation taken in by the condenser.

By combining an optically perfect condenser, *i. e.*, a condenser which forms a point-shaped image, with a point-shaped source of great intensity, a very simple and perfect projection apparatus could be realized, which would need no projection lens and which would utilize a greater percentage of the energy radiating from the source than the condenserless arrangement. For example: In Fig. 2, S may be a point-shaped source and the distance between S and the condenser C may be shorter than the distance from the image of the source S' to C, so that the aperture of the condenser appears under a greater solid angle from the light source than from its image. If we assume the geometrical conditions on the image side of the condenser (*location of stencil, angle under which the boundary rays meet at the image, projection distance, etc.*) the same as the conditions in Fig. 1, we will have a projected image of the same size, but with better illumination, because a greater solid angle of the radiation is intercepted by the condenser and made useful for the projection than is intercepted by the stencil in Fig. 1.

The image S' can be considered in its effects as a real light source, with the difference that it radiates only within a limited solid angle, the apex of which is S' and whose base is the surface of the condenser.

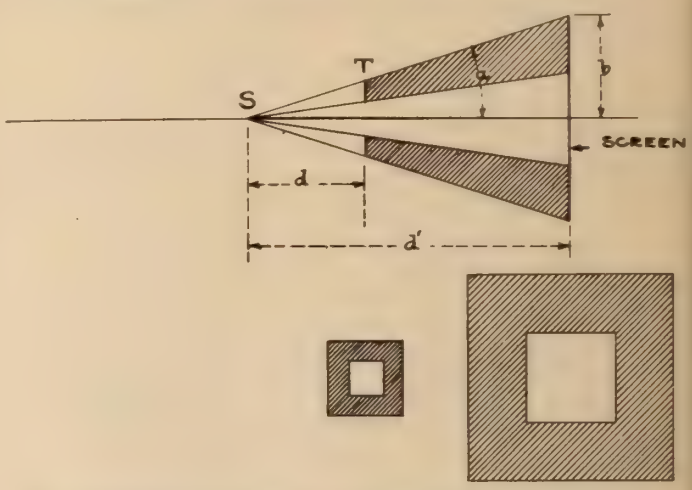

Fig. 1—Projection of the stencil, T, by means of a point-shaped source, S. The picture on the screen is the shadow of the stencil

The amount of radiation taken in by the condenser is proportional to the square of the sine of the angle a between the optical axis and the ray through the margin of the condenser (*which is half of the total angle taken in by the condenser*). If, for instance, the size of the stencil in Fig. 1 were 3 x 2¾ inches, the diagonal would be with close enough approximation equal to 4 inches. Assuming a magnification of 10 at a projection distance of 113.4 inches, the resulting useful angle of radiation at the source would be 20°. If, by using a condenser of suitable power, we intercept a larger angle of radiation, while keeping the angle at the image the same, we will have an increase of illumination proportional to the square of the sine of half the angle at the source. The amount of such possible increase may be seen from the following table:

Full angle, $2a$, at source	Half angle, a, at source	sin a	$\sin^2 a$
20°	10°	0.174	0.03
40°	20°	0.342	0.12
60°	30°	0.500	0.25
80°	40°	0.648	0.42
100°	50°	0.766	0.59
120°	60°	0.866	0.75

If we increase the angle a in our example from 10° to 20°, 30°, 40°, we shall have a relative illumination on the screen proportional to 0.12, 0.25, 0.42 against 0.03, or, taking the latter as unit, an increase of illumination of 4 times, 8.3 times, 14 times over the

original case. This consideration does not take into account the light lost by absorption and reflection in passing through the condenser.

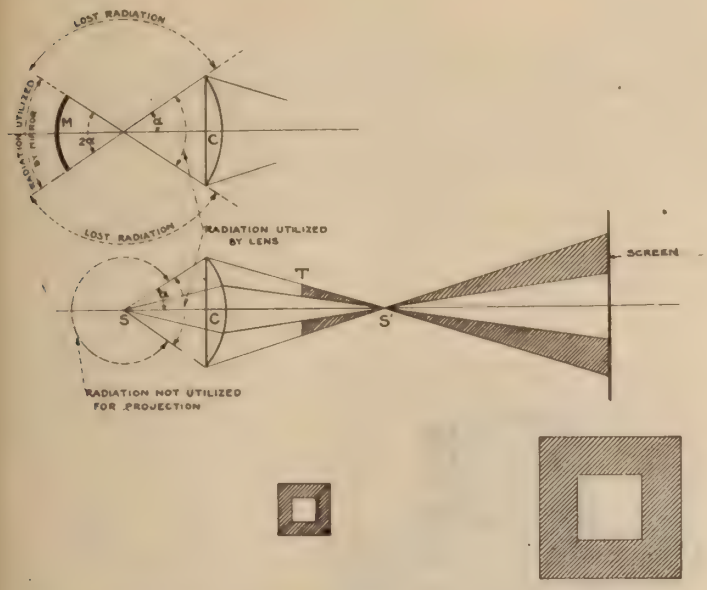

Fig. 2—Illumination on screen increased by interposing an optically perfect condenser, C, thereby utilizing a greater solid angle of the radiation from source, S, in projecting a picture of the same size as in Fig. 1. Upper figure shows quantity of light reaching condenser, C, at least doubled, theoretically, by placing a spherical mirror behind source, S, with its center of curvature coincident with source

Even though, by use of the condenser, we utilize a greater amount of radiation than without it, we must be aware of the fact that the greatest part of the radiation from the source is lost, as indicated in Fig. 2, because the radiation within the solid angle intercepted by the condenser is only a small portion of the total amount which the source sends out in all directions. For optical reasons it is impossible to increase the diameter of the condenser very much beyond a size which takes in an angle of about 90°.

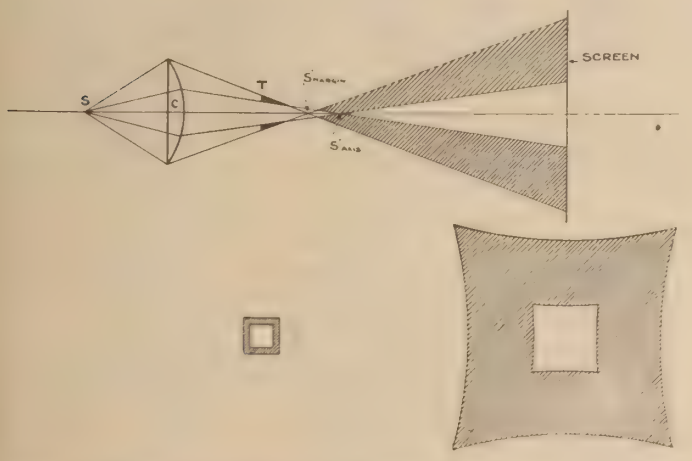

Fig. 3—Projection by means of point-shaped source and spherically uncorrected condenser. Rays passing through margin of condenser intersect axis at S^1 margin, nearer condenser and under greater angle than rays passing through condenser near axis, which latter intersect axis at S^1 axis. Parts near margin of object, T, are imaged with higher magnification than parts near the axis—the result being "cushion shaped" distortion of the projected picture

The radiation within this angle can be increased considerably by placing a cancave mirror *M* behind the source, so that its center of curvature lies in the source, Fig. 2. Assuming no loss of light by reflection on the mirror, or by passing through the source, the quantity of light reaching the condenser should be doubled by this expedient.

The conditions so far assumed do not exist in practice because neither the condenser is optically perfect nor the source point shaped. We shall consider:

(*A*) **An Imperfect Condenser in Combination with a Point Shaped Source,** and understand by the term imperfect nothing due to careless making of the condenser, but rather those imperfections in performance which are due to the nature of a simple lens system. These are spherical and chromatic aberrations. On account of the former, the different zones of the condenser will produce a series of images of the source; the nearer the zone to the margin, the nearer to the condenser the image produced by it: while with a spherically corrected condenser the rays from all the different zones of the condenser go through the same point, or the hollow cones of light formed by the circumference of the zone as base line have the same apex. These cones have different apices with a spherically uncorrected condenser, the apices lying the nearer the condenser lens the greater the diameter of the zone. The rays which pass through the margin of the condenser will, therefore, intersect the axis at *S' margin,* Fig. 3, under a greater angle than the corresponding rays in the arrangement with the perfect condenser. This increase of the angles will be small for rays passing near the center of the condenser, and will become greater the nearer the zone which produces the image lies to the margin of the lens. The effect is that the marginal parts of the field are imaged under a greater magnification than the center of the field. The image of a square object will therefore show what is termed cushion shaped distortion.

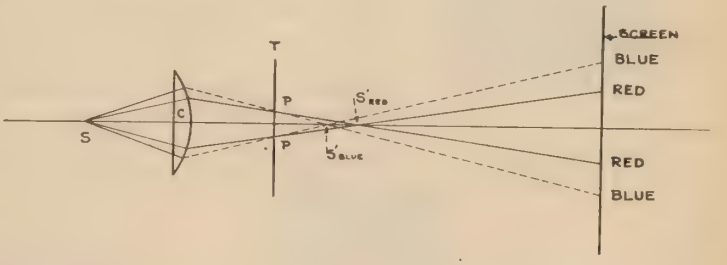

Fig. 4—Projection of transparent point, P, of stencil, T, by chromatically uncorrected condenser. Image of source, S, formed by blue ray passing through P lies nearer to condenser than image formed by red ray through P. Blue image on screen therefore lies farther from center of field than red image

On account of chromatic aberration, an uncorrected lens will produce images for the different colors composing the white light of the source at different distances from the condenser; the blue image being nearest to the lens, the green, yellow, red, etc., lying at greater distances in the sequence given. For each color, therefore, an image will be produced in the same way as shown in the previous paragraph, these images also having spherical aberration and lying at different distances from the lens. We have to imagine the blue rays forming a cone of the same general shape as just shown, the green ones another one, a little more pointed, because the green image lies farther away from the lens, the red rays forming a still more pointed cone, and so on. The precise shape of such a cone is later illustrated in Fig. 7. A point of a stencil interposed in this multitude of cones will be projected by the red, green, blue, etc., rays at different places on the screen, because these differently colored rays intersect the optical axis at different places and under different angles. Fig. 4 shows how the blue component of a white ray drawn to pass through the margin of the lens, and the red component of another white ray passing nearer to the axis, go through the transparent point *P* of the stencil. The red ray projects the object point at "red" and blue ray at "blue." The green and yellow images will lie between the red and blue ones, and in place of a white image we will have a series of colored ones forming a spectrum. The length of this spectrum is a minimum when the stencil is located near the condenser, and increases as the stencil moves towards the image of the source. The amount of this chromatic aberration depends

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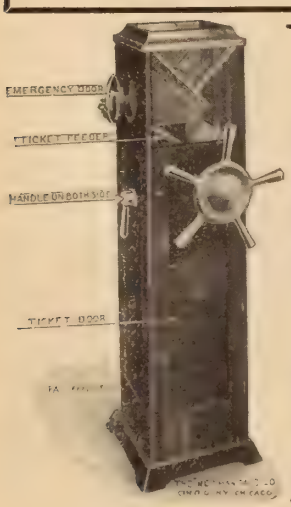

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only upon the power of the lens, its aperture, and the magnification under which the source is imaged; in other words, if the location of the source and its image with reference to the lens and the angle *a* are given, the amount of chromatic aberration is determined. The thickness of the lenses has no influence upon it.

(To be continued)

The "Fulco Four" for Projectionists

THROUGH the kindness of the E. E. Fulton Company, 3208 Carroll avenue, Chicago, Ill., manufacturers of the well-known line of Fulco Products for use in motion picture theatres and operating rooms, we have just received for inspection a new item of their manufacture, the "Fulco Four," a useful set of tools for the projectionist.

This special tool outfit was evolved as the result of suggestions from an experienced repair man, and comprises tools especially designed for the particular work of the projectionist. The "Fulco Four" will prove handy to the projectionist who takes pride in the quality of his performance, and useful in case of emergency.

The "Fulco Four"

As the accompanying illustration shows, the "Fulco Four" consists of a neat military canvas roll, which is taped around the edges and contains the following tools, each held in place by a separate loop (1) Oil-Ejector; (2) V-Block; (3) Set of Punches for Driving Taper Pins; (4) Split Screw Driver.

The Oil-Ejector is a sort of force-pump for forcing oil or grease into the intermittent casings of projecting machines, and it may also be used to advantage in cleaning out the bearings on the machines, as it will shoot a forceful stream of gasoline or kerosene. It is made entirely of brass and heavy brass tubing, and finished in polished nickel.

The V-Block is made of cold rolled steel, and is case-hardened, thus preventing it from becoming easily dented by hammer blows. It is used when removing, or driving, taper-pins in intermittent sprockets and other shafts, and prevents springing the parts when inserting or removing pins. The Set of Punches used with the V-Block comprises four punches of sizes corresponding to the various pins used on projector mechanisms. These punches are made of drill-rod, hardened, tempered and nickel plated, and have knurled hand grips.

The Split Screw Driver, which completes the set, is a mighty useful tool. It is a screw driver with a cleft blade, one side of which is spring-tempered, so that when the blade is applied to the slot of a screw head, the screw will be held in place on the end of the blade, and may be readily put into place no matter if the screw hole is in an inaccessible position. This split screw driver is also nickel plated and has a knurled grip.

The price of the "Fulco Four" tool outfit, as above described, is $5.00, and this neat tool kit will undoubtedly find favor with the projectionists. The tools contained in the set are all "Fulco" specialties, and any of them may be purchased separately by those not desirous of securing the "Fulco Four" complete. The tools are sold separately at the following prices: Oil-Ejector, $2.50; V-Block, $1.25; Set of Four Punches, 50 cents; Split Screw Driver, 75 cents.

Swaab Employs Novel Method of Promoting Simplex Sales

THE latest issue of the *Monthly Messenger* issued by Lewis M. Swaab, Philadelphia, exclusive distributor for the Simplex products in Pennsylvania, New Jersey and Delaware, is a particularly attractive number. One full page is devoted to a

prospectus of Mr. Swaab's new organization, which he humorously designates the "Simplex Beneficial Association." After the readers of his house-organ are told that they have been invited to join, the aim and objects of the Association are set forth as follows:

"To benefit the exhibitor by advocating the best machines and accessories for his theatre.

"To benefit the operator by giving him a machine that is at once fool-proof, fireproof, with perfect projection and maximum efficiency with a minimum of trouble.

"To benefit the public by giving them clear, steady, flickerless pictures, not occasionally, but all the time. In addition to the aforegoing:

"To benefit the exhibitor by cutting down his repair bills so as to almost make them nil. To avoid sudden breakdowns by the aid of gears cut out of hardened steel. To permit the operator to see every movement of his machine while in operation by the aid of the plate glass windows in the magazines and mechanism, the working parts of his machine made of tool steel, the non-breaking condenser system and the extraordinary advantages of the cooling system in the lamphouse, admitting the maximum ventilation, and other valuable points almost too numerous to mention.

"There are no dues and no assessments. The membership is unlimited and open to all.

"The Association invites every thinking person to investigate its mode of business procedure and refers to any bank and trust company as to its financial standing. It would require too much space to give a list of its membership. One of the principal members is the United States Government, which owns hundreds of Simplex machines."

Then follows a partial list of the principal Simplex installations on Government war vessels, army posts, federal departments, training camps, hospitals, and industrial organizations. After setting forth the declaration of principles of the benefit society and a very striking array of places where the Simplex Projectors are now in use, there appears this whimsical appeal, "Come on and belong."

National Anti-Misframe League

Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

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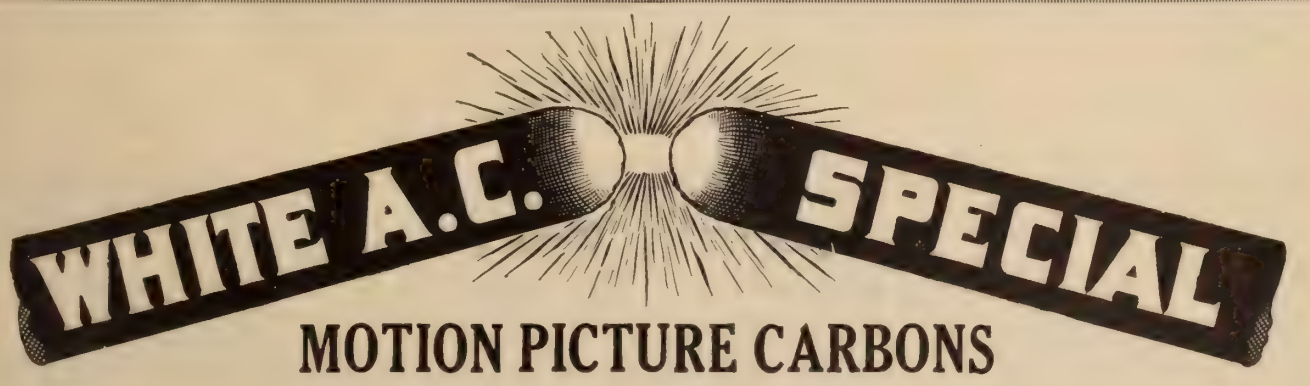

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PART II—TONING

(*Continued from last week*)

Equipment

THE equipment necessary for systematic tinting and toning is essentially the same as that required for development, consisting of the usual tanks and racks or small drums, only it is advisable that they should be used for this purpose exclusively, and, if possible, occupy a separate room to exclude any possibility of contaminating the developing solutions by the copper or sulphiding bath, which would cause development fog immediately.

The "drum" system, on account of the expense involved in apparatus and the larger space required for manipulation, is not to be recommended for tinting and toning operations, though for operation on a small scale, a small wooden drum revolving in a shallow wooden tank is most efficient and economical.

When the tank and rack system is employed, the tanks should be of slate or other resistive material, and should have an outlet at the bottom in the form of a hard-rubber stop-cock or a plain wooden plug. The racks or drums may be of wood, but if metal pegs are employed on the racks they should be coated with acid-resisting paint, such as asphalt, since the presence of any metallic surface in the toning baths will cause contamination and effect a precipitation of sludge. The frames should not be interchanged, but kept separate either for tinting or toning, to prevent contamination of one bath with racks previously employed in another. This also applies to the small drum system. For instance, a pink tint would be ruined by using a rack which had previously been immersed in a deep blue dye-bath, unless that particular rack had been thoroughly washed. In case of delicate tinting, however, no harm is done providing the racks have been previously coated with the following waterproof varnish:

	Avoirdupois	Metric
Hard Paraffin	3½ lbs.	1600 grams
Carbon tetrachloride	10 gals.	40 liters

Before treatment it is preferable to immerse the racks which have been previously used for developing, in a 1 per cent solution of hydrochloric acid for two or three minutes, wash for fifteen minutes and thoroughly dry. The well-dried racks are then dipped in the above solution and the excess liquid drained off, when the varnish dries almost immediately. The varnishing should be repeated at intervals.

Mixing Solutions

Developers, toning solutions and dyes should be mixed in crocks of glazed earthenware or enameled iron, using warm water where necessary and ensuring thorough solution by stirring with a wooden paddle, which should be thoroughly washed after each operation. Having thus dissolved the chemicals is as small a quantity of warm water as possible, filter through fine muslin and make up the bath with cold water, so that the final solution will be at approximately the correct temperature.

Troubles in Toning

Most difficulties met with in toning may be traced to one or more of the following causes:

Uneven Toning.

This may be due to:

a. Grease on the film. Never project film before tinting or toning.

b. Drying spots on untoned film. If possible always tint or tone film immediately after washing and before drying.

c. Examination of the film too frequently during toning causes an oxidation of the toning solution in places where the solution fails to drain from the film.

d. Insufficient or uneven washing of the film after bleaching and before toning (Tones F and G).

White Spots.

White spots are produced by particles of hypo or carbonate dust, or splashes of a solution of these, settling on the toned film. The toned image consists of silver together with more or less silver ferrocyanide and the ferrocyanides of uranium, iron and copper as the case may be. Silver ferrocyanides are soluble in a solution of sodium carbonate, strong ammonia, etc., so that the white spots indicate those parts where the toned image has been dissolved away.

Irregular white spots may also be formed if the film is imperfectly squeegeed after washing and before drying, especially if the wash water is slightly alkaline. When a spot of water on the toned film evaporates, the small amount of alkali present in the water becomes more concentrated and finally dissolves away more or less of the tone, leaving a white spot on the film.

White spots due to these causes may be prevented by immersing the film for a few seconds in a 5 per cent solution of glacial acetic acid after toning and before placing on the drying rack.

Stained Highlights.

Are caused by:

a. Traces of fog on the film before toning.

b. An improperly compounded toning bath. All solutions when new should be perfectly clear.

c. Premature exhaustion of the bath. This is due either to the action of light or to the presence of some metal in the tank on the shape of screw heads, faucets, pins, etc., which gather the tone and cause the formation of sludge.

It is important to keep all solutions containing potassium ferricyanide exposed as little as possible to daylight, to use only wooden racks with wooden pegs, and to cover all metal parts very carefully with acid resisting paint.

d. In dye-toning, stained highlights are due either to insufficient washing after toning with copper, too strong a dye-bath, or an incorrect amount of acid in the dye-bath.

Recent Patents of Interest to Cinematographers

AMONG the United States patents granted within recent months the following will probably be of interest to cinematographers and others interested in the technique of motion picture production.

No. 1,275,249—R. F. Hlavatay,
Finding and Focussing Means

Consists of a mirror in the form of a segment of a circle, which is mounted in a cine camera between lens and film, and inclined at 45° to the axis of the lens. The mirror is rotated by a train of gears and throws an image into a view-finder telescope. The scene and action being photographed may thus be observed while the camera is in operation.

No. 1,276,838—A. Wayditch,
Kinetoscope for Projecting Sterescopic Motion Pictures

Uses a film containing left-and right-eye images successively arranged, these being projected in pairs to the screen by a quadruple projection lens in combination with a shutter of special type which allows projection through alternate pairs of the projection lenses.

No. 1,279,276—J. I. Crabtree,
Tinting Process and Product Thereof

Describes a cheap and effective method of tinting films by the use of inorganic coloring matter in place of comparatively expensive organic dyes.

No. 1,282,829—A. Hernandez-Mejia,
Process of Making Photographic Stereoscopic Transparencies

This method is particularly adapted for us with double-coated positive film, and a plastic or bas-relief appearance is secured in the positive as a result of carrying into practice the effect noted when a negative, and a positive transparency printed therefrom, are superimposed and then shifted slightly out of register.

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Kodak Co. Erecting Factory for Production of Photographic Gelatine

A HUGE new factory for the manufacture of gelatine is under way by the Eastman Kodak Company near its Kodak Park plant in Rochester, N. Y. The new building will cover a site 600 by 400 in size, will be three stories in height and will turn out four times as much gelatine as the present facilities. The manufacture of this product was started only with the severance of commercial relations with Germany, from where most of the product had been obtained before the war. The new factory will be equipped to supply a much larger quantity than was ever available before. It is to be situated just west of Dewey avenue.

Other building activities of the company include the erection of a big warehouse for the storage of film. A new overflow office building also is under construction to house the medical and other offices of the company, which at present are not provided for. Although the Eastman company has not been a "war industry," its constantly growing business is attested by the frequency with which new manufacturing or storage facilities are made necessary.

Indianapolis Projectionists' License Fees Refunded

PROJECTIONISTS in Indianapolis have been notified to obtain the refund on their occupational license fees by application at the office of the city controller. Sixty projectionists who were taxed under a city ordinance appealed to the courts and had the ordinance declared invalid. Each is entitled to a refund of $2.25.

THE ACCESSORY DEPARTMENT
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Dramatic Music in Relation to the Motion Picture

THE film director unfortunately does not, as a rule, consider music in assembling his pictures. Hence it is all the more necessary for the musical director to consider the picture in adapting his music to interpret same. "Since the mountain does not come to Mohammed, Mohammed must go to the mountain."

Music, as we all know, can appropriately emphasize practically every human emotion portrayed in the photoplay, and it is the place of the orchestra leader to immediately recognize all dramatic musical possibilities of the pictures. Dramatic photoplay situations are in most cases either emotional without much action or physical in which emotion is expressed in movement. In a romantic situation where love, hatred or sorrow are shown in facial registration with little or no bodily movement, dramatic maestosos, lentos, adagios or andantes are employed, while in scenes of physical violence or agitation, agitatos, hurries and furiosos are the proper musical mediums of expression.

There is no doubt that the most important point for the orchestra leader is to acquire an appropriate musical library. We are aware of the fact that real dramatic compositions are hard to obtain. We also know that many publications are advertised as dramatic compositions, but turn out to be dramatic in name only and almost anything in character. Realizing this situation, we consider it our duty to call the attention of our readers to a list of dramatic compositions which I personally, as Musical Editor of these columns, have used to great advantage. Everyone of the following compositions are absolutely suitable to portray dramatic situations, and I earnestly suggest that every musician who aims to interpret the photoplay with appropriate music should avail himself, if not of the entire list, at least of a part of same.

As the first number of great dramatic value, I will mention a composition which is composed by Bach. It isn't the Bach born in Germany, but it is our American Bach, born in Milwaukee. The name of this number is "Ein Marchen," a composition opening with a dramatic maestoso for cello and bass, and finishing with a beautiful dramatic melodious movement for violins. The length of this composition is about eight minutes and the price of same is very reasonable.

"Bleeding Hearts" is a beautiful melodious composition of strong heart-interest in the first part, the second strain comprising an agitated movement of intensive dramatic character, same being composed by Sol. P. Levy.

"Schirmer's Photoplay Series," published in four volumes, is another collection of dramatic publications of exceptional merit and can be considered as a very valuable addition to the library of every earnest musician.

"Dramatic Suspense" is an extremely original dramatic composition which in its tonal construction as well as in its arrangement, gives it the distinction of being in a class by itself. This number is composed by M. Winkler and is obtainable for only 30 cents for small orchestra and piano.

The following list of compositions, which I will not describe in detail, can also be considered a very valuable asset in interpreting dramatic situations of the film:

Love Song, by Flegier.
Eva Prelude, by Massenet.
Tragic Theme, by Paul Vely.
Heartwounds, by Grieg.
Dramatic Tension No. 17, by Shepherd.
The Vampire, by Sol. P. Levy.
Rustle of Spring, by Sinding.
By the River, Romance, by Morse.
Symphonette Suite, by Irenee Berge.
Dawn of Hope, by Casella.
Dramatic Recitative, by Sol. P. Levy.
Largo from New World Symphony, by Dvorak.
Adagio Cantabile, from Sonata Pathetic, by Beethoven.
Tears, by J. S. Zamecnik.
Adoration, by Borowski.
Broken Melody, by Von Biene.
Andante Appassionato, by Castillo.
Last Spring, by Grieg.
Melody, by Friml.
Pathetic Andante, by Paul Vely.
Grave-Allegro Molto, from Sonata Pathetique, by Beethoven.
Melody, by Kretschmer.
Dramatic Andante, for suppressed emotion, by Borch.

The above mentioned compositions are only a very small part of real dramatic publications on the market, but the editor will at any time gladly give lists of any style of music to all those who will request him to do so.

THE EDITOR.

Review of Latest Compositions

1—"Valse Parisienne." A very popular waltz by Lee S. Roberts is owned and published by the man who made "Missouri Waltz" the world's most famous popular melody. (Forster Music Publishing Co., 736 S. Michigan avenue, Chicago, Ill.)

2—"Some Day They're Coming Home Again." One-step arrangement of the biggest soldier song success published. By Harry Hilbert. (Carl Fischer-Witmark Orchestra and Band Department, Cooper Square, New York.)

3—"Adoration." By Felix Borowski. An orchestra arrangement of this world-famous violin solo. A number which will immediately appeal to your audience. (Carl Fisher, Cooper Square, New York.)

4—"Jealous Moon." Fox-trot. Certainly J. S. Zamenik has never scored a bigger success than with this number. Bright and tuneful, it is indeed a tinkling fox-trot. (Sam Fox Publishing Co., Cleveland, Ohio.)

5—"My Paradise." Here is a waltz which is encored time and again. Dancer leaders are enthusiastic over it. A dreamy, bewitching melody which the crowd will always whistle. (Sam Fox.)

6—"National Emblem." A national standard composition of exceptional merit by E. E. Bagley. (Walter Jacobs, 8 Bosworth street, Boston, Mass.)

7—"Dramatic Suspense." A palpitating, dramatic, emotional composition, unique in its composition, by Max Winkler. (Belwin, Inc., 701 Seventh avenue, New York.)

8—"Our Director." The international march hit, by F. E. Bigelow. (Walter Jacobs.)

9—"Mountain Music Suite." By that famous composer of "classics for the masses," Gaston Borch. It comprises four separate compositions, entitled "Sunrise on the Mountain," "Mountaineers' March," "Mountain Song," and "Mountain Song." (Belwin, Inc.)

10—"Yankee Tars." By John Boulton. Dedicated to every one of those glorious boys who have upheld the freedom of the seas. It is a rousing nautical march, the very essence of life on the ocean wave. (Belwin, Inc.)

11—"Mysterious Nights." There will shortly be placed on the market a new and original valse dramatique. Musicians will find that in the construction and composition of this

(Continued on next page)

number every established custom of composition has been disregarded, but yet passionate melodies with weird appassionato interludes make together a waltz which will, we believe, when published, become an extraordinarily successful hit. (Belwin, Inc.)

12—Li'l Liza Jane." The song the soldiers are singing. The greatest one-step published. Hear Earl Fuller's Victor record of this and you will agree with us. (Sherman, Clay & Co., San Francisco, Cal.)

13—"A Rainbow from the U. S. A." The big hit of "Everything," the New York Hippodrome super-spectacle. (Feist Edition.)

14—"When I Get Back to My American Blighty." A new 6/8 number that is full of American "pep." (Feist Edition.)

LATEST MUSIC CUES

"A PERFECT LADY"

(Madge Kennedy-Goldwyn)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Intermezzo Capriccioso), by Vely

Important Note: During Cues No. 23 and 33, where scenes of moving pictures in ice cream parlor are depicted, piano only should burlesque the scenes, using old time popular airs very badly played in order to create the required atmosphere.

1—Theme (2 minutes and 55 seconds), until—T: "The Reverend David."
2—"Comedy Allegro" (Characteristic), by Berg (1 minute and 20 seconds), until—T: "The rise of the curtain."
3—"Balladora" (Pirouette Allegretto), by Tobani (55 seconds), until—S: Orchestra conductor in view.
4—"Hunkatin" (Half Tone One-step), by Levy (to tempo of dance) (1 minute and 55 seconds), until—T: "Ring down that curtain."
5—Continue ff (50 seconds), until—T: "Go git your money back."
6—Tacet (55 seconds), until—T: "I'm coming again, kid."
7—Repeat "Comedy Allegro" (45 seconds), until—T: "My dear young lady."
8—Theme (1 minute and 40 seconds), until—T: "And with the morning."
9—"Impish Elves" (Winsome Intermezzo), by Borch (35 seconds), until—T: "Not far from Sycamore"
10—Continue to action (2 minutes and 55 seconds), until—T: "After the bird."
11—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes), until—T: "The ladies' league holds."
12—"A La Mode" (Popular One-Step), by Rosey (2 minutes and 10 seconds), until—T: "And so life comes."
13—"Tickle Toe" (Popular Fox Trot) (1 minute and 20 seconds), until T: "Won't you have a soda?"
Note: To be played with Violin and Piano only.
14—Continue pp (30 seconds), until—T: "Don't you think I have."
15—Theme (3 minutes and 40 seconds), until—T: "The day was filled."
16—"Savannah" (One-Step), by Rosey (3 minutes and 35 seconds), until—S: Church trustee stops piano player.
Note: To be played with Violin and Piano only.
17—Tacet (40 seconds), until—S: Girl telling parson of the church trustee's presence.
18—"Frills and Furbelows (Rondo Rococo), by Crespi (2 minutes and 10 seconds), until—S: Piano and violin commence to play.
19—Popular Trot (1 minute and 15 seconds), until—T: "This is my sister."
20—"Dramatic Tension No. 36," by Andino (2 minutes and 5 seconds), until—T: "I did it all for you."
21—Continue pp (1 minute and 15 seconds), until—S: Girl picking up slip from floor.
22—Theme (1 minute and 5 seconds), until—T: "Every week business booms."
23—Piano improvise to action (2 minutes and 25 seconds), until—T: "A little home at last."
24—"Intermezzo" (Allegretto), by Pierne (3 minutes and 40 seconds), until—T: "Our people are jazzing."
25—"Humoreske" (Allegretto), by Tschaikowsky (2 minutes and 15 seconds), until—T: "Sunday morning."
26—Organ improvise to action, pp (church scene) (2 minutes and 15 seconds), until—T: "Flossie hears from an old friend."

(Continued in next column)

(Continued from preceding column)

27—"Sparklets" (Moderato), by Miles (2 minutes and 20 seconds), until—T: "And in Chicago Mabel."
28—Continue pp (1 minute and 5 seconds), until—T: "You never can tell."
29—Theme (1 minute and 15 seconds), until—T: "And that day."
30—Continue to action (1 minute and 50 seconds), until—T: "You've no right to interfere."
Note: Tympany roll when fence falls.
31—Continue ff (1 minute and 45 seconds), until—T: "When the chickens came home."
32—Tacet (1 minute and 5 seconds), until—T: "Animated weekly."
33—Piano improvise to action (1 minute and 55 seconds), until—T: "The show is over."
34—Theme (50 seconds)—until the END.

"THE ROAD THROUGH THE DARK"

(Clara Kimball Young-Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Silent Sorrows" (Andante Pathetique) by Gaston Borch

1—"A La Mode" (French One-Step), by Rosey (2 minutes and 30 seconds), until—T: "John Morgan, an American student."
2—"Valse Moderne" (French Waltz), by Rosey (3 minutes and 50 seconds), until—T: "Sacre Bon Dieu."
3—Continue to action (35 seconds), until—T: "Papa Jardee determines."
4—Theme ff (1 minute and 30 seconds), until—S: Gabrielle crying.
5—Continue pp. (30 seconds), until—T: "But that night."
6—Popular Song (1 minute and 40 seconds), until—T: "When the road of happiness."
7—Theme (3 minutes and 10 seconds), until—T: "The place of banishment."
Note.—Watch tower clock strike 12.
8—"Intermezzo Francaise" (Allegretto Melodious), by Franke (2 minutes and 50 seconds), until—T: "Even Gabrielle's independent."
9—Continue pp. (45 seconds), until—T: "Words between words."
10—"Love Theme," by Abbott Lee (1 minute and 25 seconds), until—T: "But while the somnolent."
11—"Turbulence" (Allegro Agitato), by Borch (50 seconds), until—T: "The Boches."
12—Continue ff. (55 seconds), until—T: "The Cure consults with."
13—"Intermezzo" (2/4 Presto), by Arenski (2 minutes and 35 seconds), until—T: "In God's name, spare our people."
14—Continue to action (50 seconds), until—T: "A week later."
15—Half Reel Hurry (for general use), by Levy (1 minute and 55 seconds), until—T: "You are a gentleman."
16—Continue pp (1 minute and 15 seconds), until—T: "That night the slumbering."
17—Half Reel Battle Hurry (for general use), by Levy (2 minutes and 55 seconds), until—T: "Even a beast will protect."
18—Tragic Theme, by Vely (3 minutes and 20 seconds), until—T: "It is the emperor's order."
19—Theme (3 minutes and 40 seconds), until—T: "Then the emperor's commands."
20—Love Song (Dramatic Pathetic), by Flegier (1 minute and 45 seconds), until—T: "A toast to Karl's little friend."
21—"Cavatine" (Dramatic Moderato), by Bohm (2 minutes and 10 seconds), until—S: Close up of music.
22—Popular Song (30 seconds), until—T: "With the vanishing weeks."
23—"At Sunset" (Melodious Moderato), by Brewer (2 minutes and 45 seconds), until—T: "Carrion mistress of a German."
24—Organ Solo improvise to action (church scepe), (30 seconds), until—T: "After the Battle on the Marne."
25—"Dramatic Andante No. 32" (Characteristic), by Berge (1 minute and 25 seconds), until—T: "Gabrielle writes another letter."
26—Continue pp. (20 seconds), until—T: "During the convalescence."
27—Piano Solo improvise to action (direct cue), (1 minute and 35 seconds), until—S: Gabrielle stops playing piano.
28—"Petals" (Moderato Intermezzo), by Raymond (55 seconds), until—T: "The test of a woman's loyalty."
29—"Sinister Theme," by Vely (1 minute and 45 seconds), until—T: "Three years in Berlin."
30—"Girls of Baden" (Waltz), by Komzak (2 minutes and 50 seconds), until—S: Gabrielle looking at war map.
Note.—ff ad. lib. tympany rolls during short fight.
31—"Dramatic Agitato," by Hough (1 minute and 10 seconds), until—T: "For France."
32—Four last bars of "Marseillaise" followed by
33—"Galop No. 7," by Minot (2 minutes and 5 seconds), until—T: "Headquarters of the Allies."
34—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "We were visiting."
35—Theme (3 minutes and 15 seconds), until T: "Let me help you."
36—Continue ff (25 seconds), until * * * * * END.

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Theatres Worth While

Crowds waiting to get into the new Coliseum theatre at San Francisco, and a view of the promenade on the main auditorium floor

Coliseum a Credit to San Francisco

SIGNIFICANT for two reasons, the dedication of the Coliseum theatre, Ninth avenue and Clement street, San Francisco, attracted a record attendance of film followers, both professional and popular, on Friday night, November 22.

First of all, the entire gross proceeds of the opening night were contributed by Samuel H. Levin, owner and manager, to the San Francisco chapter of the American Red Cross, which sponsored the dedication. Secondly, film men were particularly interested in the establishment of so substantial an amusement enterprise in such a remotely situated residential district of the city.

The Coliseum is one of the finest moving picture palaces in the country and brings the best in photoplay entertainment to the very doors of San Francisco's most exclusive residential district.

John A. Britton, chairman of the San Francisco Red Cross chapter, in making the dedicatory address heaped words of praise upon Manager Levin's head for the generous gift and wished him the fullest enjoyment of the success which a dedication in the name of so worthy a cause deserved. The various business clubs and merchants' associations of the district attended the opening, occupying loge and box sections, which they purchased at premium prices in order to swell the Red Cross receipts. Mayor James Rolph was present to represent the city.

The Coliseum is a huge pile, Gothic in architecture, occupying a prominent corner in the Park-Presidio residence district of the city. This location is several miles away from the nearest business district house of the size and character of the Coliseum supplying full orchestral and organ accompaniment for the best of film features.

Erected at a cost of over a quarter of a million dollars, the Coliseum represents the crowning achievement of Samuel H. Levin's career as a director of moving picture theatres in San Francisco. "I have sought to embody in the Coliseum every detail which from an experience of fifteen years before the moving picture public I know to be in demand," said Manager Levin in speaking of his latest project. "Many district picture houses have been in my hands," continued Mr. Levin, "but I have not been able to find an owner who would erect the distinctive kind of building which I wanted to house my ideal of a moving picture theatre—so I built it myself. This investment is unique, since the entire transaction represents the work of one man and is a monument to his faith in the industry. I have bought outright the land upon which the Coliseum is built, and have personally financed the deal in every detail."

The main facade of the Coliseum is severely simple in design, rather tending to accentuate the broad expanse of marquise and width of entrance than to elaboration of detail. The interior is suggestive of the same refinement and simplicity with the exception of the delicately traced design of the organ loft. The proscenium arch is somewhat more elaborate as is fitting for the frame of the silent stage upon which are to be enacted the masterpieces for which the theatre was built. A heavy plush curtain drapes the screen when the stage is utilized for musical acts which are a feature of every bill. The stage is given a dignified finishing touch by huge fern jars at either end and a mahogany baby grand piano at one side of the screen.

Twenty-two hundred seats constitute the capacity nf the Coliseum. Of this number 200 are loges and 100 are box seats. About 700 seats are located in the balcony.

Much of the luxury which typifies the furnishings of the Coliseum is centered on the mezzanine floor which is a spacious lounge and reception room extending across the entire front portion of the building. Comfortable divans, chairs and heavily upholstered seats are placed about the lounge which leads directly to the balcony and loge sections by means of a short incline. Here also are located the ladies' dressing and retiring rooms, free telephone booths, a miniature conservatory with playing fountain and the managerial offices.

Modern to the last detail, the Coliseum is equipped with elaborate heating, ventilating and vacuum system. In this respect the house affords the innovation of a parking station for baby, carriage and all, if the parent wishes. A nurse is in charge.

Music of a worth-while character is one of the chief attractions in the programme outlined by Mr. Levin. In addition to a full string orchestra, the Coliseum has a Robert-Morton organ, installed by the American Photo Player Company. This instrument is the latest organ built by the Photo Player people for the reproduction of symphonic orchestral tones.

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 1, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....DEC. 7
"Not only entertaining but is an excellent production."—M. P. News.

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1)
(Six Parts).....NOV. 30
"Far below the regular William Russell standard."—M. P. News.

ANGEL CHILD (HODKINSON) CLIFFORD (SEPT. 9).....SEPT. 7
"Pleasing light entertainment in this picture."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT. 7).OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH(OCT. 6).OCT. 19
"Story above average, plot lacks body; intelligent handling."—M. P. News."
Exhibitor Comment—"Just a fair attraction." "Very poor picture. Nothing to it." "Good picture and star is bound to become popular if cast right."
Consensus—"Fair picture with ordinary drawing powers."

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."——M. P. News.
Exhibitor Comment—"Good picture but business was poor." "Just ordinary. Title kills drawing power."
Consensus—"Good picture with fine drawing power."

BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....OCT. 5
(Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.
Exhibitor Comment—"Very heavy. Will require a good comedy to get this over."

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14
(Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BONNIE ANNIE LAURIE (FOX) HYLAND (SEPT. 1).....SEPT. 28
"This will please although story is pathetic."—M. P. News.
Exhibitor Comment—"Did not please." "Did not even get film rental. This star is a loser." "Picture satisfactory." "Better than average program picture but epidemic has made accurate estimate of business impossible. Best work star has done yet. "Don't want Scotch stuff."
Consesnus—"A satisfactory picture but with no great drawing power."

BORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6)....OCT. 5
"A winner for those who favor melodramas."—M. P. News.
Exhibitor Comment—"Fair Western."

BORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6)...OCT. 12
"This picture will surely add to star's popularity."—M. P. News.
Exhibitor Comment—"Good picture, bad business, 'Flu' ban just lifted." "Excellent, received great applause." "The best Hart picture in some time."
Consensus—"Excellent picture with big drawing power."

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2
(Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.
Exhibitor Comment—"Very good picture. Big business."

PICTURE BRAND STAR RELEASED PLAN BOOK

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.

BRAZEN BEAUTY, THE (BLUEBIRD) DEAN (SEPT. 9)...SEPT. 21
"This is truly a splendid production."—M. P. News.
Exhibitor Comment—"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down Priscilla, there's a good girl." "Just an ordinary picture."
Consensus—"Excellent production with big drawing possibilities if properly exploited."

BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1).....DEC. 14
"Virginia Pearson in highly dramatic production."—M. P. News.

BURDEN OF PROOF, THE (SELECT) DAVIES (SEPT. 9).SEPT. 21
"A modernized 'Sardou's Diplomacy' of average value."—M. P. News.
Exhibitor Comment—"Very pretty, but weak." "Good drama, average business."
Consensus—"Good picture with ordinary drawing powers."

BY HOOK OR CROOK (WORLD) BLACKWELL (SEPT. 16).SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News.

BY THE WORLD FORGOT (VITA.) NOVA (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News.

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT. 19
(Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power." "Poor title. Star unknown but establishes herself."
Consensus—"Good picture with ordinary drawing powers."

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23).OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business." "Good picture to poor business." "Good."
Consensus—"A pleasing, entertaining picture with average drawing power."

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.
Exhibitor Comment—"Not much of a picture." "Average business." "Only fair picture to average bzusiness." "Weak production for Pauline Fredericks."
Consensus—"Just a fair picture with ordinary drawing powers."

DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2).....DEC. 7
"Romantic story of the days of '49 with steady action in plot."—M. P. News."

DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....NOV. 30
"Fans strong for Westerns will like this."—M. P. News.

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....OCT. 5
"A clean picture that should please star's followers."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18)....OCT. 26
"A corking good picture; should have universal appeal."—M. P. News.
Exhibitor Comment—"Good picture, big business two days. "Pleasing picture, big business third day."
Consesnus—"Excellent picture with very good drawing powers."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

EYE FOR AN EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
' Ace high for artistry and star is good."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
" If they like Westerns they'll like this."—M. P. News.
Exhibitor Comment—" Good all around entertainment. Star does good work."

FAN FAN (FOX EXTRAVAGANZA) (NOV. 17).....NOV. 30
" The chief asset of this contribution is artistry."—M. P. News.

FIVE THOUSAND AN HOUR (METRO) HALE HAMILTON (NOV. 5) .....DEC. 7
" You know the ending all the time; subtitles hold back action."—M. P. News.

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts) .....OCT. 26
" One of star's best, combining art and entertainment."—M. P. News.
Exhibitor Comment—" Average business four days." " Splendid production. Star well liked. Big business four days." " Beautiful production. Wonderful acting. Strong story. Stood them in line at every show for three days." " Extra big business."
Consensus—" Fine production with big drawing power in most sections."

FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14
" A clean offering that should appeal to all."—M. P. News.

GIRL OF MY DREAMS (ROB.-COLE) RHODES (DEC 15) DEC. 14 (Six Parts)
" Billie Rhodes registers to advantage."—M. P. News.

GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23)....SEPT. 28
" An excellent spy melodrama with many thrills."—M. P. News.
Exhibitor Comment—" Good picture, big business." " Average business."
Consensus—" Fine picture with good drawing powers."

GIRL WHO CAME BACK, THE (PARA) CLAYTON (SEPT. 8).SEPT. 7
" A clean, entertaining, crook play, with action and suspense."—M. P. News.
Exhibitor Comment—" Pleasing, with a few weak spots." " Fair pictures" " Poor business three days." " Only fair picture. Believe Clayton can deliver if properly cast." " Fair picture, good star." " Very good, all pleased, big business." " Pleasing story. Holds interest. Don't help two days runs." " Very good picture. People come to see Clayton because they like her work." " Story only fair, big business."
Consensus—" A good picture with average drawing power."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
" Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—" Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." " Bad picture and very poor business." " Average business three days." " Drew big zut Stone did not come up to expectations."
Consensus—" Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).SEPT. 19
" A clean attraction that should have a wide appeal."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29).OCT. 19
" A spy subject that should give satisfaction."—M. P. News.
Exhibitor Comment—" Poor picture to poor business."

GREEN GOD, THE (VITAGRAPH) MOREY (SEPT. 2).....SEPT. 7
" An ordinary idea handled in fine shape."—M. P. News.
Exhibitor Comment—" Very ordinary picture." " Fair program picture."
Consensus—" Fair picture with average drawing powers."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
" Average entertainment with good stars and adequate settings."—M. P. News.
Exhibitor Comment—" Wonderful scenic effects."

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17).NOV. 2
" It will please but the star is somewhat lost."—M. P. News.
Exhibitor Comment—" Fair picture." " Very good." " ' Gypsy Trail ' was played in stock in the city and was unsatisfactory as a play." " Only fair."
Consensus—" Satisfactory picture with good drawing power."

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14).OCT. 12
" Good story based on popular book and star makes it excellent."—M. P. News.

HE COMES UP SMILING (ART) FAIRBANKS (SEPT. 15)..SEPT. 21
" This picture is a ' knockout ' with surprise after surprise."—M. P. News.
Exhibitor Comment—" Best Fairbanks. Extra big for three days." " Average business four days." " Influenza scare hurt business." " Extra big during Spanish Influenza. Great cast. Good story. Will stand a return." " Extra big business for seven days." " Typical Fairbanks picture. Doesn't please the way formerly did."
Consensus—" A great picture with extraordinary drawing powers under normal conditions."

HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1).....DEC. 14 (Six Parts)
" Melodrama showing skillful treatment in every scene."—M. P. News.

HER COUNTRY FIRST (PARAMOUNT) MARTIN (Sept. 22).SEPT. 14
" A Comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—" A very good picture." " Good average patriotic picture well liked." " People tired of war stuff."
Consensus—" A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)..NOV. 2
" Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7)....NOV. 16
" Star in dual role which should please the whole country."—M. P. News.
Exhibitor Comment—" Mae Marsh's best characterization." " Best Marsh in a long time."
Consensus—" Excellent production with strong drawing powers."

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18).NOV. 23
" Average dramatic offering that depends on plot."—M. P. News.

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2)...NOV. 30
" Melodrama with unusually realistic underworld atmosphere."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6)....OCT. 12 (Six Parts)
" This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—" Average business two days." " Splendid picture, average business." " Very good."
Consensus—" Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18).OCT. 26
" Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.
Exhibitor Comment—" Good picture. Business fair."

HUN WITHIN, THE (PARAMOUNT) D. GISH (SEPT. 8)..SEPT. 7
" A spy melodrama done in the usual manner."—M. P. News.
Exhibitor Comment—" A great picture." " Splendid big 100 per cent production." " Big money getter. Do not feature title." " Good, but too many German pictures are now being oqered." " Great picture. Holds interest. Fair business. Good acting." " Wonderful. Extra big business." " Picture pleased all."
Consensus—" Excellent production and big drawing power where theme has not been overdone."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
" Walsh fans will like it but it contains no other appealing elements.—M. P. News.

INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14 (Six Parts)
" Has good possibilities in Gaby's name."—M. P. News.

ITALY'S FLAMING FRONT (FIRST NATIONAL) (SEPT. 1).SEPT. 7 (Six Parts)
" Exploit this right and you have a big winner."—M. P. News.
Exhibitor Comment—" Went big solid week." " Splendid picture. Went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." " Big business for one week." " Good business at advanced prices. Remarkable picture."
Consensus—" Remarkable picture and big drawing power when properly exploited."

JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22)..SEPT. 7
" An artistic production of a good story."—M. P. News.
Exhibitor Comment—" Beautiful settings, good story, but epidemic killed business." " Big business two days." " Outside of settings, poor. Failed to please."
Consensus—" Excellent production with good drawing powers."

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29)..SEPT. 14
" This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—" Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." " It pleased. Box office was pleased." " Pickford never made a better one." " Characteristic, Pickford at her best. Went over big." " Big business for seven days." " This is better than the average Pickford and well liked, but not big as to receipts." " Average business three days; influenza." " Best Pickford for some time. Business light account influenza scare. Quarantine just raised." " Star still big favorite and picture pleased." " Extra big card, pleased them all." " Stood up fine for a week and well liked." " Mary pleased her following."
Consensus—" Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
" Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—" Very fair picture. Star still to be made." " Fair story." " Pleasing picture. Drew fair for two days." " Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed." " Very good." " Fair. Got a big opening night but dropped the second night. Tom Moore has done better than this." " Tom Moore coming strong. Ladies like him. " Fine picture." " Big business." " Very pleasing."
Consensus—" Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
" A comedy drama that sums up as average."—M. P. News.
Exhibitor Comment—" Picture only fair. Average business."

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17)..OCT. 26 (Seven Parts)
" Intelligently produced ' Kaiser ' subject with a new twist."—M. P. News.
Exhibitor Comment—" Excellent production."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14 (Six Parts)
" Human touches make this interesting."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT.16).OCT. 5
" A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—" Average business four days." " Very good in a three-day run in a high-class down town house." " Pleased our patrons"
Consensus—" Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDW) KENNEDY (SEPT. 23) OCT. 19
" Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.
Exhibitor Comment—" Not so good as some she has made." " Big business for seven days." " Fine picture and patrons liked it." " Big business." " Well liked." " Extra good. Big business with strong opposition."
Consensus—" Fine production with very good drawing powers."

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
" A strong feature of great dramatic intensity."—M. P. News.
Exhibitor Comment—" Only fair."

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV.18).OCT. 19
" Thrills abound in this ' crook ' play intelligently produced."—M. P. News.
Exhibitor Comment—" Great picture. Priscilla Dean has pinned her hair back and we now put our oicial ' O. K.' on her as a star."

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14 (Six Parts)
" Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—" Brockwell great in this picture and was going good until ' Flu ' hit hard and all theatres closed." " A good picture, pleased." " Very good but drew poor." " Good title. Star not popular."
Consensus—" Satisfactory picture with very good drawing powers."

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LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN..NOV. 23
(Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.
Exhibitor Comment—"This with 'Mirandy Smiles' did not draw them. War stuff is dead. Picture fair." "Fair picture, direction and cast but attendance disappointing. Presume the public is tired of war subjects."
Consensus—"Good picture with fair drawing power."

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30).OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business." "Will Rogers is great. Subtitles worth price of admission."
Consensus—"Fine production with very good drawing power."

LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23).....SEPT. 21
"Literally speaking, this is a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture." "Pleasant story with strong characteristics." "Sjlendid production but story did not please Ray's following."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (NOV. 17) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18)....OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M... P. News.
Exhibitor Comment—"Nice kid. Average business."

LOVE'S LAW (MUTUAL) GAIL KANE (SEPT. 15).....SEPT. 7
"Average because fine acting of star is handicapped by poor story."—M. P. News.
Exhibitor Comment—"Fair picture. Good bits throughout picture. Miss Kane liked here. Slowed up on third day." "Average business for two days." "Average business." "Very dark photography. Good story. Miss Kane clever in role."
Consensus—"Just a fair picture with average drawing powers."

LOVE'S PAY-DAY (Triangle) MORRISON-THEBL (DEC. 1)..DEC. 7
"Characters fail to win sympathy but production work is good."—M. P. News.

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7).OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News. Exhibitor Comment—"Average business two days."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17)..NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.
Exhibitor Comment—"Average business five days."

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6).OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.
Exhibitor Comment—"Did not have a full house and many of our patrons did not like this Reid picture as well as some with a lighter plot." "Very good picture."
Consensus—"Fair picture with ordinary drawing power."

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).OCT. 12
"A good clean farce that should please everyone."—M. P. News.
Exhibitor Comment—"Good picture." "Very fine picture to big business."
Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14
"Here's a spy subject that should deliver goods."—M. P. News.
Exhibitor Comment—"Pleasing picture."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18)...NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13).OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.
Exhibitor Comment—"Very good picture."

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)..OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC.1).NOV. 23
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25)...NOV. 9
"Star upholds tradition by making another good one."—M. P. News.
Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business."
Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25)...NOV. 30
"Lacks heart appeal although plot action is steady."—M. P. News.

MR. LOGAN, U. S. A. (FOX) TOM MIX (SEPT. 8).....SEPT. 28
"Picture will prove very satisfactory, especially to Mix fans."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Very good western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children but women were not interested. Good picture." "Some picture, Boys." "Mix is made if they give him productions like this. Broke house records." "On two-day run in good class suburban house the business much better second day."
Consensus—"Most excellent production with very strong drawing powers, sure to please."

MODERN LOVE (UNIVERSAL) MAE MURRAY (SEPT. 9).SEPT. 14
(Six Parts)
"A good picture that should entertain any kind of an audience."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Fine picture. Average business."
Consensus—"Fine picture with good drawing power."

MONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28).SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' holes. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

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MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17)....DEC. 7
"Caruso is an instant success and the story is good."—M. P. News.
Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories."
Consensus—Ordinary picture with just fair drawing powers."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News.

MYSTIC FACES (TRIANGLE) JACK ABBE (SEPT. 8).....SEPT. 14
"Ranks among best Triangles. Clean, wholesome, and suitable for all." M. P. News.
Exhibitor Comment—"Average business."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15)..DEC. 7
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

NYMPH OF THE FOOTHILLS, A (VITA) LESLIE (SEPT. 9).SEPT. 14
"Well constructed melodrama that will appeal to all classes."—M. P. News.

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic." "Star unusually good drawing card but fell down this time." "Pleased. Big business." "Average business." "Average."
Consensus—"A production of fast action and star that draws them in."

ONE WOMAN, THE (SELECT) (NOV. 16).....NOV. 30
(Six Parts)
"Production excellent; entertainment depends on politics."—M. P. News.
Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors."

OUT OF A CLEAR SKY (PARAMOUNT) CLARK (SEPT. 15).OCT. 5
"This attraction is worth an extended engagement."—M. P. News.
Exhibitor Comment—"Good." "Went good. Average business for three days." "Big business to average in four-day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and good star wasted in this production. 'Fatty' saved the day for us." "Good picture." "Clark a favorite, but picture not up to her usual standard." "Weak picture. Few more and no more Marguerite."
Consensus—"A good picture with drawing power better than average."

PALS FIRST (SCR. CLA.-METRO) LOCKWOOD (OCT. 13)..OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture." "One of the very best." "Very good. Will repeat."
Consensus—"Most excellent production with wonderful drawing power."

PECK'S BAD GIRL (GOLDWYN) NORMAND (SEPT. 9)....SEPT. 28
"Star appears in the kind of subject that exhibitors have demanded." M. P. News.
Exhibitor Comment—"Pleased. Drew better than her previous picture. Just the type of picture for her." "Star good. Support poor." "Well liked." "Average business for three days." "This is Mabel's type of picture but she needs a couple of more good ones to live down some of the others. 'Flu' hurt business." "Good, patrons pleased." "Good. Mabel Normand is sure fire in this class of features." "Fair picture. Average business."
Consensus—"Excellent production with good drawing powers."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8).....DEC. 14
"Star blends the tear and the smile delightfully."—M. P. News.

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRISONERS OF THE PINES (HOD) KERRIGAN (SEPT. 16).SEPT. 14
"This is just a clean average picture."—M. P. News.
Exhibitor Comment—"Poor picture. Receipts dropped each day on a four-day run."

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13).OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed." "Patrons walked out on this."
Consensus—"Good production with good drawing powers."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22)..DEC. 14
(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.

PRUSSIAN CUR, THE (FOX) MIRIAM COOPER (SEPT. 1)..SEPT. 7
(Seven Parts)
"A good production that will please American audiences."—M. P. News.
Exhibitor Comment—"Admission increased from twenty-five to fifty cents. Turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen." "Good money getter under normal conditions. People still afraid of 'Flu.' Never heard more applause in house on any picture." "Poorly constructed. Lacks continuity." "Fairly good but didn't draw."
Consensus—"Good topical production with big drawing powers in most sections."

QUEEN OF HEARTS (FOX) VIRGINIA PEARSON (SEPT. 15).OCT. 5
"Murder gives basis for strong dramatic picture."—M. P. News.
Exhibitor Comment—"Very good program. Fair business." "Pearson is a dead one."
Consensus—"Good picture with average drawing power."

QUEEN OF THE SEA (FOX) KELLERMANN (SEPT. 1)...SEPT. 14
"Beauty—of form and nature—shown here aplenty."—M. P. News.
Exhibitor Comment—"Usual Kellermann stuff, same as her other two pictures. Fine photography, etc., that lets it out. Only average business." "What Foch did to Hindenburg we did to our opposition with 'Queen of the Sea.'" "Came good first day but did not hold up. Picture is a pretty thing. That's all."
Consensus—"Good production that draws big in most sections."

Gives You All Data on the Pictures

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RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT.13).OCT. 5
(Six Parts)
" Farnum scores again in Zane Grey sequel to ' Riders of the Purple Sage.' "—M. P. News.
Exhibitor Comment—" Great picture, to great business." " Not as good as ' Purple Sage.' Over 1,000 feet of repeat scenes from ' Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it." " Here is a real star in a real production." " Average business."
Consensus—" Excellent production with strong drawing powers."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).NOV. 2
" Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23)..OCT. 12
" The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—" Average business three days." " Pretty love story but May Allison will never make a star." " Very good." " Above average."
Consensus—" Just fair as a picture with just about average drawing powers."

RIDERS OF THE PURPLE SAGE (FOX) FARNUM (SEPT.1).SEPT. 21
(Seven Parts)
" This picture will surely appeal to those who like Western photoplays." —M. P. News.
Exhibitor Comment—" One of Farnum's best." " Extra big four days." " Great. Extra big four days. Going to have a return engagement." " Big Bill's best. It has everything; story, star, director, photography and punch. Wonderful." " Well liked." " Opened average and closed extra big in four days' run. Appeals to young and old." " Farnum is at his best and picture more than pleased. It was a great picture." " Excellent picture. Big business two days." " A very fine picture."
Consensus—" A most excellent and unusual production with wonderful drawing powers."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14).OCT. 12
(Seven Parts)
" Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—" Other than patriotic sentiment this picture has not much to recommend." " An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." " Great, went over big, first show after ' Flu ' ban was lifted."
Consensus—" Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) .....NOV. 2
" Loads of action and thrills make this fitting sequel to ' Tarzan of the Apes.' "—M. P. News.
Exhibitor Comment—" Extra big business seven days." " Fair picture. Did not go as well as first ' Tarzan.' "
Consensus—" Excellent production with big drawing powers."

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) ..... OCT. 26
" Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—" Fine picture to big business." " Fine picture. Poor business. ' Flu ' scare."
Consensus—" Fine picture with good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).OCT. 12
" Touching moments and excellent handling make this a winner."—M. P. News.

SALOME (FOX) THEDA BARA (SEPT. 1).....OCT. 19
(Eight Parts)
" Spectacular and dramatic super-production."—M. P. News.
Exhibitor Comment—" Average business four days. Bara not drawing any more."

SECRET CODE, THE (TRIANGLE) SHERRY (SEPT. 8)....SEPT. 14
" Not a bad picture. It entertains under a handicap."—M. P. News.
Exhibitor Comment—" Average business."

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
" Interesting plot. A crook story that should not fail to please."—M. P. News.
Exhibitor Comment—" A very pleasing and intensely interesting picture." " Good picture. Star is new. Business is bad." " Good program picture."
Consensus—" Fine picture with good drawing powers."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
" Light romantic drama with lots of entertainment."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
" This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)..NOV. 16
" Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20).NOV. 2
(Three Reels)
" Chaplin plus a timely subject. What more can you ask?"—M. P. News.
Exhibitor Comment—" Extra big business seven days." " Extra big business for one week." " Extra big business." " Extra big."
Consensus—" Great picture with tremendous drawing powers."

SILENT WOMAN, THE (METRO) EDITH STOREY (SEPT.2).SEPT. 14
" Star gets good opportunity in strong drama."—M. P. News.
Exhibitor Comment—" Good picture. Poor business." " Average." " Excellent picture. Edith Storey at her best." " This picture made a lot of friends for Edith Storey." " Very good. Big business." " Star very popular. Picture good."
Consensus—" Most excellent production with strong drawing power."

SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1)..DEC. 14
" Roy Stewart returns and scores again."—M. P. News.

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30) (Six Parts) .....SEPT. 28
" Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—" Another 100 per cent picture in four-day run." " A fine picture entitled to do more business."
Consensus—" Excellent picture with drawing powers above the average."

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SOCIETY SENSATION, A (BLUEBIRD) MYERS (SEPT. 23).SEPT. 28
" A clean light romance comedy that should please generally."—M. P. News.
Exhibitor Comment—" Dandy picture. Big after ' Flu'."

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28
(Seven Parts)
" A powerful film classic with all tense dramatic elements."—M. P. News.
Exhibitor Comment—" Very satisfactory."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
(Six Parts)
" This should please and also draw very well."—M. P. News.
Exhibitor Comment—" Great. Extra big business."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
" A lengthy discussion on Free Love versus Marriage."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13)..OCT. 19
" Story on old theme not suited for star."—M. P. News.
Exhibitor Comment—" Awful stuff. Never get Lila Lee over with such bad ones."

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)..OCT. 12
" Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—" Very good. Big to average business in four days' run." " The Lee kiddies know how to make 'em laugh." " Pleased immensely." " Average business two days." " Good kid picture but Lee kids didn't draw."
Consensus—" Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIV.) PHILLIPS (SEPT. 23).SEPT. 21
(Six Parts)
" Good treatment puts over unusual subject to splendid entertainment." —M. P. News.
Exhibitor Comment—" Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture." " Very good." " Average to big business in seven days."
Consensus—" A most excellent production with very strong drawing powers."

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
" If your patrons like the Lee Kids this one will please them."—M. P. News.
Exhibitor Comment—" Good for kids only."

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13).OCT. 5
" Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—" Good picture, average business." " Everyone pleased."
Consensus—" Good picture with satisfactory drawing power."

TESTING OF MILDRED VANE (METRO) ALLISON (Dec. 2) DEC. 14
" A well built typical movie."—M. P. News.

THAT DEVIL BATEESE (BLUEBIRD) SALISBURY (SEP. 2).SEPT. 7
" Clean and strong and full of heart interest."—M. P. News.
Exhibitor Comment—" Big business. One of Salisbury's best." " A very good picture."
Consensus—" Strong picture with big drawing power."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)..OCT. 26
" This clean, wholesome entertainment should please everybody."—M. P. News
Exhibitor Comment—" Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." " Broke record. Seven days." " Very fine. Pleased all."
Consensus—" Excellent production with big drawing powers."

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)..OCT. 12
(Six Parts)
" This clean picture will surely please anybody who loves Western plays." —M. P. News.
Exhibitor Comment—" Fine Western, good story."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)..NOV. 9
" Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TILL I COME BACK TO YOU (ARTCRAFT) WASHBURN (AUG. 26) .....SEPT. 7
" Bully. It's great. Will play on every emotion."—M. P. News.
Exhibitor Comment—" A great picture and one of Director De Mille's best." " This is a story that was liked by all." " Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." " Very good." " Best picture director ever made. Class this as a super-production." " Great." " Here is a dandy. Grab it." " Big picture. Very fine production." " Extra big on three-day run."
Consensus—" Remarkable production with tremendous drawing powers."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14).OCT. 19
" A pleasing heart interest drama with star in dual role.—M. P. News.
Exhibitor Comment—" Average business."

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)
" Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)..NOV. 16
" Interesting story and heart appeal should help put this over."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) McINTYRE (DEC. 15)..DEC. 14
(Six Parts)
" Nobody loves a fat man but they'll vote for this one."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
" Too much talking and posing in this picture."—M. P. News.
Exhibitor Comment—" Average business."

T'OTHER DEAR CHARMER (WORLD) HUFF (SEPT. 16)...SEPT. 7
" A romantic drama that will surely please."—M. P. News.
Exhibitor Comment—" Very good picture. New star for our house." " Average." " Well liked by the ladies. A good picture. Extra big business."
Consensus—" Very pleasing picture, getting more than average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
" Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—" Average business." " Poor business, after ' Flu.' "
Consensus—" Fairly satisfactory picture with drawing powers in many sections."

In a Convenient, Compact Form

TURN OF THE WHEEL, THE (GOLDWYN) FARRAR (SEPT. 2) ..... SEPT. 14
"A thrilling murder mystery with good settings, etc."—M. P. News.
Exhibitor Comment—"Held out very well for long run." "Excellent picture, should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high-class down town house." "A piece of cheese." "Good picture, didn't draw." "Very good picture." "This is the kind of a picture the people look to see Farrar in. Very well done. Business O. K. No kick coming at all." "Great play. Star good. Fair business." Good drama."
Consensus—"A strong production with big drawing powers in most sections."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16) . DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
(Seven Parts)
"Improvement over previous Government pictures."—M. P. News.

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1) ..... NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30) OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.
Exhibitor Comment—"Pleased unusually." "Fine picture pleased patrons."
Consensus—"Satisfactory picture with good drawing powers."

UNTAMED (TRIANGLE) ROY STEWART (SEPT. 1) ..... SEPT. 7
"Star's pleasing personality puts ordinary Western story over."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2) . NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.
Exhibitor Comment—"Great picture to big business."

VELVET HAND, THE (BLUEBIRD) BRUNETTE (SEPT. 10) . OCT. 5
"This picture, based on revenge, will hardly have a universal appeal." M. P. News.
Exhibitor Comment—"Average picture to average business."

VIVE LA FRANCE (PARAMOUNT) DALTON (SEPT. 15) . . . . OCT. 5
"A well constructed appeal to your patron's patriotism."—M. P. News.
Exhibitor Comment—"This is a dandy picture and pleased them all." "Patriotic drama fairly well liked." "A war picture that would have gone big a year ago." "Good picture." "Thrilling, well liked."
Consensus—"Excellent picture and good drawing card generally everywhere."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17) . NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7) . . . OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13) . NOV. 9
"A pleasing little picture that is clean."—M. P. News.
Exhibitor Comment—"Poor business for two days." "Very weak. Skip this one."
Consensus—"Ordinary picture with ordinary drawing powers."

WHEN A WOMAN SINS (FOX) THEDA BARA (SEPT. 1) . . SEPT. 28
(Seven Parts)
"Star in 'vamp' role that her followers want. Poor story."—M. P. News.
Exhibitor Comment—"Good picture. Average business two days." "Picture went over big."
Consensus—"Good picture with good drawing powers."

WHY AMERICA WILL WIN (FOX) BIG CAST (SEPT. 8) . . SEPT. 21
(Seven Parts)
"Purely biographic, based on life of Pershing."—M. P. News.
Exhibitor Comment—"Poor business four days. People tired of war stuff." "Big business first day, average second and big business third day."
Consensus—"Fair picture with fair drawing power in some sections."

WHY I WOULD NOT MARRY (FOX) NOV. 24 ..... DEC. 14
(Six Parts)
"Very entertaining and not so spicy as title would lead you to think." —M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15) . . . DEC. 14
"One of the star's best yet."—M. P. News.

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13) . . OCT. 26
(Two-Reel Episodes)
"First two episodes show sensationalism both physical and mental." —M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3) ..... NOV. 23
(Seven Parts)
"Surely artistic, but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29) . SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures." "Public does not care for star. Has no drawing power." "Only fair." "Artistic but draggy. Worst Saturday in many a day."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17) ..... NOV.
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.
Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business."
Consensus—"Fair picture with ordinary drawing powers."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14) ..... SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25) . . . . SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23) ..... DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"The Vamp" (Paramount)—"Average business."

"We Can't Have Everything"—"Big to extra big business."

"The Savage Woman" (Clara Kimball Young)—"Star did remarkably good work but we don't think it's just the sort of play the public likes. Stick to 'sassiety' stuff, Clara."

"A Pair of Silk Stockings" (Select)—"Dandy picture and Constance Talmadge demonstrated she is one of the best comediennes on the screen."

"Petticoats and Politics" (Anita King)—"Only drew fair. Rain. And star not well known or played up here.

"Tempered Steel" (First National-Petrova)—"Average business."

"Empty Pockets" (First National)—"Average."

"Eyes of the World"—"Swell picture. Real production." "Real picture."

"On the Quiet" (Paramount)—"Rotten. Barrymore always a loser."

"Lawless Love" (Fox)—"Good picture to average business."

"The Girl from Bohemia" (Pathe)—"Castle draws well."

"The Source" (Paramount)—"Fairly good picture. Star well liked."

"True Blue" (Fox)—"Good Farnum picture. People seem to like his style of work."

"Blindness of Divorce" (Fox)—"Patrons say 'one of best.' Good picture."

"Cruise of the Make-Believe" (Paramount)—"Star would make hit with meaty story. Give her a chance. She's a good looker."

"Her Man" (Pathe)—"Poor drawing card."

"Golden Wall" (World)—"Not so good."

"How Could You, Jean?" (Paramount)—"Did not please so well. Could have been better."

"The Yellow Ticket" (Pathe)—"Had booked for two days but only ran one."

"In Pursuit of Polly" (Paramount)—"Had booked for two days. So weak we only ran it one day. Paramount go easy on stories, bigger prices and worse pictures."

"Crucible of Life"—"Fair picture, average business."

"Her Body in Bond" (Universal)—"Good picture to average business."

"The Service Star" (Goldwyn)—"Old stuff, poor business."

"Soul For Sale" (Universal)—"Phillips is good."

"Road Through the Dark" (Select)—"Extra big business."

"Mrs. Leffingwell's Boots"—"Big business."

"Carmen of the Klondike"—"Big business on this picture."

"Eyes of Julia Deep" (American)—"Good business."

"In Pursuit of Polly" (Paramount)—"Very well liked. One of Burke's best."

"The Mysterious Client" (Pathe)—"A better picture than we expected."

"Let's Get a Divorce" (Paramount)—"Picture ordinary. Star good."

"Over the Top" (Vitagraph)—"Went big. Audience well pleased."

"Jules of the Strong Heart"—"Good satisfaction. Star does not draw."

"Inn of the Blue Moon"—"Audience delighted with star and story."

"Mickey"—"Mack Sennett deserves a medal. Best entertainment made in years. Broke all records. Exhibitors grab it."

"Cruise of the Make-Believe" (Paramount)—"Lila Lee great personality. Did not draw. Couldn't get them out.

"Our Mrs. McChesney" (Metro)—"This picture pleased the people. Star is popular." "Well liked."

"First Law" (Pathe)—"People didn't rave over it. Very ordinary."

"At the Mercy of Men"—"Return engagement."

"Lest We Forget" (Metro)—"A wonderful picture. Pleased immensely."

"When a Woman Sins"—"Same old story in the same old way."

"Million Dollar Dollies" (Screen Classics-Metro—"A freak picture booked n a hurry as a fill-in date. Did not draw much as stars are not known enough. Elaborate settings."

"Forbidden City" (Select)—"Norma Talmadge to extra big business."

"With Hoops of Steel" (Paralta)—"Fair picture to average business."

"Inn of the Blue Moon"—"Excellent picture."

"Fifty-Fifty"—"No question of Norma Talmadge's great popularity."

"Our Mrs. McChesney"—"This is certainly a good picture but drew poor as influenza is still holding them out."

"Annexing Bill" (Pathe)—"Very good."

"Revelation" (Metro)—"Just wonderful."

"Safety Curtain" (Select)—"Pleased."

"More Trouble" (American)—"Fine Pict. Poor Bus. 'Flu' scare."

"Mrs. Slacker" (Pathe)—"Fair picture. Business poor."

"Golden Fleece" (Triangle)—"Poor business."

"Love Swindle" (Bluebird)—"Fair picture, fair business."

"Good Night Paul" (Select)—"Just a pleasing little comedy."

"Money Mad" (Goldwyn)—"Fair picture to big business."

"Soul for Sale" (Jewel)—"Extra big business."

"The Vamp" (Paramount)—"Average business."

"The First Law" (Pathe)—"Castle draws but poor story. Certainly not worth a two-day run."

"Scandal Mongers" (Bluebird)—"Good, but re-issues should not be put over as new pictures."

"The Knife"—"Return engagement. Just satisfied."

"Up the Road With Sally"—"Star growing more popular every day. Picture Class A-1."

"Garden of Allah" (Selig-State Rights)—"Great picture. Wonderful."

"Blindfolded" (Paralta)—"Fair picture to average business."

"Hell Bent" (Universal)—"Good western feature. Five reels would have been just as good as six."

"THE ROAD THROUGH THE DARK"—SELECT

Moral Question Raised in Story That Looks Worthy

THE main object of this story is to show that, in order to save women and children from massacre, the heroine, a young French girl, delivers herself to a German Commander; later, taking advantage of her privileged position, she transmits to the Allies valuable information.

Owing to the nature of the theme and its manner of presentation, you can readily see that the spectator is placed in a rather tight corner; he has to do one of two things, either to sanction the heroine's conduct on patriotic grounds, or else condemn it and run the risk of being thought of as unpatriotic.

Worthy as the object of the story is, it will fail, I fear, to win universal sympathy on account of the moral question involved. It is true, in the past, such themes have been successfully embodied in pictures. Almost invariably, however, the heroine was shown as having been forced into such a predicament; while, in this case, it is put up for her to decide, her refusal, of course, meaning torture to innocent human beings.

Perhaps such incidents have occurred in real life during this war—no one may dispute that. And he is a heartless man who would condemn a woman for, under similar circumstances, taking the same action. But in pictures is different; everybody knows that the characters obey the author's bidding.

The logic of the story in many of the situations is not such that we would become exultant over it. —Length, 5 reels.—*P. S. Harrison.*

THE CAST

Gabrielle Jardee.....Clara Kimball Young
His Highness, Duke Karl of Streilitz..Jack Holt
John Morgan.....Henry Woodward
Marie-Louise.....Eleanor Fair
Georges.....Bobby Connolly
Antoine Jardee.....John Steppling
Louise Jardee.....Lillian Leighton
Private Schultz.....Elmo Lincoln
Father Alphonse.....Edward M. Kimball
Aunt Julie.....Eugenie Besserer

From Story by Mary Radford Warren.
Scenario by Kathryn Stuart.
Directed by Edmund Mortimer.

THE STORY

Gabrielle Jardee, a French girl, has fallen in love with John Morgan, an American. Her father wishes her to marry a Frenchman, and, with her brother and sister, sends her away from Paris to break up the affair. They go to visit their aunt, Madame Le Coutier, in a little village on the Meuse.

The war comes. The village is invaded by the Germans. Gabrielle's brother, sister and aunt are shot by the drunken soldiers. She is offered shelter in the personal quarters of the Kommandant, Prince Karl of Streilitz. Prince Karl tells her that if she will give herself to him he will punish the rioters and save the town. To save the people of the town, Gabrielle becomes the French mistress of the German prince, scorned by all the villagers, for whom she has killed her soul to save.

In time Karl is transferred to the Intelligence Department in Berlin. He takes Gabrielle with him, at her request. One night he gives a formal banquet. Gabrielle excuses herself, searches his room, and confiscates some strategic papers. Karl learns of her duplicity and in the ensuing struggle she kills him. She escapes to France, where she gives valuable information to the council of Allied Intelligence who are meeting in Paris, and where she again meets John, who tells her he still loves her.

AD TALK

Clara Kimball Young, who will be seen at the ——— theatre, on ———, in "The Road Through the Dark," does not depart from her superb type of emotional acting in this picture. In fact, if possible, she is better.

In it she takes the part of a young French girl who falls in love with an American. In order to keep them from marrying, her father sends her to the home of her aunt, who lives in a little village on the Meuse. The first few months of the war, which comes soon after her removal to the home of her aunt, finds her a captive. She has become the companion of a German officer in order to save the lives of a townful of people. It is the girl's associations with the officer, and the events which follow, with her as a spy for France, that furnish the plot for the story. It is a thrilling tale, and one in which Miss Young appears to great advantage.

Miss Young's dark beauty and exquisite form are especially adapted for the role of the vivacious and beautiful French girl which she portrays. Her superb emotions carry you with her throughout the picture.

CATCH LINES

The absorbing tale of a French girl who became the mistress of a German prince to serve her native land.

Just how much would the preservation of your country's honor be worth to you? Gabrielle Jardee gave her most priceless possession to preserve the glorious name of France.

She gave herself to a German prince that she might the better serve France.

Clara Kimball Young is brilliantly emotional in the leading role, while two of the cleverest leading men on the screen, Jack Holt and Henry Woodward, are in her support.

Gabrielle Jardee's road led through the dark—through the blackest depths—but the end of her journey held a wonderful reward.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; all scenes of production.

CUTS (ELECTROS):—Two one-column (production); two two-column (production); one three-column (production); one half-column (star); one one-column (star); one two-column (star).

LOBBY DISPLAY:—Ten 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 colored horizontal flats; one 22 x 28 upright colored star portrait.

SLIDE AND MUSIC CUE SHEET.

Both the production and star cuts on this production may be used for dressing advertisements as well as with news stories. The smaller star cuts are, however, better suited to newspaper advertising purposes.

SUGGESTIONS

While this is a war picture, its story is so strong and wholly different from the average war picture—being personal in character—you may safely advertise it strongly. Try to get an idea of the story into your advertising that your patrons may know it is not the usual war stuff. It might be better, however, to forget about the fact that it is a war picture and merely advertise the star's name and title. Certainly Miss Young is a big drawing card, while there can be little doubt as to the effectiveness of the picture's name.

Two Column Scene Cut

"THE BELOVED IMPOSTOR"—VITAGRAPH

Light One with Fine Photography and Good Scenes

"THE BELOVED IMPOSTOR" belongs to the light class of attractions, pleasing the esthetic senses, in which pretty and handsome faces and nice women's dresses abound, and in which fine photography and real scenic beauty are more or less the predominating features. Pleasure seekers who hunt for the more virile sort of photoplays, in which rapid action of plot and strong suspense must be the chief elements, may not find in it just what they want. It is better suited, however, for the more tender-hearted kind of audiences, who abhor fights and shootings and the like.

The heroine is introduced as a dainty looking young lady, admired by many young men. She loves none of them, however. Her aunt receives a telegram that the hero, known as a woman hater because his wife had deserted him, later being killed in an accident, is to visit her. The heroine enters a wager with one of her admirers that she will win him. The bet is accepted and she sets out to accomplish the task. In the end, she wins the bet and the hero for a husband.

The heroine portrays the role of a child successfully; but whether picture goers will be convinced that she actually fools the hero or not, it is another question.

Released December 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Betty.....Gladys Leslie
Dick Mentor.....Huntley Gordon
Hugh.....Denton Vane
Aunt Jessie.....Mrs. Hurley
Mammy.....Frances Grant
Gertrude.....Gwen Williams
By Mrs. Elizabeth J. Mariani.
Directed by Joseph Gleason.

THE STORY

Betty lives with her Aunt Jessie and is having her first lawn party when she hears that Dick Mentor, a confirmed woman-hater, owing to the fact that his wife deserted him with their child and shortly afterwards died, is returning to civilization from his hunting trip in Africa. Betty has never encountered a woman-hater, in her life and she makes a wager—a kiss against a horse—with Hugh, an admirer, that she will win Dick's heart. And with the arrival of Dick she lays out her plan.

Instead of as a girl eighteen years old she appears as a little miss of twelve and by reason of her sweetness and naivette completely captivates the woman-hater. He resolves that some day he will make her love him. But Betty has already learned to love Dick, much to her consternation be it said, and Hugh being a wide awake young man, realizes it also. As a consequence he prepares to pay his bet and one day leads a horse up to her, bearing the words: "To Betty, for winning her bet and Dick Mentor," inscribed on its blanket. And it is on this very day that Betty has decided to tell Dick the truth about herself.

Dick, waiting for her, sees the horse and immediately realizes what has happened. He pours scorn on Betty when she appears before him attired as a girl of her own age and announces that she is going to pay a debt to him. With that, he mounts the horse and swings her to the saddle, galloping away to the house that he has not entered since his wife deserted him. But Betty's punishment is bitter but brief. Dick struggles against the love he has for the girl, but it is too great for him, and it finally triumphs, as it does in all good romances.

AD TALK

Masquerading as a girl of twelve summers, Betty, by her childish sympathy, wins the heart of Dick Mentor, embittered against all women since his wife left him with their baby years before. This remarkable masquerade is delightfully pictured in "The Beloved Impostor," the Vitagraph Blue Ribbon Feature, which will be seen in the _____ theatre on _____ of _____ week. Gladys Leslie, Vitagraph's irresistible "Sunshine" star, has the role of Betty, who plays this game of hearts on a wager of a kiss against a thoroughbred horse.

Betty wins her way to this strong man's affection and trust as a child and in so doing, loses her woman's heart. She fears to tell Dick lest she lose him, but he finally learns the truth and the powerful climax is where Betty, white-faced and fearful, bows to the punishment he metes out to her.

The feature was directed by Joseph Gleason, and in the supporting cast are Huntley Gordon, Denton Vane, Mrs. Hurley, Frances Grant, and Gwen Williams.

CATCH LINES

She won his heart by a masquerade. What should her punishment be?

She won both his heart and her wager but lost her own heart in so doing. See Betty in "The Beloved Impostor."

In which a society girl is kidnapped by a man whose heart she won on a wager.

She masqueraded as a child of twelve to win the heart of a woman-hater, but lost her own.

Betty wagered a kiss against a thoroughbred that she could win the love of a confirmed woman-hater—she won—but lost her own heart.

In which a society debutante becomes the midnight bride of a woman-hater whose heart she won on a wager by masquerading.

In which a woman-hater loses in a pretty game of hearts.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 black and white photos and title card; 8 x 10 portraits of star are also supplied for lobby framing or for use in the making of special cuts; 5 x 7 black and white photos are also furnished for the exhibitor who desires to have special cuts made for his newspaper or program advertising.

CUTS:—Line cuts are furnished of star in one and two-column sizes. There is a one-column electro (love scene) and a two-column (reproduced on this page), one of the drama scenes of production.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

You have a really delightful little star to boost in this feature. Her recent appearances on the Vitagraph program have gained for her great popularity and the role she plays in this picture is one of the best she has ever been awarded. The story, too, is somewhat out of the ordinary. It is a romance with several tense moments and very pretty from start to finish. Bring out the quality of the story and the star in all advertising you undertake.

GLADYS LESLIE
in Vitagraph Blue Ribbon Feature
"THE BELOVED IMPOSTER"
Two Column Scene Cut

"WILD HONEY"—DE LUXE

A Different Sort of Western with a Striking Star

FOR comparison's sake "Wild Honey" ranks considerably above "The Street of Seven Stars," one of Doris Kenyon's previous pictures. It presents a western melodrama of a sort not to be seen often. It features not the usual bad man or the usual romance, but a truly unusual clash of character between a vain girl of the dance halls and a minister who comes to a western town bent on reforming it.

Miss Kenyon's youth and beauty are particularly well offset in this character. She appears to fit the part admirably well and is constantly the center of attention.

The picture has been attractively produced and the director has well succeeded in bringing out the contrast of the two principal characters. The result is a picture that remains interesting from beginning to end. The story also has a number of original twists which give the film a distinctive flavor and serve to lift it considerably from the usual sort of western feature.

Miss Kenyon receives adequate support from a large cast headed by Frank Mills.—Length, 5,675 feet. —*Peter Milne.*

THE CAST

Mrs. Holbrook.. } "Wild Honey". } ..... Doris Kenyon
Pastor Holbrook. } Rev. Jim Brown. } ..... Frank Mills
Dick Hadding ..... Edgar Jones
Joe Stacey ..... John Hopkins
Jim Belcher ..... Joseph W. Mack
"Doc" Bliss ..... Howard Kyle
Ed Southern ..... H. J. Hebert
Rev. David Warwick ..... Herbert Standing
Minnie Lou ..... Nellie King
Trixanita ..... Vinnie Burns
Gold Hill Ida ..... Ruth Taylor
Letty Noon ..... Mildred Leary

By Vingie E. Roe.
Scenario by Louis Joseph Vance.
Directed by Francis J. Grandon.
Technical Director: Joseph I. Clement.
Photographed by Ned Van Buren and J. A. Badaracco.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Stills for lobby display are furnished in 8 x 10 black and white; 11 x 14 sepia; 22 x 28 colored.
CUTS:—Two one-column and two two-column advertising cuts are furnished while one one and one two news column cuts are available at the Sherry exchanges.
MUSIC CUE SHEET, PUBLICITY PHOTOS and press sheet also procurable.

AD TALK

Doris Kenyon will be the star at the ——— theatre on ——— of ——— week in her latest De Luxe photoplay, "Wild Honey," an adaptation from the magazine story by Vingie E. Roe made by Louis Joseph Vance. Miss Kenyon scored distinctly in the first two pictures made by this, her own company, namely, "The Street of Seven Stars" and "The Inn of the Blue Moon," but it is more than likely, according to advance report, that "Wild Honey" will quite overshadow these former successes.

In this picture Miss Kenyon appears as a western dance hall girl—frivolous, vain, without thought of anything but the worldly. Into the roaring hell of the western camp comes a minister, bent on conquering new fields. He proves a fighting preacher and gains the respect of the camp little by little, but Wild Honey (Miss Kenyon) delights to smirk and smile at him, disregarding his position and his mission there. The clash of these two characters forms the basis of the photoplay and the story builds to a climax of real power when the girl at last confesses her real love for the man she formerly shamed in public places.

Miss Kenyon's rare beauty, her refreshing personality, fit her admirably well in this role. And never before, it may truthfully be said, has she shown such real dramatic ability as in this picture. The story is swift moving and in its essentials differs widely from the usual type of western photoplay on which audiences of today have been "fed up." A strong supporting cast headed by Frank Mills surrounds Miss Kenyon, while the direction is of a superior order throughout.

SUGGESTIONS

Taken from the standpoint of originality, "Wild Honey" is a picture that will offer you a number of advertising possibilities, chief of which is the fact that the film is based on a clash of character—a dance hall girl on the one hand and a minister on the other. Play this situation up big and you should attract patronage. It is an angle quite different from that provided you in the usual western pictures, so make the most of it.

Miss Kenyon is admirably well suited to portray the leading part of this feature. Both in appearance and actions she fits the role to a "t." You can spread yourself on Miss Kenyon, therefore. Let them know that she gives the best performance of her career before the camera in this picture and, another point, don't fail to mention her beauty. She is, without doubt, one of the prettiest girls on the screen today. Use her pictures as profusely as possible.

Louis Joseph Vance, who made the scenario of the Roe story, is a well-known author himself, so mention his name. Frank Mills, the leading man, has also done much work before the camera and should be featured if adequate returns would be guaranteed.

CATCH LINES

Doris Kenyon appears here in the third picture made by her own company—a western story of a sort that is "different."

The thrilling clash of two characters—on the one side a vain dance hall girl of the olden West—on the other a minister of the highest ideals—a clash that is dramatic from first to last.

Would it hurt a minister's career to marry an actress? See "Wild Honey" and learn for yourself.

Doris Kenyon is one of the most beautiful girls in pictures today. See her in "Wild Honey," in which her beauty is laid in a setting equally rare.

A strong cast supports the star headed by Frank Mills, one of the best actors in the profession.

Which would it be? The dance hall or the church? The Rev. Jim Brown took his life in his hands when he ventured into the western community that laughed at religion. But he won out.

THE STORY

In the prologue of the picture Pastor Holbrook, a clergyman in a New England town, resides with his wife. They are a couple well advanced in years and live together in perfect happiness. There come to them on an afternoon, a young clergyman and an actress, who is loathe to marry the man if by so doing she will ruin his career. And so Holbrook sits down and tells them the story.

It is laid in a western mining community. To this place comes Jim Brown, a clergyman, whose aim it is to reform the rough element that constitutes the village. It is a hard road that he has to travel. The saloon and dance hall does the biggest business of the place but gradually Jim begins to make an impression and not the least does this take effect on Wild Honey, a dancing girl of the saloon. She is loved by three other men of the town. They are all jealous of each other and jealous of the minister also. Wild Honey plays with him and later, her wrath roused against him by his constant admonition to reform her scarlet ways, she does her best to humiliate him on every occasion.

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Two Column Ad Cut

"GOODBYE, BILL"—PARAMOUNT

Laugh at the Kaiser's Expense; Film Padded Some

THE chief aim of this contribution is to make fun of the Kaiser and his system of frightfulness before and during the war, until the time when he had to run away to Holland to save his "Hide." A German-American professor, resident of Hoboken, N. J., invents a mustache-fixer which, when used, gives the face a terror inspiring form. When apprized of the fact, the Kaiser and the General Staff think that that is just the thing needed to help them terrorize the other nations and thus make them submit to their frighfulness. So the professor is invited to Germany to fix the mustaches of all the German soldiers. He goes, but takes his daughter, the heroine, along with him. The hero, her sweetheart, not being able to bear the separation, enlists in the U. S. army, and works his way to Berlin, where he captures the Kaiser and saves the heroine.

The Crown Prince also is given a prominent part in the story.

The quality of the picture does not exceed the average. The whole thing could have been told in two reels with more satisfactory results. In its present form, it will give much better satisfaction where the attendance is good.

Released Dec. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Elsie Dresser.....Shirley Mason
Teddy Swift.....Ernest Truex
Kaiser William the Nut.....Joseph Allen
Willie, His Funny Son.....Carl de Planta
Herr Dresser.....Joseph Burke
Herr Tonik.....H. E. Koser
Count Von Born Effry-Minutt....Herbert Frank

Story and Scenario by John Emerson and Anita Loos.

Production by John Emerson.

THE STORY

In preparation of a world war, Kaiser Bill Hohenzollern "the nut" and his Junker crowd are launching their campaign of frightfulness. The Kaiser is worried because his mustache, despite the efforts of Herr Tonik, the court barber, refuses to stand up at the proper ferocious angle. In fact, he looks more like the owner of a delicatessen store than the conqueror of the world, and when he learns that Herr Dresser, of Hoboken, N. J., has invented a mustache-fixer, he sends for the man. So Dresser and his daughter Elsie, the latter a real American girl with a real American sweetheart—Teddy Swift, go to Berlin. Elsie doesn't want to go, but her father compels her to make the trip, leaving Teddy disconsolate. Herr Dresser's fixer does the business for the Kaiser's mustache and German frightfulness is on at once. But it doesn't scare anyone except the German people and as the war proceeds, the Kaiser is smashed everywhere. Teddy after many disappointments, joins the American army and gets to Berlin just in time to prevent Elsie's marriage to a Prussian by order of the Kaiser. Elsie is imprisoned in a factory and rescued by Teddy. The Americans then enter Berlin and relieve the Kaiser of his military trappings, medals, mustache—everything, and the love romance of Elsie and Teddy and the tragedy of German frightfulness reach their logical denouement. The entire story is a laugh at pretension, fraud and the silly Hun superman idea.

AD TALK

What the Kaiser is and has been all the time is a bully. Press a bully to the wall and he'll quit like a yellow dog. That is the history of all bullies and it never changes. The second John Emerson-Anita Loos Production for Paramount "Good-bye, Bill!" which will be shown at the ———— next ———— takes this simple truth and makes a peculiarly delicious satirical comedy of it. Shirley Mason and Ernest Truex are the stars.

There are, probably, incipient Kaisers in every town in the country, but they don't wear gold lace and spurs and they don't have a chance to get away with it.

Bill Hohenzollern shou'd have been born in Keokuk, Iowa, or on New York's east side or in the stockyards district of Chicago. Had that happened he would have had all the superman stuff taken out of him early and there never would have been a world war. Had he been born and obliged to live where real men work and live, he would have been called "Windy" Hohenzollern and had the life kidded out of him.

He sure gets the life kidded out of him in this photoplay. For a while he struts and we see how the Germans fell for it. Everybody thought he was as bad and dangerous as he said he was. He kept bluffing and bullying until suddenly he got into a place where he had to make good and then it was—good-bye, Bill!

SUGGESTIONS

You know the value of the John Emerson-Anita Loos productions. These co-producers have had much publicity. Editors of fan and daily papers have realized their ability and have commented upon it. Furthermore, due to their affiliation with Douglas Fairbanks, the public, too, knows much of them. So don't let your hankering to bill only stars walk away with your better judgment with respect to "Good-bye, Bill." Play up the Emerson-Loos combination.

On the other hand, the producers provide you with two good stars in this picture. Miss Mason has long been a favorite and the popularity of the team was well established in "Come on In," their first Paramount picture.

As for advertising "Good-bye, Bill," first forget all about your usual war picture. This is not one of them. It is a comical and satirical thrust at the weakness of the Kaiser and his aides. So in all advertisements bring out this point. A line like "Ridicule was responsible for the political death of Napoleon III. It is the most effective weapon of the writer. The Kaiser is ridiculed out of his uniforms in 'Good-bye, Bil.' See it and enjoy the best laugh of the season," would be appropriate. You might also have a story set up in large type (newspaper style) headed "Personal revelations regarding the ex-Kaiser by Herr Tonik, for ten years barber at the royal court." Then if you have a sense of comedy or if you can get hold of someone who has use beneath a short article supposedly written by a barber and make it as ridiculous as possible.

But in whatever way you advertise the feature always bring out its comedy. This, of course, is to safeguard your own business. The war is done and people want to forget, but if you show them something ridiculously humorous, such as "Good-bye, Bill," they're going to like it. If you handle it correctly you should make a real success with it.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet. With the exception of a one-sheet which is love scene, all paper aims to bring out the humor of the production.

LOBBY DISPLAY:—Eight 8x10 black and white; eight 11x14 sepia; one 22x28 sepia; and the usual 8x10 photos of the stars.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. One two and one three bring out the comedy, the rest might be scenes from the average war picture.

ADVERTISING LAYOUTS:—The one, two and three-column advertisements available on all Paramount pictures may be secured on this one.

Slide and music cue sheet.

CATCH LINES

A wonderful quartette. John Emerson and Anita Loos—producers, Shirley Mason and Ernest Truex—stars. They gave us "Come on In." See "Good-bye, Bill." It's a last farewell (?) to the Kaiser.

A rollicking, side-splitting satire in which all the "bunk" of the Hohenzollern dynasty is exposed to full view.

Yes, this is a Kaiser picture. Quite a confession to make. But here he is treated satirically and humorously, you will have to admit. Shirley Mason and Ernest Truex do wonderful team work.

The startling expose of Herr Tonik who for ten years shaved the Kaiser and never cut him—worse luck.

Herr Tonik, who relates the narrative of "Good-bye, Bill" after serving as the royal barber for the Kaiser and Willie, his son, for ten years, is the only man who came in personal contact with these persons. If the narrative appears slightly crazy to you Americans allow for the fact that Herr Tonik went nutty after the ten years.

Ridicule is one of the most effective weapons in the world. It is the writer's gas attack, the cartoonist's machine-gun. In "Good-bye, Bill," John Emerson and Anita Loos turn this weapon against the Kaiser to wonderfully humorous effect. He writes X in front of his title now.

Three-Sheet

"LITTLE ORPHANT ANNIE"—PIONEER

They Don't Make Them More Touching Than This One

YOU have heard it said, I presume, that, when people are moved to tears by a picture, they get their money's worth. If this be true, then, with so tear-producing an offering as this one is, you must ask your patrons for some change back.

While looking at this picture, you will hardly be able to keep back the tears, however hard you may try. At any rate, not if you possess a tender heart. The story is so pathetic, it digs until it reaches your most deeply buried heart-strings and sets them to vibrating and yet, the feeling it leaves in you is not that of unhappiness, but of compassion.

America loves the memory of James Whitcomb Riley. This picture is based on his poem. At the opening, it shows the poet (himself) gathering little children around him to tell them the story of little Annie; then, the screen account begins:

Little Annie's mother dies and she is placed in an orphanage. When grown a little, her cruel uncle and her heartless aunt come and claim her. At their home, she becomes a drudge. There, she knows no joys like other little children; no kindness to sustain her aching heart; not until she meets her big-hearted Dave. Threatening that miserable wretch, the uncle, with bodily harm, he takes her away from him; then he places her with a kind-hearted Squire and his good wife.

War is declared. Her Dave is called to the colors and sent to France. In a fierce battle, he dies. Broken-hearted, Little Orphant Annie dies too.

The death of the child produces no distressing effect; it is rather tenderly pathetic. It will be a wise thing, however, to use a good, clean, high class comedy with it. Avoid the slap-stick; it would be out of place here.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Little Orphant Annie.....Coleen Moore
Dave .....Thomas Santschi
Annie's Uncle.....Harry Lonsdale
Mrs. Goode.....Eugenie Besserer
Children.....Doris Baker, Lillian Wade, Ben Alexander

From James Whitcomb Riley's poem.
Scenario by Gilson Willets.
Directed by Colin Campbell.

AD TALK

Who is there not acquainted with the "Little Orphant Annie" that James Whitcomb Riley immortalized in verse? Who is there not well versed in her early life of drudgery and misery with her wicked aunt and uncle, her pretty experiences with Big Dave who arranged that she may have a happy home with the Goode family? And then the quaint little way in which she amused the children of the Goode's, her adopted brothers and sisters. Who is there that doesn't remember the day that Dave goes off to war and leaves Annie alone and disconsolate? And then the report of his wounds received in battle. This was too much for the little "orphant." And so she passes on to join her mother in another world. It is one of the Hoosier poet's greatest works and it makes ideal material for the motion picture camera.

Under the guiding hand of Gilson Willets, this poem was made into a scenario and transferred to the screen under the direction of Colin Campbell. The humor and the pathos that these two have brought out in the screen version are delightful. As a result "Little Orphant Annie" looms as one of the best balanced features seen in many a day. The management of the ———— theatre feels confident that its patrons will be present on one of the days ,————, of the showing for it is not often that a picture of the equal of "Little Orphant Annie" comes to the local theatre screens.

Coleen Moore makes a sweetly appealing figure of Annie. She puts all the pathos and reality into the role and gives to the srceen a lasting character. Tom Santschi gives a masterly characterization of Dave. This actor is still remembered for his work with William Farnum in "The Spoilers," and more recently in Goldwyn pictures with Geraldine Farrar. His work here adds more laurels to his name. Others who appear are Harry Lonsdale, Eugenie Besserer and little Ben Alexander who made such a hit as one of the French children in D. W. Griffith's "Hearts of the World."

Other features which the management will present on the same bill with "Little Orphant Annie" are ————.

THE STORY

The children of the neighborhood gather at the home of James Whitcomb Riley to listen to one of the poet's famous stories. He tells them of "Little Orphant Annie," who, when but a slip of a girl entered an orphan's home, owing to the death from overwork of her mother. Annie is blessed with an imagination and often gathers other little unfortunates together and tells them stories about witches, elfs and goblins, always ending with the warning, "And the Goblins 'ell git yer ef yer don't watch out." Then one day Annie's uncle takes her from the home and the little girl's life of drudgery and misery begins. Both Uncle and Aunt mistreat her, beat her and make life miserable for her. Then one day she meets Dave, a neighboring farmer. He at once becomes her champion, defends her and threatens the Uncle with punishment unless he changes his tactics. Finally Dave arranges that Squire Goode and his wife take Annie into their home. Although blessed with many children of their own the Goodes feel that they have room for one more so Annie becomes a member of the family. Her life from then on is a happy one. She amused her little adopted brothers and sisters by telling her famous fairy stories, quite often bringing out the fact that her mother is in the "Land of Good People." Dave is called to war and the leave-taking is a heartache for Annie. When she is told that Dave has been wounded the shock is too much for her and within a short time she goes to join her mother. Then, having told his story James Whitcomb Riley sends the children scampering home, happy and contented.

SUGGESTIONS

The exhibitor who caters to a more or less well-read clientele should find this picture lucrative. The title and James Whitcomb Riley's name are the essentials to feature if you plan

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Scene from Production

"ONCE TO EVERY MAN"—FROHMAN

Starts with a Fight and Ends with One—With Many Punches in Between

IT is some time since the Frohman Amusement Corporation turned out "My Own United States," but it was worth the long wait to receive "Once to Every Man." Here the exhibitor is offered one of the best fighting pictures ever turned out. Not war stuff! By no means. One of those virile stories based on the element of struggle, a struggle in capitals, one of the surest fundamentals that a picture can have.

Personally we don't think the two fights in "Once to Every Man" have ever been equaled on the films. The first, a rough and tumble affair between a brute man and a young man, is one of the fiercest pictured. It stirs you and puts you in exactly the right frame of mind to travel alone with the young fellow on his fight through life. It is good building as well as good thrilling—this fight. As for the prize ring affair staged between Jack Sherrill and Eddie Kelley, here indeed is a ring-fight that looks like the best year's bout of a National A. C. It is real. The interest is magnificently sustained and there is a thrill in every round.

But "Once to Every Man" contains more than mere physical encounter. The battle of the young fellow against drink is the fight that runs straight through and it is an ever-interesting, appealing fight. —Release plans to be announced later.—*Peter Milne.*

THE CAST

Denny Boulton.....Jack Sherrill
Dryad Anderson.....Mable Withee
Dave.....Roy Applegate
Jerry.....Charles De Forest
Hogarty.....George Kline
Jed the Red.....Eddie Kelley
Chas. Chub Morehouse.....William Powers
Sutton.....Kid Broad

By Larry Evans.
Scenario by Anthony Paul Kelly.
Directed by T. Hayes Hunter.
Title Designs by Ferdinand Plinney Earle.
Photographed by Earnest G. Palmer.

ADVERTISING AIDS

Paper, cuts, lobby display, etc., to be furnished on this production will appear in a later issue. Mr. Sherrill is at present planning a line of accessories that will serve to bring out the "fighting" quality of the picture.

AD TALK

On ———— of ———— week, the management of the ———— theatre will present the latest picture produced by the Frohman Amusement Corporation and entitled "Once to Every Man." Patrons will remember the former pictures turned out by the same company. Such sterling offers as "The Conquest of Canaan," "The Witching Hour" and "My Own United States" bore the Frohman Amusement brand. And "Once to Every Man" is a worthy successor to these meritorious productions. It is based on a story by Larry Evans, the well known magazine writer, a man who has earned the reputation of turning out none by the most virile and "real man" fiction. Certainly in "Once to Every Man" he never fails to live up to his reputation. Much credit for the picture is also due the scenario writer, Anthony Paul Kelly and the director, T. Hayes Hunter. These men have grasped the spirit of the original work and have succeeded in communicating it to the film remarkably well.

The picture tells the story of a young fellow of a lumber camp town, looked down upon and spurned by all his neighbors because his father died of drink. He himself has a terrific battle with the curse of his family. There is only one who gives him strength and hope to fight on—she is Dryad Anderson, a young girl who loves him. But even she misinterprets his actions in time and so Denny sets out for New York convinced that he cannot make good in his own home town. In New York he becomes a prize fighter and eventually in one of the most stirring climaxes ever recorded on the celluloid, knocks out the champion and returns to Dryad and the other townsfolk triumphant. The latter part of the picture introduces a wealth of comedy. The ways and means of the gentry who follow the prize ring were never more interestingly, humorously and intensely displayed than in "Once to Every Man." In fact the film offers all sorts of action, from fighting to humorous. Certainly one cannot ask for more than it contains.

Jack Sherrill is starred in the role of Denny, while Mable Withee is seen as Dryad. Each contributes a worthy performance.

THE STORY

Denny Boulton works in a lumber camp in the northern part of New York State. His father died of drink and Denny himself has a hard fight to resist the temptation to follow in his father's footsteps. The villagers of the camp town, however, offer him no encouragement. In fact they brand him as a drunken good-for-nothing. When one day Dave, the big timber boss gives him an unmerciful beating, his doom in his home town is sealed, for word passes around that Denny was drunk when he fought. There is only one person in the town, Dryad Anderson, a young girl, who has faith and hope in Denny. The two love each other and it is because of Dryad's affection for him that the boy refuses to give up the fight. But one night Denny is kicked in the stomach by a horse. Staggering into his hut he reaches for the whiskey demijohn, but falls with it to the floor. As he lies there Dryad enters and then even she loses faith.

In despair of ever making good in his home town Denny sets out for New York with a definite purpose in view. He goes to Hogarty's gymnasium and applies for a job as a fighter. Hogarty gives him a chance to show his stuff in the ring with Sutton, who packs an awful punch. And Denny stands up. In a few months he is heralded as the coming champion and matched to fight Jed the Red, the present title holder. Jed becomes rather nervous at Denny's marvelous display of power, so using a few underhand methods, he has his food doctored. As a result in the fight he finds his wind failing him and is hardly able to stand the blows of Jed. But when the old postmaster from his home town comes to the ringside and presents him with a bit of ribbon sent by Dryad he sails in and knocks out his opponent. He returns to the village a hero, particularly in Dryad's eyes, and he leaves a hero also, for he goes to fight for his country.

SUGGESTIONS

There are a number of ways in which you can bring out the strength of this production in order to substantiate any announcement that you make to the effect that it is a "special." The majority of patrons love a real fight. You can safely advertise the ring fight in "Once to Every Man" as one of the best, if not the best, that has ever been screened. We feel confident that you will agree with this opinion after seeing the picture yourself. But why not invite any fight men, or sporting editors and writers, that you may know in your town to see the picture at an advance showing? Get their opinions on the fight and quote them in your advertisements, both newspaper and lobby. Mention to these men that both Kid Broad and Eddie Kelley appear in the picture and see to it that the scenes were correct—they'll surely come, then. And with such endorsements you will surely attract a large patronage to the showing of "Once to Every Man."

Bring out in your advertising that the whole picture is a fight—a fight both mental and physical—the struggle of a young fellow to make good when all the world seemed against him. People like a virile story of this kind, and if you bring it out strong enough they will surely be attracted by it—attracted by the unusual. Also note the fact that the picture is based on a story by Larry Evans. He is one of the most popular magazine writers of the present day—his works have appeared in numerous publications and many of them have been adapted to the screen. So don't forget Larry by any means.

If you like special decorations for your lobby—drawn by an artist, you might have one fixed up representing Denny when he tries out with Sutton. Have Denny standing "groggy" and Sutton (a big fellow) looking on in amazement. Underneath use the subtitle, "What's holdin' this guy up?" For another a picture of the terrific fight in the first reel between Denny and the lumberjack, an idea of which you can glean from the stills, would be appropriate. One of these on either side of your lobby and you would have a display that would attract the attention of the passerby.

CATCH LINES

What is it that comes Once to Every Man? It's the Big Chance. The chance to conquer or fall. It comes once to every man and seldom comes twice. See how Denny Boulton, the mistreated, spurned son of a drunkard grasped his big chance!

If you like a fight—the fight of a young man to make good—the physical fight of the prize

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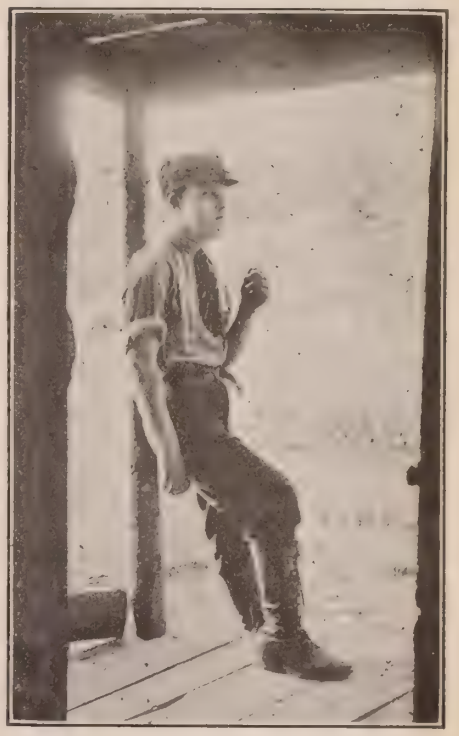


Jack Sherrill, Star

"THE LOVE NET"—WORLD

Madge Evans in a Story of Childhood and Second Childhood

MADGE EVANS, several other children and three old men who like to hark back to their childhood days are the principal characters in this production which has an appeal directed, for the most part, to people of the same age as its *dramatis personae.*

Superlatives cannot do justice to its atmosphere of cleanliness, its prettiness and its occasional flashes of wholesome philosophy. The impossible grande dame who believes that with her gold she can buy happiness, the little girl who will only be happy when her grandfather is restored to her, the grandfather, a lovely old gentleman indeed, and his boyhood pal who has become a millionaire and who is also in search of happiness are characters that are always interesting, amusing, and sympathetic.

The locale of the picture is a sea coast village and the scenes are all very pretty. Tefft Johnson, who directed the production, has long been known as a man who can get the most from child players. In this picture he did not have much of a story to work with, but the little star appears to singular advantage under his direction. Let us hope that he is given further and ample opportunity to demonstrate his skill in his particular line in the near future.—Length, 5 reels.—Released Dec. 30.—*Peter Milne.*

THE CAST

Patty Barnes.....Madge Evans
Captain Amos Barnes.....Jack Drumier
Eben Cobb.....Charles Sutton
John Harding.....W. T. Carleton
James Henley.....Charles Ascott
Martha Henley.....Blanche Craig
Hendricks.....Sam Ryan
Smuggler Jones.....Charles Jackson
Mrs. Gaythorne.....Kate Lester
Miss Prudence Tilly.....Nora Cecil
"Mother" Cobb.....Estar Banks
Marjory.....Kathleen Blackburn

Story by Bertha A. Backus.
Scenario by Clara S. Beranger.
Directed by Tefft Johnson.
Photographed by Alfred E. Moses.

CATCH LINES

Madge Evans, the clever child star of World Pictures, in a picture that really deserves her remarkable talents.

Directed by Tefft Johnson, the best director of children in the business. It was he who made those "Sunny Jim" pictures for Vitagraph, the pictures that established Bobby Connolly as a star.

Madge Evans in a charming "real" girl role, with Jack Drumier featured in her support.

Patty's dream of pirate riches comes true in a most unexpected manner.

John Harding searched for the latch string that "was always out." He found it where he least expected to find it, and not in the homes of the wealthy.

AD TALK

John Harding, who had spent his boyhood on the coast of Maine and who had gone away and made a fortune for himself, found in his old age that he was without relatives and without any friends that he could really believe liked him for himself alone and not for his money. So he conceived the idea of returning to the home of his boyhood and seeing if he could find true friendship there.

Harding's first efforts in this direction were sadly disappointing. What he first discovered led him to believe that there wasn't such a thing as real friendship anywhere. Then he went to the poor house, where one of his boyhood friends was the superintendent, and where another of his old-time pals had just recently become an inmate. And there he found a number of things that pleased him immensely, and brought him a peace and happiness he had not known in a long time.

The whole interesting, entertaining, unusual story is told in the new World Picture, "The Love Net," which on ———— will be shown at the ———— theatre. Charming Madge Evans is the star of this production, and Jack Drumier, who has appeared with so much success in a number of other World Pictures, is featured in the cast. This picture is easily one of the most pleasing and entertaining productions of the year. It is the sort of a picture that makes a deep impression on all who see it. It is the sort of a picture you will remember for a long time.

THE STORY

"Pirate" Patty Barnes, granddaughter of old Captain Amos Barnes, loves to play pirates with the boys of the seacoast town. Captain Barnes is by no means well off. Often he recalls the day when he, with Eben Cobb and John Harding, his boyhood playmates, used to paint rosy futures for themselves. Cobb is now in the poor farm. Harding is the only one who has made good, but his affluence is not known to the other men. When Captain Barnes hears of his son's death in France he feels that the last prop supporting him has been knocked away. Mrs. Gaythorne, a wealthy resident of the village, who believes that her money will bring her anything, seeks to adopt Patty, but she prefers to stay with her grandfather. Barnes, however, realizes that Patty will have a good home with Mrs. Gaythorne, and so early one morning steals away to the poor house.

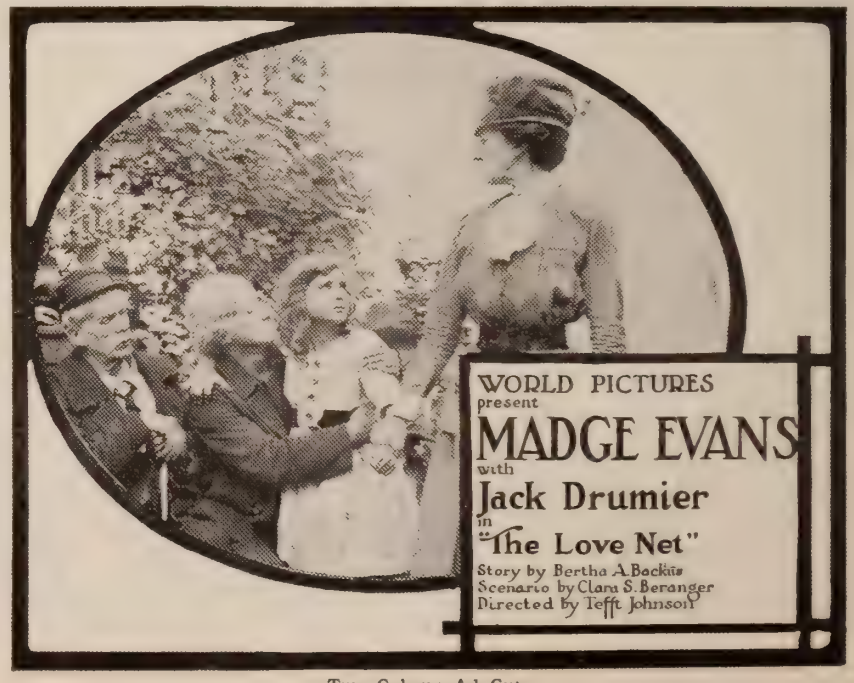
Patty is taken in by the wealthy woman, but her lot is by no means a happy one, as she has none of the freedom that made her other days so full of happiness. Harding by this time has grown tired of a grasping world and seeks out his old mates to see what change time has wrought in them. He finds them the same good old hearts as before, and after a short stay at the poor farm, where he feigns abject poverty, he leaves the place a substantial check and departs. Patty gets a note from him, telling her to get Captain Barnes and join him on his yacht for a "pirate cruise." Instead Patty, after escaping, goes to sleep in Barnes' old boat. The old man comes down to put out to sea, intending to make a "last voyage" to nowhere. When the boat is about to sink he discovers Patty on board. The two wave frantically to the yacht and are rescued—to know poverty no more after that.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.
LOBBY DISPLAY:—Two 22x28 colored; eight 11x14 colored; eight 8x10 black and white.
CUTS AND MATS:—There are two single-column scene cuts and one double-column provided on this production as on all World Film releases. These are for advertising purposes. The scene cuts include two threes and a double, this latter being a deep cut of Madge Evans in character.
SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Let them know that this picture was directed by Tefft Johnson, who long since gained a name for himself as a children's director. His work is always marked by intelligence and taste. Feature Madge Evans and also Jack Drumier, who has played characters in a vast majority of World Pictures for the past year. You might play it for the children at special matinees, for there are many incidents in the five reels that will have a particular appeal to the little folks.



Two Column Ad Cut

"THE SEA FLOWER"—BLUEBIRD

A Wild Romance of South Sea Isles

SOME Sea Flower! When I was a child, my grandmother used to tell me some pretty good stories—and she was some story teller!—but she never pulled anything on me to equal this one.

The picture opens somewhere in the South Seas. The first thing that strikes your eyes is the "beautiful" sight of a drunk. He is having a fuss with a native woman over the fact that, although the bottle was full before he took his regulation daylight nap, he now finds it empty.

From this point on, things commence to happen. Leaving the natives and their gin on the island, we go to San Francisco. Our purpose is to bring the hero, a U. S. Secret Service man, on the island, so that he can meet the heroine. He happens to be discovered eavesdropping on board of the ship by some German spies and is thrown overboard. The water being chilly, he swims ashore, is found by the heroine and dragged into a cave. She thus gets her book-knight, although somewhat with a heavy crop of beard. But lo! The very next day he comes out of the cave with a face smoother than I ever possessed. (Where in Heavens did he get the razor?)

To cut the story short, he goes back to America, gets some help, returns to the island, captures some Germans, saves the heroine and again goes back to America to round up the rest of the spies (I wonder whether it was a safety razor or a straight?)

In the end, it develops that the heroine is none other than the daughter of the Chief of the Secret Service, stolen from him when a baby. (It puzzles me to this day though—where did he get the razor?)

If you happen to cater to children, big ones and little ones, this is the picture to book. But beware! Don't tell them anything about the razor.—Released Dec. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Lurline.....Juanita Hansen
Truxton Darnley.....Al. Whitman
"Brandy" Cain.....Fred Huntley
Kealani.....Eugenia Besserrer
Dane Larsen.....Frederick Starr
Gun Fowler.....Wilton Taylor
Von Linterman.....George Pearce

CATCH LINES

A romance laid in those garden spots of the southern Pacific, the South Sea Isles, and in the golden spot of the western coast, San Francisco.

How a girl of today was sold into marriage by a miserable ne'er-do-well.

A picture teeming with adventure and romance, laid in part in those adventurous spots of the southern Pacific, the South Sea Islands.

Juanita Hansen, the delightful heroine of "The Brass Bullet," in one of the most adorable characterizations of her career.

AD TALK

Juanita Hansen, the lovely actress who recently scored such a success in the serial "The Brass Bullet," and who has been seen in many comedies and dramas of the past, will be the star at the ——— theatre on ——— of ——— week in the Bluebird photoplay, "The Sea Flower." Juanita is, in truth, one of the most adorable flowers to be found, whether one look on sea or land, and her handling of the role of the adopted daughter of the South Sea Islands in this picture is one of the best things that she has yet done in her exceedingly successful career before the camera lens.

She appears as Lurline, a white girl, supposedly daughter of "Brandy" Cain, a drunken old beach comber of the South Sea Isles. Fate, and a very kind fate at that, decrees that her path shall cross that of Truxton Darnley, government secret service operative, who is cast up in a boat on the island after German spies have discovered him peeking into their innermost secrets aboard an old tramp schooner. Love springs up between the two at first sight, as it does in all good romances, but their pretty affair is rudely interrupted when Darnley recalls the fact that he must be back in San Francisco within eight days in order to prevent the spies from carrying out a serious threat against the government of the United States.

How the romance is concluded, how Lurline finds her real father and how Darnley succeeds on his perilous mission against the spies are events which unite to form a climax of three-fold power, one which caps the story of "The Sea Flower" with a finale more thrilling even than the many events which transpire within the body of the picture itself.

THE STORY

Lurline, a beautiful white girl, daughter of "Brandy" Cain, beach comber and "Ne'er-do-well," grows up, imbued with all the poetry of the South Seas and the fairy tales she has gleaned from Father John, a missionary. In San Francisco, Von Linterman, a German agent, has been successfully smuggling ammunition and arms to a Hun raider in the Pacific. He has employed "The Scullion," a schooner owned by burly Dane Larson, for his purpose. Truxton Darnley, one of the cleverest operatives of the government, is trailing the band. He ships aboard the "Scullion" as a seaman and discovers the hold loaded with munitions. He learns that on the 30th, the National Munition Plant in San Francisco, is to be blown up by Von Linterman's men.

Darnley is detected spying and put adrift in a small boat. He is cast up on an island and found by Lurline. She secretes him in her cave. A romance develops, but is halted when Darnley realizes he has only eight days in which to get to San Francisco to foil the plotters. He bids farewell to Lurline, promising to return to her. That night, Lurline is sold into marriage by her supposed parent, to Larsen. The parent has really stolen Lurline in her infancy. At dawn, the "Scullion" is abreast of the steamer, bearing Darnley. Lurline dives overboard and is rescued. In San Francisco, Lurline makes her home with Mrs. Mercer, a friend to Darnley. Lurline is found by Larsen and forced to work at "The Elite" as a Kanaka dancer. President Jordan, of the National Plant, calls at the Mercer home and discovers that Lurline is his long lost daughter.

That night Jordan goes to the "Elite" and witnesses a raid by Darnley and his agents. Lurline is rescued and Jordan reveals that he is her father. Larsen is shot and killed in a desperate fracas with Darnley, and Von Linterman and Fowler are taken into custody. With the union of Lurline and Darnley, the girl's fairy book dreams come true.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one an attractive portrait of Juanita Hansen; two three-sheets and two six-sheets on this production. All paper is printed in attractive colors on the same general scheme of past Bluebird subjects.

LOBBY DISPLAY:—There is a selection of scene and star stills in the usual standard sizes for lobby framing or for use in making your own special cuts for newspaper or program use.

CUTS:—Scene cuts are provided on this production in one and two-column sizes. There is also a selection of star cuts.

SLIDE, MUSIC CUE SHEET:—Window card and press sheet are among the other accessories provided on this production.

"WILD HONEY"

(Continued from page 3768)

And she succeeds finally in dragging Jim Brown from his exalted pedestal, but not for long. Her real love for him shows itself when she rides to warn him of the vigilantes' approach. One of Wild Honey's admirers has killed another, throwing suspicion on Jim Brown. He is caught, but a witness of the crime frees him. Later Jim Brown returns to claim Wild Honey. A bullet directed against him strikes her and he rides off with her in his arms. She regains consciousness slowly but recovers and the two return East to begin a new life.

His story finished, Holbrook reveals himself as Jim Brown and his wife as Wild Honey. The younger people, on hearing this tale, decide that the only course is to obey the dictates of their hearts.

Juanita Hansen in "The Sea Flower"

Star Cut

"HITTING THE HIGH SPOTS"—METRO

Comedy Near the End Saves Lytell Picture

THE comedy element which occurs towards the end will, I believe, save this picture, because it furnishes enough amusement to satisfy, especially the star's friends.

The story, being illogical, fails to convince. It shows two young men in love with the heroine. The one is poor, while the other, rich. The heroine is in love with the hero, the poor one, but the mother favors the rich one.

The father of the girl has sunk all his money in a mining enterprise in Mexico. The revolution stops work on the mines, and they are about to be forfeited to the government, unless, according to the Mexican law, a certain amount of work is done.

In order to save the property, the two men agree to work the mine. After being there a short time, the rich young man gets so terror stricken from the bandits that he gives up further efforts, returns to the United States and gives out a report that the hero has been killed. He is about to marry the girl when the hero, having completed the work and secured title to the property, returns. After giving the villain a good beating for the false report, he marries the girl.

The picture is clean.—Released Dec. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bob Durland.....Bert Lytell
Alice Randolph.....Eileen Percy
Morgan Randolph, Alice's father....Winter Hall
Mrs. Randolph.....Helen Dunbar
Jack Randolph.....Gordon Griffith
Harold Blake.....Fred Goodwins
Tonia.....Ilean Hume
Von Holke.....Stanton Heck
Lopez.....Al Edmundson
Jose.....William Eagle Eye
Felipe.....William Courtright

By Bert Lytell.
Scenario by Bert Lytell and George Baker.
Directed by Charles Swickard.
Photographed by Robert Kurrle.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. All paper is in attractive colors and star is prominently displayed.

LOBBY DISPLAY:—8x10 sepia; 11x14 sepia and 22x28 colored. These include star photographs and scenes from the production. To complete this display title and synopsis card are also provided.

CUTS AND MATS:—One and two-column cuts of star in different depths are provided with which to exploit this production. These cuts are the same furnished on all Lytell pictures and may be used in either newspaper text columns, advertising columns or in dressing up program announcements.

AD TALK

Bert Lytell, the young Metro star, who has risen to such prominence during his short career of a year before the camera, returns to the ——— theatre on ——— of ——— week in his latest comedy-drama entitled "Hitting the High Spots." It is interesting to note that Mr. Lytell is also the author of this picture. There are stars and stars but not many of them who venture to try their hands at scenario writing. But with the case of Mr. Lytell an exception is to be recorded. Not only has he tried, but he has succeeded, and proves himself every bit as good an author as an actor which, believe us, is saying something quite considerable.

"Hitting the High Spots" tells of an ambitious young engineer who undertook to develop oil wells in Mexico—oil wells that were constantly menaced by the insurrectos of the southern country who were in league with agents of Germany. How he succeeded in this perilous mission, only saved his life by a hair's breadth time and time again and how he finally returned to the United States just in time to prevent the girl he loved from being forced into a marriage with a man she loathed, makes one of the most interesting and exciting pictures ever thrown on the screen of the ——— theatre.

Mr. Lytell is supported by Eileen Percy, formerly leading woman for Douglas Fairbanks, by Winter Hall, Fred Goodwins, Gordon Griffith, Helen Dunbar and others. The picture was made under the direction of Charles Swickard and is without doubt the best piece of work ever turned out by this skilled director. Other pictures on the bill for the same day as "Hitting the High Spots" are ———.

THE STORY

Bob Durland, in love with Alice, the daughter of Randolph, president of the Balboa Oil Company, accepts the job of going to Tropico, Mexico, to work the corporation's oil wells there. The previous superintendent has been driven out by Mexican rebels who, in league with German agents, plan to secure the wells for the German government. Harold Blake, Bob's rival in love and more favored by Alice's mother because of his great wealth, accompanies Bob as his assistant because the other man dared him to. They arrive in Tropico, and likewise in trouble. The Mexicans are very ferocious, to say nothing of Von Holke, the leader of the Germans. Bob is warned to get out and stop working the wells but refuses to budge.

The work goes on and is finished on schedule time, making the corporation's hold on the land secure. Harold, however, deserts, and returning to the Randolphs, says that Bob has been killed by the Mexicans and that he himself only escaped after having slaughtered a great number of the enemy. Alice refuses to believe this story.

The Mexican rebels having gained the upper hand in the district, things start for Bob—really start this time. There follows a series of adventures of the most exciting sort during his various attempts to escape the Mexicans and Germans and his ultimate success is only accomplished after he has risked his life time and again. In the meantime Alice has come to the conclusion that Bob really must be dead and has consented to marry Harold in order to save her father's finances. But Bob arrives just in time to be the leading man at the wedding, to give Harold a sound thrashing and to make good the claim of the Balboa Company to the oil wells.

SUGGESTIONS

This is the type of story—the story of an adventure-loving, fearless young fellow—that the public seems to take to. Advertise it strongly. Use a little slang. You can drive home the character of the story if you "pack a wallop" in your ad copy, and a little well selected slang is by no means amiss. This certainly is the type of picture which justifies the use of it, which in passing is no knock to the picture.

You can also make much out of the fact that Bert Lytell, the star, is also author of the production. Such a coincidence doesn't happen very often. Here you have a chance to have special stories regarding the star written for your paper. You might also use a line in announcing the picture such as "By and Starring Bert Lytell." Don't forget that Eileen Percy was leading woman for Fairbanks in a number of features and that she gained quite a following while holding this enviable position. You might use her name below Lytell's in all advertising that you do.

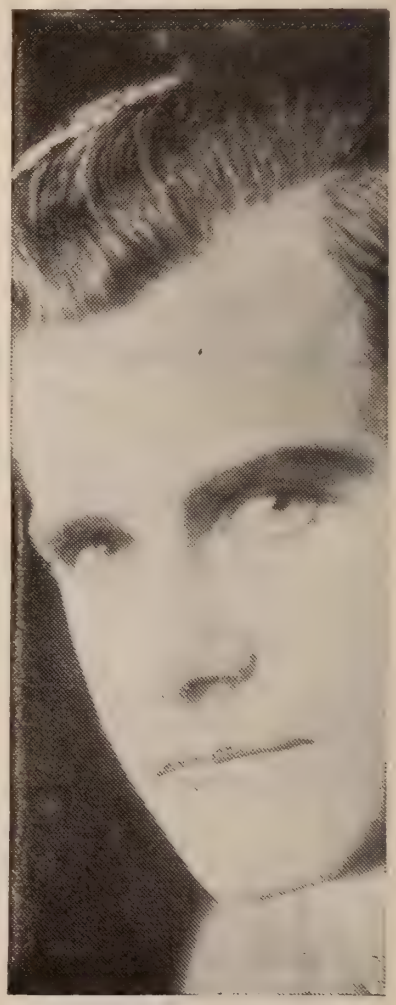
CATCH LINES

Bert Lytell again in a fine, comedy-drama of thrilling adventure—written by none other than Bert Lytell!

In which one American engineer puts a roving band of Mexican greasers and German spies to rout—some job!

It's not every star who can write a photoplay to suit the director—and himself. But Bert Lytell did it in "Hitting the High Spots." He's both the star and the author—sort of hogging the whole show, isn't he?

A picture that goes along on all five (reels) and hits only the high spots of the road—and there aren't any low spots.



BERT LYTELL
Star Cut

"AND A STILL SMALL VOICE"—ROBERTSON-COLE

Walthall Satisfactory in Drama Built on Old Lines

WHILE the story is not new or novel in theme, this is a very satisfactory dramatic production. Mr. Walthall appears in his familiar role of the young Southern gentleman, develops into an embezzler, and finally evolutes into a professional burglar of the Raffles type. Although the central heroic figure is an embezzler and crook, apparently with no great extenuating circumstances, and as such will probably not appeal to a great many; events follow one another in rapid sequence and hold the interest to the end.

Desiring to secure the wealth he feels is essential to permit him to freely woo the girl he loves, he is tempted to embezzle by the scapegrace son of his employer. The son uses the money to pay a gambling debt instead of investing it in a certain stock and when the theft is detected the star assumes all the blame instead of only his share in order to save disgrace from visiting the girl he loves, who has just eloped with the same scheming son.

Later they are all in New York, where Walthall, now grown affluent through a series of successful burglaries, gave his first love a check for $30,000 to save her stock-gambling husband. This is soon frittered away and her husband, the renegade son of his former employer, is shot and killed while appropriating the contents of a safe. Sitting alone in her apartment the young widow finds that she really loves Walthall and prays for him, basing her prayer on a passage of Scripture referring to "the still small voice."

He is evidently reached and swayed through the telepathy or efficiency of this prayer and refrains from stealing from a safe which he had already opened. He enlists in the army and before going "over there" he promises the girl that he will redeem himself and return to her.

A few hundred more feet of film showing him as returned (now that the war is over) would have made a more appealing finish. Fritzie Brunette is the girl in the case, and although she has a hard part, she registers well in all necessary expressions. The settings are all in keeping, the cast is good, and the photography is all that could be desired.—Length, 6 reels.—*Tom Hamlin.*

THE CAST

Col. Robert Singleton.....Joseph Dowling
Mary Singleton.....Fritzi Brunette
Clay Randolph.....Henry B. Walthall
Richard Dunlap.....George Fisher
Directed by Bertram Bracken.

AD TALK

Henry Walthall, whose wonderful performance as the Little Colonel in Griffith's "The Birth of a Nation" still stands as the most delightful characterization ever given to the screen, will be the star at the ——— theatre on ——— of ———week in his latest picture, "And a Still Small Voice." Strangely enough, Mr. Walthall again takes the role of a southern gentleman in this feature, although a gentleman of the present day.

As Clay Randolph he gives a remarkable characterization of this gentleman of the South, a man with whom honor comes before all else. But because he sees that the girl he loves admires another man and because he knows that this man has embezzled funds, he himself takes the blame that no stain may fall on her name. Subsequently he goes to New York, where, with the shadow of a prison term ever haunting him, he becomes a gentleman crook.

And to New York also comes the girl and the man, now married. He turns out to be worthless and it is not long before Mary discovers this. But Randolph again comes to their aid. How the story ends, how Randolph finally gives heed to the Still Small Voice of Conscience and gives up his career of crime in order to serve his country, puts a thrilling climax on this tale of unrequited love and sacrifice.

Mr. Walthall is supported by an exceptional cast which includes Fritzi Brunette, George Fisher and Joseph J. Dowling.

THE STORY

In a prosperous southern town, Clay Randolph has grown up honoring the traditions of his forefathers whose honesty was never questioned. Mary Singleton, the daughter of one of his father's best friends is admired by him as well as by Richard Dunlap, the banker's son. Dunlap, however, has become a heavy gambler and when the payment of his debts become pressing he approaches Randolph with a scheme for making a fortune on the investment of a large amount of money in copper. Randolph resists the temptation until Dunlap visits him at the bank. When the theft is discovered Dunlap denies the guilt. In the meantime Richard and Mary have eloped and when Randolph discovers their marriage he assumes all guilt of the crime. His disgrace compels him to leave the town.

Dunlap, indolent and lazy, is made to shift for himself and with an inheritance from his mother he goes to New York to play in Wall Street. He soon finds that he cannot cope with the big game, but it appears to him to be the only means at his command to secure money. Randolph, also stationed in New York, has become a gentleman crook. Welcomed in the best homes in the city, his operations are made very easy. Dunlap, desperately in need of money, accepts the invitation of Steele to a week-end party. Randolph is also present at this party. Dunlap endeavors to make a loan from Steele, but is not successful, so requests his wife to approach him. Steele attempts to compromise Mrs. Dunlap by making it appear that she has stolen a famous diamond which he owns. Randolph, aware of his scheme, frustrates it by placing the diamond in the safe and himself loans Mary the money Dunlap is in need of.

This money soon goes the way of the rest and Dunlap again wants Mary to ask Randolph for another loan. Although Clay's funds are exhausted he promises to get the money for her. When he advises her that he is going to steal it she pours her young heart out in prayer that he might not do it. The efficacy of her prayer is demonstrated when Randolph, about to take the money from the club safe, feels the "Still Small Voice of Conscience." He goes away, leaving the safe open. Dunlap, seeing his chance, attempts to take the money and is shot. In his process of redemption, Randolph joins the army and Mary promises to wait his return.

ADVERTISING AIDS

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four-sheet.
LOBBY DISPLAY:—Set of eight 11 x 14 photographs; set of two 22 x 28 photographs.
CUTS AND MATS:—One thumb-nail cut of star to be used in either text pages or for dressing advertisements. Scene cuts will also be supplied in one and two-column sizes (electros and mats). A series of advertising cuts will also be supplied the exhibitor through all exchanges handling the product. These will be in one and two-column sizes.
PRESS BOOK, ART SLIDE, and complete orchestration for ten pieces also available.

CATCH LINES

Henry Walthall appears as a southern gentleman forced to turn outlaw and later gentleman crook to save the name of the girl he loves—a truly absorbing tale.

Henry Walthall, hero of "The Birth of a Nation," in a story of love and sacrifice that is full of unexpected turns and surprises.

Henry Walthall supported by an exceptional cast including Fritzi Brunette, George Fisher and Joseph J. Dowling.

As a southern gentleman Randolph held honor of name and family above all else. But circumstances forced him to become a Raffles that the name of the girl he loved might not be smirched.

How the Still Small Voice of Conscience worked the reformation of a gentleman burglar.

SUGGESTIONS

Naturally, Henry Walthall is the strong card in connection with this production. Play his name up with reference to his great performance in "The Birth of a Nation." His work has not been as noteworthy in later pictures, so concentrate on the Griffith picture.

Then, also, you have an exciting crook story to advertise, and as the public has always showed itself ready to accept this sort of picture, don't fail to bring out the fact. Hint at the story in your advertisements. This is always a good way to awaken interest in a picture. Tell the tale up to some exciting point and then stop. This type of advertising is employed by publishers of books and is considered one of the most effective methods. If you have not been in the habit of doing it, try it on this picture for it offers you the proper chance.

"CODE OF THE YUKON"—SELECT

Outdoor Scenery Saves This One—Plot Built on Revenge

BARRING the beautiful outdoor scenery, one can hardly find one other single point in this picture to praise.

To begin with, the story is unsympathetic. It is based on revenge—the villain wrongs the hero's sister. The hero goes through life seeking the villain to take revenge upon him; secondly, it is illogical, and thirdly, it introduces situations that are anything but pleasing to critical audiences.

The story introduces the hero as a French Canadian, seeking gold in the creeks of the Canadian forests. Once he saves the life of a prospector whose foot is caught in a trap. He takes him into his cabin and doctors him, eventually making him half partner to his claims. As this man is a crook, he works against the hero on the quiet. He even attempts to alienate the affections of the hero's newly made wife, the daughter of a poor prospector who has just died.

The crook allies himself with the villain, the Bully of that section of the country, and schemes to rob the hero of his mining claims.

When informed by a girl dancer that the villain is the man who had wronged his sister, the hero rushes to find him. A struggle ensues, but convenient lightning kills the villain.—Length, 6 reels—*P. S. Harrison.*

THE CAST

Jean Dubois.....Mitchell Lewis
Dan Cregan.....Tom Santschi
"Faro" Telford.....Arthur Morrison
Father Paul.....William Effee
Justice Breen.....Jack McDonald
Dave Crawford.....Franklyn Hall
Lola Crawford.....Vivian Rich
Dorothy Nolan.....Margaret Landis
"Goldie".....Goldie Caldwell
"Prince".....by Himself

By Anthony Paul Kelly.
Scenario by Bertram Bracken.
Directed by Bertram Bracken.
Photographed by Joseph Brotherton.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet (all scenes of production).

CUTS (ELECTROS):—Two one-column; two two-column; one three-column. The ones are poses of Lewis alone in character. One of the twos shows Lewis with dog while the others are appropriate scenes from production.

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 colored horizontal flats scenes.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Mitchell Lewis, the only male star of Select Pictures Corporation, will appear in his first picture of that company's at the ——— theatre on ——— of ——— week. It is entitled "Code of the Yukon" and is one of those virile Alaskan stories that fairly teem with strong interest from beginning to end. Mr. Lewis will be remembered for his masterly characterization of 'Poleon Doret in the picturization of Rex Beach's "The Barrier." It is said that in "Code of the Yukon" he has a role, in appealing qualities, quite similar to his first great part. At any rate suffice it that in the part of Jean Dubois, the miner, he creates a character distinctly human and one which touches the heart string time and again.

That the picture was written by Anthony Paul Kelly is yet further proof that it promises something extraordinary to ——— patrons. Mr. Kelly started in writing photoplays many years ago when he was in his late teens—and not so late either. Today he ranks at the very top of his art. His work has gained for him such a reputation that he is constantly sought after by a variety of producing companies. And inasmuch as he is also author of "Three Faces East," one of the few successful war plays of this season, it can be seen that he is a man of no average accomplishments.

The story is laid in Alaska and tells of the trials of Jean Dubois, whose mine is stolen from him by a crooked gang. How he retrieves it and, when seeking revenge for his sister who has been wronged, suddenly learns that there is a higher power than mere man's, makes engrossing entertainment. Tom Santschi as the heavy, heads a particularly good supporting cast.

THE STORY

Jean Dubois, a French Canadian prospector, has discovered a gold mine. Jean is quietly storing away what dust he is able to wash each day in the hope that he will soon have enough to leave the Northwoods on a long journey. He is anxious to start on his hunt for the man who wronged his sister. This is his main object in life.

Suddenly his calm is broken. A horde of gold seekers come into his part of the land. A village soon springs up. "Faro" Telford, a renegade gambler, whom Jean had befriended, is the cause. He has informed his friends that Jean has discovered a gold mine. A gang of mining crooks try to steal the mine. They persuade his wife to leave him. She runs away with one of the members of the gang. Jean is heart-broken but decides to leave the village and devote all his energy to discovering the man who wronged his sister.

Just as he is about to leave the village a girl who is in the employ of Cregan, the leader of the gang of crooks, and who is in love with Jean, informs him that she knows the man who harmed his sister. She tells him that it is Cregan, the same man who has ruined her life. Eventually Cregan and Jean meet. Just as Jean is about to crush his life out a Higher Power intervenes and Cregan is punished in God's way.

Jean's wife returns to him and convinces him that she has not really done anything wrong. He forgives her and sunshine again enters his life.

CATCH LINES

Mitchell Lewis, hero of "The Barrier" and "The Bar Sinister" in another powerful characterization—that of a French-Canadian miner of Alaska.

Written by Anthony Paul Kelly, author of "My Own United States," "The Bar Sinister" and other elaborate photoplays, as well as the stage production, "Three Faces East."

Mitchell Lewis follows up his big hit as the 'Poleon Doret of "The Barrier" by a wonderfully moving and human performance as Jean Dubois in "Code of the Yukon."

The story of a man who harbored a revenge until he realized that there was a greater power than man's.

Mitchell Lewis is a star who does not pose to show a pretty profile or patent leather hair. He is the strong, virile man of the great outdoors—an actor able to interpret a human character in a human way.

(Continued on page 3779)

Two Column Scene Cut

"STRING BEANS"—PARAMOUNT

Ray Fans Will Welcome This Interesting One

"STRING BEANS" will please the majority of Ray fans, as it possesses some human element and good action of plot, while the suspense is well maintained. The story, on the other hand, will hold their interest to the close.

The role given the star is that of a country boy. It is the sort that he has most successfully portrayed in the past, making himself popular. In this instance, he is introduced also as a successful young poet. Due to his mistreatment he receives in the hands of his father, he runs away from home, goes to a little town and obtains a position with the town newspaper. He meets her and falls in love with her. Although she is the mayor's daughter, she reciprocates.

Once he succeeds in rescuing her father from the dangerous attack of a man who later proves to be a crook. During the attack, his sweetheart calls the editor to the assistance. This brings a reconcilliation between the mayor and the editor, who have been bitter enemies. In the end, the hero gets the girl.

The situation showing the hero trying to make a speech in order to spoil the plans of the crook for a string bean factory is highly comical, because of his failure to utter a word.

The picture is clean and should entertain fairly well.—Released Dec. 22.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Toby Watkins.....Charles Ray
Jean Morris.....Jane Novak
Zachary Bartrum.....John P. Lockney
Kendall Reeves.....Donald MacDonald
Lott Morris.....Al Filson
Joe Farley.....Otto Hoffman

By Julien Josephson
Directed by Victor L. Schertzinger.
Photographed by Chester Lyons.

CATCH LINES

Charles Ray, creator of the only human "hick" character that the screen has ever known, gives another splendid performance in this, his latest Paramount picture.

String Beans? Sure you can, which leads us to remark that two crooks attempt to string the inhabitants of a country town with a fake bean canning establishment in this picture—but they fail ingloriously because of the activities of Charles Ray.

Charles Ray goes back to his farmer boy part in "String Beans." He hasn't an equal in portraying such a role.

And you can't blame Charlie for falling in love, either—not when Jane Novak is the girl.

AD TALK

Toby Watkins is the all-around drudge on his uncle's farm—a twenty-acre patch of black mud entirely surrounded by mortgages. This is the opening sentence from Julien Josephson's scenario, "String Beans," which serves to introduce Charles Ray in his next Paramount picture which will be shown at the ———— theatre next ————. In highly condensed form it presents a vivid picture of the story's opening scenes.

Toby Watkins is the sort of country boy, brave, humorous and thoroughly human, that all Charles Ray's admirers like to see him portray. It is the sort of character that has made the Ray pictures sure-fire offerings from the exhibitor's point of view. But Toby Watkins is no ordinary boy. He is imaginative and somewhat dreamy, and every night when his day's work is done he goes to his room and takes out a book that he has bought by mail, "What Every Young Poet Ought to Know." For Toby is ambitious to be a writer.

The scenes of the story change to a country newspaper office where Toby goes in search of opportunity. This part of the story is developed with realism and charm by the author, Julien Josephson, who was formerly a country editor himself, and who writes of that life with delightful sympathy.

It is stated, that Ray's handling of the role of Toby Watkins will rank as one of the best screen portraits. Excellent support is provided by Jane Novak, John P. Lockney, Donald MacDonald, Al Filson and Otto Hoffman. Victor Schertzinger directed and Chester Lyons was the photographer.

THE STORY

Toby Watkins is a young farmer whose penchant for writing poems rouses the ire of his narrow-minded uncle, the result being that he quits the farm and accepts a position as subscription solicitor on the Sawbert Weekly Clarion. He meets and loves Jean Morris, daughter of the mayor of Sawbert, and she returns his love. Kendall Reeves, a crook known to the police as Harry Morgan, comes to Sawbert to work a fake bean cannery scheme and Toby, at the request of Zachary Bartrum, editor of the Clarion, attends a mass meeting to speak in opposition to the project. When Toby sees Jean Morris in the audience, his courage deserts him and he flees ignominiously from the hall. He overhears Reeves talking to a former pal, who is now employed on the Clarion, and the man's criminal character is revealed. Reeves learns that exposure is inevitable and he seeks to force Mayor Morris to pay him five thousand dollars for a majority interest in the fake cannery, and then decamp. Toby goes to the Morris home and finds Jean struggling with Reeves. He rescues her and after a desperate battle, masters the crook. Bartrum and Morris, who long have been enemies, are reconciled and through them the love affair of Toby and Jean reaches a happy denouement.

SUGGESTIONS

You have Charles Ray back in a farmer boy role in this production, and such being the case you have little else to worry about, inasmuch as he goes through the transition that fans love to see him go through—from boob to hero. Play Ray's name up big and announce the fact that the type of role he plays is of the sort that made him famous. The title also offers you a number of chances to play on words in your advertising and also for the decoration of your lobby with either special drawings or material accessories.

ADVERTISING AIDS

PAPER:—Two one-sheets; one rotogravure one-sheet; two three-sheets; one six-sheet. Paper on this subject is unusually good. The one shows eccentric love scenes, the other portrait of star. The three's are poses of star in character, one showing him in farmer's togs, staring vacantly into space and draped over with beans being particularly good. The six is fight scene.
LOBBY DISPLAY:—Eight 8x10 black and white; eight 11x14 sepia; one 22x28 sepia; and 8x10 photos of star.
CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Two twos and one of the threes are fight scenes, the rest of the cuts both in character poses and scenes serving to bring out the eccentrically humorous character of the production.
STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.
ADVERTISING LAYOUTS:—The usual one, two and three-column display advertisements that Paramount provides on all its productions are attainable on this picture.
SLIDE AND MUSIC CUE SHEET.

"LITTLE ORPHANT ANNIE"

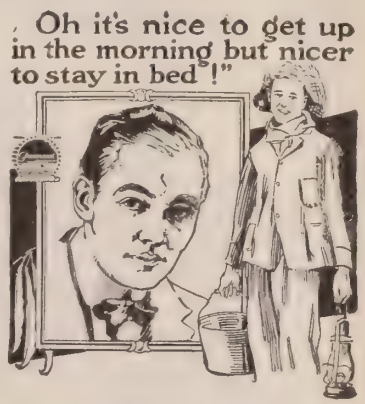
(Continued from page 3770)

reaching this clientele. You might procure a copy of the author's poems from your library and make a copy of the verses dealing with Little Orphant Annie. These could be displayed to advantage in the lobby. There are other popular poems bearing this author's name that you might copy and display in your lobby.

A children's matinee would be appropriate with respect to this feature. If you arrange one of these get the co-operation of your local school board and you might even go as far as to have one of the children recite some of the verses from the stage before the showing of the picture. You will create additional interest in the picture by so doing and will doubtless receive space in the newspapers. All newspapers will be willing to give extra stories to this picture if you invite them to an advance showing for such classics don't come along every day in the year. Do your best to let the whole town and particularly the more intelligent citizens know about the picture. The author's name will carry you a long way.

ADVERTISING AIDS

PAPER:—Posters are in work on this production and will be turned out in the usual standard sizes, i. e., ones, threes and sixes.
LOBBY DISPLAY:—Stills for lobby framing will be supplied in 8 x 10, 11 x 14 and 22 x 28 sizes with a title card to complete the display.
CUTS:—One, two and three-column cuts, both text and advertising, are also in work for this production.



THOMAS H. INCE
Presents
Charles Ray
IN
"String Beans"
A Paramount Picture

One Column Ad Cut

"IRISH EYES"—TRIANGLE

Opinion May Vary in Regard to This One as Entertainment

AS a production, "Irish Eyes" may be considered above the average. The action of plot is fairly speedy and the interest is held well. As an entertainment, however, opinion will vary. Those of picture goers who are not critical may find no fault with it. The critical ones, on the other hand, may revolt at the idea of having a brother act as a villain against his own brother.

The story introduces the heroine as a young orphan girl. Her father is killed over a card game by being struck on the head with a bottle by one of the participants. A stranger, who happens to be a kind-hearted lord, takes her under his protection. Eventually they fall in love. The lord's brother, however, a young dissolute, is fascinated with the girl. By foul means and lies he tries to cause an estrangement between them, so that he may make her his own mistress. But he does not succeed.

The picture could be improved upon by cutting out some of the close ups showing blood running from the face of the heroine's father. The death-bed scene, showing the coffin and two candles burning on each side of it, will hardly prove entertaining to a picture goer. It could be eliminated without injuring the story.

The picture is a little suggestive.—Released Dec. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Pegeen.....Pauline Starke
O'Barry.....Ward Caulfield
Moll.....Virginia Ware
Jerry O'Flynn.....Gus Saville
Sir Arthur Ormsby.....Joe King
Guy Ormsby.....Eugene Burr
Kitty Brice.....Rae Godfrey

By Catherine Carr and Dr. Daniel Carson Goodman.

Directed by William Dowlan.

Photographed by Elgin Lesley.

CATCH LINES

Pauline Starke, the charming young Triangle star, in a tale of old Ireland.

An innocent little Irish lass attempts to win the man she loves by imitating the ways of a vampire! But she wasn't a very good actress, so she won him anyway!

Pauline Starke, the young actress who scored such personal successes in "Until They Get Me" and "Alias Mary Brown," is seen to even greater advantage in "Irish Eyes," her latest production.

Pegeen thought that to win the man she loved she must practice the ways of a siren. Her efforts are both amusing and pathetic as pictured in Pauline Starke's latest Triangle picture, "Irish Eyes."

Written by Catherine Carr and Dr. Daniel Carson Goodman, two of the best known authors of the screen.

AD TALK

Catherine Carr and Dr. Daniel Carson Goodman, both writers with many successful photoplays to their credit, were the joint authors of "Irish Eyes," the Triangle play to be presented at ———— theatre, on ———— nights of ———— week, with Pauline Starke in the star role.

Director William Dowlan, who produced this picture, selected Miss Starke for the featured role, for he anticipated that she would make an admirable little Irish girl. And it was much to Miss Starke's joy, for she was called upon to pass through some very strenuous moments during the screening of this play.

In the story she plays the role of Pegeen, a poor little neglected stepchild in an Irish fishing village, who meets Sir Arthur Ormsby and is helped by him to escape from her brutal guardian.

Gradually she becomes the bright and happy influence in his life on his big Irish estate. Like the primitive child that she is, she cannot control herself when she finds another woman apparently making love to her new guardian. But with rare understanding for the little waif whose narrow life has cramped her outlook, Sir Arthur gradually convinces her of his good intentions and all ends happily.

THE STORY

Pegeen lives with her father, O'Barry, and her stepmother, Moll, in a fisherman's shack off the coast of Ireland. Her father is kind to her when he is at home and sober, but Moll is wicked and Pegeen hates her.

Becoming enraged at the way Moll treats Pegeen, her father leaves his wife, taking his daughter with him, and promising to take her along on his next fishing trip. But O'Barry is killed in a drunken brawl.

Moll tries to take Pegeen back, but she runs away to the rocks on the seashore and hides. While she is crying for her father, Sir Arthur Ormsby, cruising along the coast in his yacht, finds her. He hears her story and decides to help the beautiful little waif. He takes her to his estate along with her blind friend, Jerry, his parrot and dog.

When Sir Arthur's brother Guy visits the castle to obtain money and to escape from Kitty Price, a chorus girl, he meets Pegeen and falls in love with her. But she loves her benefactor, Sir Arthur.

Kitty has followed Guy to the little village and it becomes necessary for Arthur to visit her in his attempt to prevent her from annoying his brother.

Guy, to kill Pegeen's love for his brother, takes her to the inn where she sees Kitty and Arthur together. Arthur is unable to understand her anger when Pegeen confronts them. Like a primitive child, she springs upon Kitty. Then she runs from the room. In her flight she is overtaken by Arthur. She learns that his visit was for his brother's welfare, that Arthur really thought Pegeen was in love with Guy. But when Pegeen realizes that the man she loves is innocent, she acknowledges her love for him and they find happiness.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheets; one six-sheet.

CUTS AND MATS:—There are three scene cuts on this production, one two-column and two one-column. The two-column is a dramatic scene, one a love scene, other homely scene with star and father. The two-column which is reproduced on this page is suitable for either text or advertising columns of your newspaper. The single-columns are bordered and are designed with the purpose of accompanying news stories or for use in house programs.

LOBBY DISPLAY:—Photographs in sepia are provided in 11x14 and 22x28 sizes. The same sets are available in attractive tints at a price slightly in advance of the others.

SUGGESTIONS

You have a really clever little actress to play up in this feature. She is one of the youngest and at the same time, most competent in the art. Cash in on her winning personality by playing her up to the limit in advertisements and news stories, mentioning her previous successes "Until They Get Me" and "Alias Mary Brown." If attractive photographs are furnished of her make good use of these also.

PAULINE STARKE IN SCENE FROM TRIANGLE PLAY "IRISH EYES"
Two-Column Scene Cut

"DANGER—GO SLOW"—UNIVERSAL SPECIAL

Heart Interest and Suspense Plentiful in This One

PLENTY of heart interest and suspense are the predominating elements in this attraction. They more than make up for the slowness of plot-action after the first reel.

It has been often stated in these reviews that crook plays have a more or less wide appeal. The element of mystery as well as that of danger connected with such subjects seem to possess pleasing qualities. Being a crook play, "Danger—Go Slow" should entertain a great number of picture goers.

Immediately after the unfolding of the preliminary titles, the combination of a safe is flashed on the screen. This strongly suggests the nature of the picture, thus making a more forceful impression upon the spectator than could all the explanations by subtitles or otherwise.

The heroine's sticking to the mother of the hero and helping her, eventually becoming the cause of her boy's home-coming, will win your sympathy. The scene showing the heroine, who had come East for the purpose of inducing the hero, just out of jail, to quit that life and go home with her to his mother, is very touching. It will dig deeply.

The picture is not free from faults. Although the heroine rides from New York to a Western direction only two days, she is shown among Eucalyptus trees and the finest orange orchards in the United States.

It is a clean offering.—Released Dec. 9.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Muggsy Mulane.....Mae Murray
Jimmy.....Jack Mulhall
"Bud".....Lon Chaney
The Judge.....Joseph Girard
Written by Robert Leonard and Mae Murray.
Directed by Robert Leonard.

ADVERTISING AIDS

PAPER:—Two one-sheets; one half-sheet; two three-sheets; one six-sheet; one twenty-four-sheet. Twenty-four contains head of star at one end of stand in boy's cap. She is turning combination of safe. The picture is effectively lighted and should attract. The same style is used for the six-sheet.
LOBBY DISPLAY:—Set of black and white stills 8 x 10, set of gelatines 11 x 14 and 22 x 28 of star.
ADVERTISING CUTS:—These come in one, two and three-column sizes,
SCENE CUTS:—These also in one, two and three-column sizes. Star cuts also procurable.
SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

You have a good title to work with in this picture. The prominent display of it in theatre and newspaper advertising will, no doubt, attract considerable attention. Full exploitation ideas were given on this picture, particularly with respect to the title, in last week's issue of MOTION PICTURE NEWS in the Special Service Section. Reference should be made to this section in order to get the full benefit of the picture.

Reference was also made as to the cast, its individual accomplishments and the star's popularity.

AD TALK

Mae Murray, who has starred in a number of very successful Universal Special attractions, will be seen at the ——— theatre on ——— of ——— week in her latest picture, entitled "Danger—Go Slow." The story for this production was prepared by Robert Leonard and Miss Murray and directed by Mr. Leonard. Here, for once, was perfect harmony secured between author, scenario writer, star and director! The story of "Danger—Go Slow" is a fascinating crook tale in which Miss Murray appears first as housekeeper for a gang of operatives of the underworld. Their haunt is raided and Muggsy (Miss Murray) is obliged to hop a freight train. She alights in a country town.

Here she takes shelter with a kindly old woman, generally known as Aunt Sarah. It is not long before Muggsy discovers that the man she loves, Jimmy, a member of the gang who has been caught by the police, is Aunt Sarah's son. So she determines to serve the old lady until the boy's term of one year has expired. This she does, and cleverly. So cleverly, in fact, that it would be a shame to relate the manner in detail on these pages. Suffice it to say that the body of "Danger—Go Slow" is filled with surprises and that its dramatic crises are many.

Miss Murray is seen to attractive advantage in the principal role while her support includes a number of well known Universal players. Other pictures on the bill for the same day will be ———.

THE STORY

Muggsy Mulane is the housekeeper for a band of safe-crackers and on occasions is called upon to help in operations. Finally "Jimmy the Eel," the newest member of the band, takes her part and demands that she be given a fair share of the loot. That starts a quarrel and in the midst of it the police come. All escape but Jimmy, Muggsy making her way to a freight train. After a long journey she is left in a country town.

Night comes and she is attracted to the home of Aunt Sarah. There Muggsy is befriended, and it is only after she has seen a picture of Aunt Sarah's son and has recognized that it is none other than her champion, Jimmy, that she reveals that she is a girl. She admits that she knows the son and explains that he is a "police judge" in New York.

But Jimmy has refused to "squeal" on his companions and Muggsy determines to repay his loyalty and the goodness of Aunt Sarah by caring for the old lady's interest. Judge Cotton, the richest and meanest man in town, has a mortgage on her home and when the interest comes due Muggsy tries to help out. And she does when the judge tries to kiss her in his office and she tells him that the town gossip is just outside and that she is going to reveal all unless he gives her $300, the amount of the interest. The hypocrite comes across.

All is not well, however, for "Bud," the second richest man in town, editor of the local paper and quite the town "sport," overhears, and to throw him off the track Muggsy tells him that she has really come to Cottonville as a representative of the oil company that is willing to pay big money for twenty acres Aunt Sarah owns. And Bud's greed for money causes him to rush to Aunt Sarah to offer her $10,000 for the property, much to her astonishment. Then Muggsy slips the money from the clock where the old lady has hidden it and settles up the mortgage. The end of Jimmy's year in prison comes and Muggsy is waiting to take him home to his mother, and eventually we see that she is to be his bride. And everything works out all right for everyone except the judge, because the oil company really does want the land and the property she has left makes Aunt Sarah rich, while Bud cleans up for himself.

CATCH LINES

An epic of a country village and the "sweetest girl."

"The Old Homestead" of the Screen.

A story for the heart, with a laugh and a thrill.

A girl burglar becomes the village belle and hearts are her easy prey.

She was only a debutante safe-cracker in the city, but in Cottonville she queened them all and won them all and had all that her heart desired, for what she sought was to bring happiness to others. And she'll bring the sunshine of happiness to you.

You'll laugh with "Muggsy," and still sob a little with her, but you will see in the end that she was just the rightest sort of a sweet little girl.

"CODE OF THE YUKON"

(Continued from page 3776)

SUGGESTIONS

Cash-in on the record made by Mitchell Lewis in "The Barrier" and "The Bar Sinister," in showing this production. Advertise him as the 'Poleon Doret of the former picture, as this was one of Rex Beach's stories and 'Poleon was the important character. Moreover, Mr. Beach has just written another book playing up this character to still greater advantage. As his works have a wide circulation, be sure then, to mention this former appearance of Lewis'. Use one of the star cuts in your advertising also, as this will serve to distinguish him from the "matinee" type of leading man.

Anthony Paul Kelly, the author, is one of the best known photoplaywrights of the day and he has become more well known during the last season, from his play, "Three Faces East," which is having extensive runs in various of the big cities in the country. As many people have seen it, and doubtless not a few from your locality, advertise his name and the name of the play.

One Column Ad Cut

"THE MAN OF BRONZE"—WORLD

Another Lewis Stone Picture Presenting an Appealing Story

THE producers have relied almost wholly on the fundamental note of heart interest that is struck time and again in the story presented here rather than on action dramatic or physical. Happily their judgment served them in good stead in this instance for the romance of John Adams, westerner, and Mary Lawton, a childhood sweetheart whom he sends to the city to study art, is full of appealing moments in which the two leads appear to advantage.

In particular does Lewis Stone, the star, seem unusually effective in the many scenes in which he makes his bid for the sympathies of the audience. As the lonely man, deserted by all save his dog, he holds the center of attention constantly by reason of his poise and sureness of expression. And the dog, by the by, is another implement employed by the director to strike one of the "heart strings."

The western scenes, taken in the real arid land of the west, present a background full of atmosphere for the story. While this story is particularly coincidental at times, those who will enjoy it for its qualities of human interest will more than likely excuse it for its only partially apparent constructive shortcomings.—Length, 5 reels.—Dec. 9.—*Peter Milne.*

THE CAST

John Adams.....Lewis S. Stone
Mary Lawton.....Marguerite Clayton
Mark Lawton.....Richard Cummings
Trovio Valdez.....Harry Von Meter
Polly.....May Gaston

Story by Karl K. Coolidge.
Directed by David M. Hartford.

CATCH LINES

Lewis Stone, whose first World picture, "Inside the Lines," instantly established him as a star of the first magnitude, makes his appearance in "The Man of Bronze," as a strong-minded cattleman of the West.

John Adams was deserted by all save his dog. The sympathetic animal stood by through thick and thin and thereby proved that the humans who turned against him were false.

A romance that is interrupted by misunderstanding—foolishness—frailty. One of those stories that is so human it's real. See it and enjoy a real treat.

Lewis S. Stone and Marguerite Clayton supported by one of the cleverest little dogs that ever frollicked before a camera.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.
LOBBY DISPLAY:—Two 22 x 28 colored; eight 11 x 14 colored; eight 8 x 10 black and white.
CUTS AND MATS:—There are two one-column advertising cuts in which star is featured and also a two-column cut, containing scene of star, leading woman and character. In addition to these there are two three-column scene cuts for newspaper publication and a two-column.
SLIDE AND MUSIC CUE SHEET.

AD TALK

The Western rancher had furnished the money needed to send his sweetheart to the East, where she could pursue her study of art, and then followed her to bring her home. When he came to her boarding house in New York City and knocked on her door it was some minutes before the door was opened. When his sweetheart did open the door and he held out his arms to her, she did not rush to him, as he had expected. And then he made a discovery—a most distressing discovery, and one that made him leave the room quickly and take the first train back home. And when he did get home, he immediately set fire to the house he had so laboriously constructed for his wife.

The story of this rancher's discovery and of what followed the burning of the home is entertainingly told in the new World picture, "The Man of Bronze," starring Lewis S. Stone, which on ———— will be shown at the ———— theatre.

Lewis S. Stone is seen in the role of the rancher, while Marguerite Clayton appears in the part of his sweetheart. Both of these film favorites give memorable characterizations.

"The Man of Bronze" is an exceedingly interesting picture. It has been elaborately staged and many of the outdoor scenes are very unusual. Altogether it is pleasing from start to finish and will furnish you delightful entertainment. See it.

THE STORY

John Adams, an Arizona cattle man, is in love with Mary Lawton, a girl who has a desire to study art. She is so anxious to go to New York to take up her studies that Adams at last gives her father his savings that he may send her. Mary is overjoyed and promises to marry Adams on her return. He looks forward to her homecoming with enthusiasm, builds a new home for her and furnishes it with great glee. Men representing an oil company discover a vein on Adams' land and offer him five hundred dollars for an option on it. This he accepts and with the money, decides to visit Mary in New York.

Mary has changed somewhat since her departure from the West. Though reluctant to do so she gradually drifts in with a fast set of art students and it is while she is entertaining a number of these friends that Adams makes his appearance. He realizes right away that a change has come over her, and when he discovers that she is trying to hide her guests from him he leaves her home without a word and returns to the West. There he discovers that Mary's father has died. His only friend now is his dog. In a rage he burns down the new home which he had taken such pains to build.

In the city, Mary comes to her senses, leaves her fast companions and gets the job of governess to the daughter of an oil magnate. The oil brokers of the West attempt to cheat Adams of his land. The magnate is summoned to help. At the same time Mary returns West, hearing of her father's death. The magnate tells her that he will not molest Adams if she will consent to a marriage with him. This, Mary agrees to do out of her love for Adams. But the magnate is only playing a little trick and the lovers, united once more, find themselves unmolested.

SUGGESTIONS

There is a good title to advertise in connection with this production, as "The Man of Bronze" seems singularly appropriate for a western picture. This is not, however, the usual type of western, as it presents a story of a much interrupted romance that has real heart appeal. Make your advertising appeal through a good display of the title, the star's name, together with the fact that he did such good work in "Inside the Lines," a previous World picture.

"ONCE TO EVERY MAN"

(Continued from page 3771)

ring—then you're going to like "Once to Every Man"—it's got more punch in it than half a dozen average features combined!

"What's holdin' him up?" asked the amazed Sutton as Denny Boulton from the north woods took blow after blow from the famous pugilist and never fell. Yes, what was holdin' him up? Grit, a grimness of purpose, the burning desire to make good, to grasp the opportunity that only comes "Once to Every Man."

"THE CHALLENGE ACCEPTED"—HODKINSON

Reviewer Sees Nothing to Coax Laugh or Cause Tear

ALTHOUGH there is nothing in this that will coax a laugh or cause a tear, and no swift action that could possibly thrill any of the blase picture fans, it is a clean little home spun drama based on the draft law.

The small but efficient cast moves like clockwork and the simple story pursues the even tenor of its way through five reels of celluloid to an abrupt ending, leaving nothing to be remembered.

Photography and laboratory work on this are excellent and the three locations, so often repeated, show scenery which compares favorably with our best scenic travelogues. But the story is so very slight and the sharp propaganda edge planned has been dulled in its possible effect as a human appeal by the fact that it arrives twelve months too late to develop any keen interest.

One glaring inconsistency is shown when the men who own the whiskey-still try to avoid the draft by leaving this logical secret hiding place to occupy an open point near a public road. Another impossible occurrence is where the director evidently tried to inject a little punch in the picture and showed a dozen mountaineers, generally recognized as sharpshooters, fire shotguns and rifles at each other across a few yards of space with no casualties. The old tobacco-spitting character did get shot in the wrist and showed the red grease paint to prove it. But a moment afterwards he is seen manhandling with apparent ease and careless abandon a 160 pound desperado with the same hand.

As a fair feature program offering this will do nicely.—Length, 5 reels.—Distributed for Hodkinson service by Pathe Exchanges.—*Tom Hamlin.*

THE CAST

Sally Haston.....Zena Keefe
John Haston.....Charles Eldridge
Uncle Zeke Sawyer.....Russell Simpson
Steve Carey.....Chester Barnett
Tom Carey.....Joel Day
Billy Murphy.....Sidney D'Albrook
James Grogan.....John Hopkins
Capt. Roderick Brooke.....Warren Cook
By Donald Gordon Reid.
Directed by Edwin L. Hollywood.
Photographed by Charles W. Hoffman.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. Paper gives scenes from production and poses of star. These obtainable at all Pathe exchanges handling the Hodkinson product.
LOBBY DISPLAY:—Stills, both scene and star, are provided in two sizes, 11x14 and 22x28.
CUTS AND MATS:—Two style of one and two-column cuts suitable for reproduction in newspapers or house organs are furnished.
SLIDE AND MUSIC CUE SHEET.

AD TALK

A picture of war time—not the Kaiser type of picture—but one dealing with the making of Americans in the training camps will be shown at the ———— theatre on ———— of ———— week when "The Challenge Accepted" is presented for the first time in this city. It shows the transition undergone by a lad from the mountains of North Carolina, a young chap who hardly knew there was a war in Europe until the Draft Act went into effect. And when he receives his call and is ordered to report to camp he resents it. Why should he give up his personal liberties to fight in a quarrel about which he knew nothing? So reasoned Steve Carey. And he went away to camp with revolt smouldering in his bosom.

How Steve was made into a real soldier and how he came to understand the meaning of the colossal struggle that was shaking the world makes a photoplay that the management of the ———— theatre feels confident that all its patrons will enjoy. Interwoven between the character study of the boy there is a pretty love story and not a little drama that sustains the whole five reels and makes every scene interesting.

The company journeyed to Camp Dix, at Wrightstown, N. J., one of the largest camps in the East, for the making of some of the scenes of the picture. It is interesting to note now that they only got out in time to avoid being quarantined because of the influenza epidemic! These scenes of Dix show many entertaining details in the rookies' lives.

Zeena Keefe is starred in "The Challenge Accepted," while the part of the young man is played by Chester Barnett, one of the best known juvenile leads in pictures.

THE STORY

The town of Sparhook, N. C., secreted in the Blue Ridge Mountains, is not much concerned over the war until the Selective Draft goes into effect. Then it wakes up and wonders what it is all about. More particularly does Steve Carey, a rough mountaineer, come to the realization that the draft is interfering with his personal life. He resents it. Sally Haston, his sweetheart, the daughter of the village postmaster and keeper of the general store, urges him to accept his call as a man and to go forth and do his country's bidding. And Steve goes.

But he doesn't get along well in camp. Strangers irritate him, as he has lived all his life among friends. Billy Murphy, another soldier, becomes his mortal enemy. Billy enjoys the pastime of "kidding" Steve. Steve retorts with his fists and is as a consequence sent to the guardhouse. When Sally comes to see him with a basket of goodies for his delectation she is stung to the quick at seeing him paying the penalty for his misdeeds.

Steve is finally released from his imprisonment and, when Billy Murphy makes a slighting remark about Sally, he sneaks away from camp under cover of the falling darkness and makes his way to Sparhook. He goes straight to Sally, whose patriotism is thoroughly aroused over his desertion. The mountain folk must not be thought cowards by the world! She impresses upon him the necessity of returning immediately and rides with him to camp, but they are too late to get in before taps. The captain takes Steve in charge and Sally is sent back home to cry over Billy Murphy's unkind remark that Steve would be shot for desertion. But the captain knew what Steve most needed, and, summoning Murphy, arouses their latent patriotism by recounting some of the horrors committed by the enemy. From that time forth Steve and Billy are not only enthusiastic soldiers, but good friends.

Time passes and Steve prepares to leave for France. On leave he arrives in Sparhook to find the whole town searching the hills for James Grogan, who is hiding to evade his call in the draft. Sally, who the day before had accidentally stumbled on the hiding-place of James and his pals, has acted as leader for the posse. Steve, who has come to aid in the search, comes up from behind and the two engage in a fight, in which Steve is the victor. The posse starts for the village with the prisoners, leaving Steve, who had at last accepted the challenge, to say good-bye to Sally.

SUGGESTIONS

While this is a picture of war time—in that its principal male character undergoes a change from a thoughtless attitude toward the war to one of real patriotism—it is not the usual war picture in the accepted sense of the word. Advertise the picture for what it really is. "The story of a young mountaineer who went to a training camp with a grudge and came out with a purpose" would be a good line to use in any advertising that you do.

Make sure that you mention the fact that the picture is a drama. The synopsis might suggest the idea that the five reels contained merely a series of scenes concerning the soldier's life at a training camp. Bring out the fact that there is a considerable drama in the picture as well.

Zeena Keefe and Chester Barnett are the stars you have to feature.

CATCH LINES

A dramatic offering showing the making of an American at one of the large army camps—not just a topical—a character study and a romance—with interesting scenes of camp life as backgrounds to the action.

Steve Carey knew little or nothing about the war—and cared less. He paid no attention to it until one day it paid attention to him. He was called in the draft. Steve resented it. Why should a war in Europe call him from his carefree life in the mountains of North Carolina. But he went. His girl saw to that. And it wasn't long before Steve discovered what the world was fighting for.

Zeena Keefe, a startling dark beauty, takes the lead in this picture, while opposite her appears Chester Barnett.

FULL SERVICE ON ONE PAGE

THE complete plan book is the ultimate in service to the exhibitor.

Service was inaugurated when the First review on a motion picture was printed.

Later advertising suggestions and various aids were printed.

These suggestions and aids, elaborated upon and combined with the review on one page, form a compact, valuable service that no showman who cares to get the most from his purchase should overlook.

It is the aim in these pages to help the exhibitor—

Not to show him.

This help is put before you in the best possible style that we know of—

And all in the same place.

Pictures Reviewed In Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Lightning Raider"

(Pathe Serial—First Three Episodes)

WITHOUT a doubt it is our personal opinion that "The Lightning Raider," featuring Pearl White, is the best serial that Pathe has ever turned out, of course judging by the content and promise of the first three episodes. And this, in passing, is giving the serial the highest recommendation possible. Just recollect a few of the former Pathe successes in this line!

The authors of this, Bertram Milhauser and George Seitz, have taken a simple struggle between two factions for a mysterious ebony block for the basis of the photoplay. The mysterious character is done away with, therefore giving cause for thanks. But the fight over this little piece of ebony is one of the most sustaining little wars that has ever been put into a serial. On the one side there is The Lightning Raider, struggling to regain it for one Thomas Babbington North, who promised his dying father that he would guard it with his life. On the other side there is Wu Fang, a wily Chinaman, leader of a notorious band of denizens of the underworld.

The endeavors of each side to procure and retain this block form the action of the first three episodes of the serial and will probably form the nucleus of the action for all the remaining numbers. And if the authors can keep up the excellent pace set for themselves in these opening chapters Pathe may well sit back and claim that it has produced the best serial of the day and of the past day. The scenarios of Milhauser and the direction of Seitz are also highly commendable. There is not a foot of wasted film. Each scene has its place. And the interplay between the two opposing factions is clever and sustaining to the last degree.

Pearl White presents a stunning appearance in the title part and plays her role in her very best style. Warner Oland appears in a wonderful makeup as Wu Fang, and Henry Gsell as the hero is possessed of a nice personality and a sincerity of purpose i everything he undertakes that will soon stamp him as a popula serial hero.

There are thrills in the first three episodes—excellent ones, an they come at the correct moment—at the end of each installmen But it is not the thrills that make "The Lightning Raider" th fine piece of work it is. It is not any one element, or an one personality connected with the production. This excellen serial is the result of years of specialized work by a company Pathe, that has always lead the field in serial production. An the accumulative result of these years of specialization is "Th Lightning Raider."—*Peter Milne.*

Tom Mix-Selig Two-Reel Dramas

(Controlled by Exclusive Features, Inc., for State Right Distribution)

Two subjects of William N. Selig's two-reel western dramas featuring Tom Mix, were shown for review in the projection room of Exclusive Features, Inc., and it is amazing to recall just how much story, punch and action were crowded into these two-reelers some four or more years ago.

An idea that many exhibitors may appreciate is that they appear under their original titles and are therefore not misleading in any way. Another thing in their favor is that the styles in western costumes have not changed as in society dramas, and consequently the settings and atmosphere can be considered as topical as if they had been produced today.

"Twisted Trails" is the first subject and shows the young ranchman (Mix) campaigning to oust the rustlers, who are aided by a crooked sheriff. Much shooting and daring riding is shown in a quick moving drama, which carries the human appeal through its romance when the young ranchman marries the girl he loves only to discover that she is his own sister. The old housekeeper then tells the secret of the changed babies, which shows that they are not related at all, and thus provides the happy ending.

These two-reel western dramas could acceptably fit in on almost any program, but would be particularly appropriate with a five-reel comedy or light comedy feature.—*Tom Hamlin.*

"The Price of Victory"

(British War Films. Arrow Film Corp. 7 reels)

We like to give credit where it belongs. Do you remember what Admiral Sims, in a spirit of chivalry, said to our boys in passing through England on their way to the front? "Don't stick out your chests and say we've done it all. Remember that the British and the French have been fighting for four years."

Since then the British cannot be made to talk about themselves. Let us do it for them. This set of pictures has been brought over for the purpose of giving a fraction of an idea what England and her colonies have done in this war, how much the Union Jack has suffered.

In booking these pictures don't have it in your mind that you are doing it as a charity or that you ought to book them as a matter of patriotic duty; they are worth every bit other pictures are. Your patrons will be treated to some real stuff—actual battle scenes. The Hindu cavalry, in battle and at play, is worth seeing. The "Over the Top" scene of the Hindu infantry, brandishing their famous daggers, the ones that planted terror in the brave (?) heart of the Germans, is another scene that your patrons would like to see. The Scotch with their kilts and other Britishers are also shown at war and at play.

These pictures have been taken by Captain H. D. Girtwood, a Canadian in the British Army, at the risk of his life. Length, seven reels.—*P. S. Harrison.*

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AUTHORS

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596 I. W. Hellman Building Los Angeles, Cal.

In and Out of West Coast Studios

By J. C. Jessen

Coast Units Again Move Forward

ALTHOUGH production work at Universal City is going forward with six units at work, there is little news to be gleaned at the big plant, for the reason that all organizations have been on subjects for several weeks. This week saw the serial company directed by J. P. McGowan begin work on the military serial "The Fifth Ace" which will star Marie Walcamp. Hope Loring is the author of this continuity.

The company under the direction of Douglas Gerrard will within a few days finish the filming of "Sealed Orders" or "The Sentimental Burglar," the making of which was started more than two months ago. Within two days after the first scenes were taken, ten members of the company including Director Douglas Gerrard, were taken ill with influenza. All have now recovered with the exception of Edward Cochran, who had been especially engaged for a type role in this picture. The subject is the first of a series of crook pictures in which William Sherr is featured with Fritzi Brunette.

The Star Comedy organization of Lyons and Moran have added a new scenario writer in the person of Tom Geraghty, who with J. Grubb Alexander will prepare scripts for this company.

William Pigott, formerly staff writer of the American at Santa Barbara, has been added to the Universal organization now conducted under the management of Eliot Clawson.

The new Universal City Laboratories, built under the direction of John M. Nicholaus, are now completed, and occupy a building 60 x 100 feet. They have a capacity of 40,000 feet of negative, and 50,000 feet of positive daily.

Metro Uses New Stages

The new Metro studio stages are to be christened with production work on December 9, when the present plant of the Metro will be turned over almost entirely to the organization making Nazimova productions. This will be just fifteen days from the time that the ground was turned for the new plant. The work of building the dressing rooms, mammoth carpenter shop and electrical departments has been progressing very satisfactorily, and foundation is now laid for the new administration building.

But one organization is now at work, that under the direction of George D. Baker who has May Allison as star. Mr. Baker adapted the magazine story, "Peggy Does Her Darndest," and is now filming this. Robert Ellis, who has been leading man at principal coast theatres for the past two years, and played opposite Miss Allison in her last production, is continuing as leading man in this film. Another important player is Augustus Phillips.

Gaby Deslys, Starred in Pathe's "Infatuation"

Mme. Nazimova will begin work on December 9 under the direction of Albert Capellani in the Chinese story, "The Red Lantern." Nazimova will take the part of an Eurasian girl, and the play hinges upon the battle between the two classes. Charles Bryant, who has appeared opposite Nazimova in many subjects, will continue as her leading man. The actress with Mr. Bryant arrived in Los Angeles December 3.

Bert Lytell has returned to the Metro studio after being mustered out of the training station. He attended Hollywood officers training camp for seven months where he rose to the office of lieutenant. He then qualified in an examination in Los Angeles and was sent to Waco, Texas, after he had made all arrangements for the welfare of Mrs. Lytell.

National Makes Progress

Very satisfactory progress is being made on the building of the National Film Corporation studios in Hollywood, and the company will within the next two weeks move in their new office building which is being built on Lodi street. The new office building is very complete, and will have elaborate quarters for President William Parsons, Vice-President Isadore Bernstein, Secretary William Le Plante, who is attorney for the company as well as A. W. Aaronson, manager of Henry B. Walthall.

Arrangements have been completed for an around the world tour to be made by William Parsons, and complete producing organization, which will leave Los Angeles early in 1919. It is planned to make a comedy in each different country visited amid conditions as they exist, and thus combine comedy with scenic subjects. Plans provide that laboratory equipment will be taken so that all film may be developed the day it is taken, and the rushes shown the following morning, thus making possible the retaking of any scenes regardless of where the company is working.

This combining of scenic wonders of the world with comedy is an innovation for the screen, and prior to the departure Mr. Parsons plans that his entire route shall be made for the trip and all places of interest so indexed that the most prominent as well as the out of the way places may be visited and scenes secured.

Milton Sinaberg, member of the National Film Corporation scenario staff, who has been writing comedies for William Parsons Goldwyn release, died Sunday, December 1, of influenza-pneumonia. Sinaberg has been associated with several coast companies, and was to be wed January 1 to Miss Bernstein, daughter of Isadore Bernstein at the home of President William Parsons of the National.

Goldfish Goes to Coast

Executives of the Goldwyn studios have been advised of the coming of Samuel Goldfish, president of the company, who is now scheduled to arrive in Los Angeles on Saturday, December 14. He will be accompanied West by S. L. Rothapfel of the Rialto and Rivoli theatres of New York. Mr. Goldfish, it is understood, will spend several weeks on the coast while the trip of Mr. Rothapfel is more in the nature of a pleasure one, and he will be here but a short time. Norbert Lusk, who has been a member of the Goldwyn publicity staff at the New York office for some time, has been sent to the Coast and is now organizing a publicity department at the studio which will be conducted in connection with the eastern publicity department of the company. There will probably not be any additional producing activities started at the Goldwyn plant until the arrival of Mr. Goldfish, but preparations are going forward for the making of subjects here.

Madge Kennedy will be here within a few days, and by that time it is expected Reginald Barker will be at work on a Rex Beach subject; the Tom Moore organization will be at work, and very probably Mae Marsh will be able to resume her work.

The entire technical staff has been at work for several weeks, as has also the scenario organization in charge of J. G. Hawks, and the preliminary work of preparing for intensive production has been taken care of.

Jose Arrives on Coast

Edward Jose, who established a reputation as a director when he produced a num-

(*Continued on page 3784*)

In and Out of West Coast Studios

(*Continued from page* 3783)

ber of subjects for Pathe, and who gained much fame when he appeared in "The Fool There Was" with Theda Bara, a William Fox picture, has arrived at the Lasky studios to direct a Salvation Army picture.

Bryant Washburn's latest picture, "Venice in the East," will be finished this week. He will begin work on a new subject next week, it is announced, which is yet unnamed. Playing with him in "Venice in the East" were Margery Wilson and Anna Q. Nilsson.

Ethel Clayton is in the middle of "Private Pettigrew's Girl," under the direction of George Melford. It is expected the production will be completed late next month.

The Lasky Home Guards, now known as the Fifty-first Company, California Reserves, held their weekly drill Wednesday night. Captain Milton Hoffman and Captain Henry Woodward were in command. The company is now expecting a "demobilization" order any day.

Peggy Hyland Begins One

Peggy Hyland this week began work on a new picture entitled "The Haunted Heart," with Harry Millarde as director. It is a crook play, in which the sister of the heroine and the sister's husband take prominent parts. The complete cast of the production has not been announced.

Ed Le Saint, director for Tom Mix, was stricken this week with the influenza. He is not critically ill.

Madelaine Traverse will begin work on a new William Fox production next week, the title of which has not been made public. It has not been determined who will direct the picture, neither has her leading man been selected, it was announced at the Fox studios this week.

Henry Lehrman this week signed Charley Parrott and Reggie Morris as new Sunshine comedy directors.

Bessie Love, Vitagraph star, was this week stricken with influenza, but it is announced from the studios that she will doubtless be able to resume work next week. David Smith, her director, arranged to film a number of scenes in which the star does not appear, and thus production of the picture continued almost uninterruptedly.

Joe Ryan, who is playing the heavy in William Duncan's serial, "A Man of Might," is recovering from an attack of influenza.

Earl Williams will this week complete his latest vehicle, "The Aviator's Honeymoon," establishing a record in production, it is claimed. His leading lady is Grace Darmond.

The William Duncan Company returned this week from San Francisco, where a number of scenes in Duncan's serial, "A Man of Might," were filmed. Clara Holloway and Antonio Moreno are completing the final episodes in "The Iron Test," another Vitagraph serial, and this week a number of scenes were taken in an underground mine in Southern California.

Hampton Production Completed

The Jesse D. Hampton production, "The End of the Game," by F. McGrew Willis and G. E. Jenks, has been completed, and this company is taking a short vacation while a new story is being prepared. Mr. Hampton was the director of this story which stars J. Warren Kerrigan, and a very peculiar feature concerning it is that practically every part except that of the lead and leading woman, is more or less in the nature of a heavy. The different roles were taken by Walter Perry, Jack Richardson, George Fields, Bert Apling and Joe Franz. The juvenile role was taken by Alfred Whitman, and the ingenue by Elinor Field. The next story to be filmed will be "Uncharted Channels," story and continuity of which is by Kenneth B. Clark.

The second Hampton Company producing for Robertson-Cole and affiliated Mutual are working on "Life's a Funny Proposition." William Desmond is the star of this, and the direction is by Thomas N. Heffron. Louise Lovely takes the role opposite Desmond, and a very important person in the cast is the seven months' old Ernest Marion. Others playing in this picture are Jay Balesco, John de Vall, Vera Doria, Lillian Sylvester, Aggie Herring and John Steppling. The story and continuity for this production was written by William Parker who is staff author of the Hampton organization.

Ince Works on New One

It was announced at the Ince studios this week that Victor Schertzinger, who wrote "The Nine O'Clock Town" for Charles Ray, is working on a new feature story for Dorothy Dalton, whom he is now directing.

Among the stars who will begin new plays in Thomas H. Ince's palatial studios at Culver City, now almost completed and which from the exterior resemble the popular conception of an old colonial, or Southern mansion, will be be Dorothy Dalton, Charles Ray and Enid Bennett.

Thomas H. Ince has arranged to film thousands of Los Angeles people next Sunday at Lincoln Park, the scenes to become a part of a government picture in which the lads over there will be given an opportunity to see the "folks from home." A special stand has been erected in the park for the battery of cameras.

Hollywood Hookum

DEC. 21, 1918 NEWS MORE NEWS

Chet Withey's gone east.

Viola Dana's here. Welcome back.

Bill Keefe's going east for Wark Griffith.

Jack Pickford Film Corporation is the latest.

Jerry Storm is a director who never uses a megaphone.

J. A. Berst and Milton Goldsmith are coming to the coast.

Limasito is the name of J. P. McGowan's dog. The name means "little lemon."

Jim Kirkwood is back in town as blonde as ever. Yes, and curly hair, too.

Reg. Barker got busy at the Goldwyn lot, or at least he had his coat off this week.

Monte Katterjohn is going down and give Broadway a treat. He plans to stay several days.

Dorothy Dalton is becoming proficient (that's a good word) in the art of fairy story telling, so a P. A. tells us.

Bill Desmond has a baby girl for his leading woman, and his biggest problem is how he's going to put over the love-making scene.

Mister E. D. Hammons was in town this week, and being accosted by a HOOKUM representative, he advised he was here on business.

It was rumored this week that Jack Kerrigan is again dissatisfied with his starring position, which seems to be a habit with Jack.

Douglas Gerrard, whose full name would fill a book, grew a full beard during his recent Flu illness, and his mustache still clings to him.

Frank Keenan's in town, and hung up his shingle at the Brunton studios. It reads: "Frank Keenan Productions, Inc." Welcome to our city.

Millard K. Webb, familiarly known as the best dressed assistant director in the business, is going east to be assistant director to Chet Withey.

Bill Sherr, juvenile crook actor, is sleuthing about to discover who it is that wears out the Gideon Bible in his suite at the Alexandria Hotel.

Doug. Fairbanks is airing the moth ball smell out of his dinner jacket preparatory to appearing on the stage at the opening of the New California Theatre.

Joy note: Bill Parsons has added an electric player Chickering grand piano to the collection of phonographs and musical instruments in his home, "Laughing Hall."

This has been a gay and festive week for many of our set. Everyone is overjoyed that the Flu ban was lifted, and they all went to see themselves flicker and flicker and flit on the silver screens.

Charley Chaplin is said to have considered making another scene this week for a fillum. Sid Chaplin being a very efficient general manager, sees to it that a new scene is made each week, or at least some weeks.

Bill Parker reports his full recovery from the Flu incognito. He claims to have written three good stories, and from other sources we learn they came to him while he had a fever hovering around one hundred and five.

Bert Lennon's home from New York, and reports a quiet time with not a single attempt to take his pocket book. He made a memo of the height of every building that he counted, and gives a graphic description of what the Bowery looks like today.

Henry Walthall and bride have arrived in our town, and some of the papers have been mean enough to say that Hank is not legally wed, simply because he did not wait a year after a certain court proceeding in Chicago, but slipped right off to Indiana and said "I do."

Diplomatic relations between Rupert Julian and Wid Gunning have been called off. Rupe is said to have sent a stinging telegram in which he said something about black and mail, and then chewed his English mustache. Rupe claims he makes "critic proof" pictures, which we claim is a new one.

San Francisco makes the claim that every location in Los Angeles has been shot and re-shot, but from a "dick" at the Alexandria Hotel, we learn there are a half dozen marble columns that have never had a camera pointed at them, and at least a half dozen more that have had one side shot.

It is hinted Tom Ince and C. Gardner Sullivan will write a story for the screen that will rival Hugo's "93," or "Toilers of the Sea," for on a recent Sunday they were out on the briny in Tom's yacht when that horrible wind storm came along that laid everything flat at many of the studios. They report the wind blew, and blew and blew and there were wild waves.

Now that the Flu is over, many at the Metro studio have been affected by the gasoline germ. New cars were purchased by almost everyone in sight. Albert Capellani, Edwin Carew, Viola Dana and May Allison, Cadillac; Fred Warren a Buick and Finis Fox a Nash. Next we'll hear about Max Karger and Joe Ingle rolling about in a Rolls-Royce.

VITAL STATISTICS

Born to Mr. and Mrs. Lee Moran, a girl. The daughter has been named Leah. Many have said "thank you" to the proud father, referring to a big cigar. Godfather Eddie Lyons is still smiling.

Born to W. Sistrom and wife, a girl. This is the third in the family, and the U City executive's face is wreathed in smiles.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

"The Birth of a Race," Opens at Blackstone Theatre, Chicago

"THE Birth of a Race," long looked for, had its premier Sunday, December 1 at the Blackstone Theatre in Chicago.

A report from Chicago reads: "It is a splendid production from every angle. Bigness is its key-note. It is a spectacular film telling of the world's history from Noah down to the present, and held together with an allegorical thread. The results are most desirable, artistically, and from a pictorial point of view the numerous scenes are as delightful as beautiful etchings.

"It blends the ancient with the modern in exquisite photography, in a soft blue tint, which is most pleasing.

"There is good acting all the way through the production, and the director has handled the mob and battle scenes very smoothly. The staging and costuming are excellent and show that a great deal of time and thought and money were expended.

"The orchestra of thirty musicians is under the direction of Joseph Breil, who wrote the music for the picture, and who is also the composer of the music for 'Birth of a Nation' and 'Intolerance.'"

Dubuque Church Capitulates to Motion Pictures

A REPORT to Motion Picture News this week from Dubuque, Ia., reads as follows:

"Within the last few years the opposition to motion pictures has almost entirely been swept away. Priests, ministers and other public speakers gradually recognized the worth of pictures and the good they can do, and began to promote instead of oppose the motion picture. The cinema's popularity has increased enormously and at the present time Dubuque is considered a big motion picture center.

"One of the last churches to come over to the side of the picture was St. John's Lutheran Church. On December 1 the pastor, Rev. S. Salzman, announced that every Friday throughout the winter, pictures would be shown at the church. These are a series of three-reel motion pictures depicting all the phases of the activities of the Lutheran church and are noted for their entertaining as well as educating qualities. They are produced under the capable direction of K. M. Scoville and are said to be veritable 'sermons in celluloid.'

"With the showing of motion pictures in a church noted for its severity, all opposition to the cinema in Dubuque will surely die down."

Green Bay Quarantines Homes and Buildings

AFTER finding in two experiments that no real good was accomplished toward stamping out influenza in Green Bay, Wis., by closing motion picture houses, theatres, churches and amusement places, the City Council enacted an ordinance providing for a strict quarantine over all homes, buildings and premises inhabited by persons ill with influenza. The ordinance went into effect Tuesday, December 3, and by December 7 the effect in reducing the number of new cases of the dangerous contagious disease had become apparent to the health authorities. The number of new cases of influenza dropped from 24 and 30 on December 2 and 3 to 5 on December 6.

With the adoption of the quarantine ordinance, the City Council lifted the ban which closed picture houses and other public places for a period of one week. The closing order was the second since the influenza epidemic broke out here in September. The new method of handling the situation precludes any possibility of future orders shutting up picture houses and other amusement places, and that fact is gratifying to the owners of houses who suffered financial loss when their houses were dark. The constant worry of the theatre owners and managers that they might be cut out of a revenue at any time under the old method of closing public places in an attempt to curb the epidemic is no longer with the owners and managers.

There is a valuable lesson for the health authorities throughout the country in the experience of Green Bay in handling the influenza epidemic. There is ample proof to convince any fair-minded person that the quarantine method is the only efficient way to curb the spread of influenza. It has been proven here that closing amusement places does not accomplish the desired results, whereas quarantining families of persons ill with the disease does accomplish the desired results, and accomplishes them quickly.

November Proves Successful in Dubuque

NOVEMBER was a very successful month for Dubuque moving picture exhibitors. This was due in part to the quarantine in October, for people attended the theatres more than ever after their enforced absence. Another reason was that the pictures shown were of a high standard; good, clean comedies, strong dramas, clever comedy dramas and but a few of the so-called "unhappy ending pictures." (Dubuque exhibitors are showing fewer and fewer of these latter pictures, for not only do they make the patrons dissatisfied, but they take away from the popularity and reputation of a theatre.)

THE CENTRAL STATES

December 21, 1918

Elgin Items of Interest

MARY PICKFORD in "How Could You, Jean?" played to three good houses at the Grand Thanksgiving afternoon and evening. The management provided for two special matinee performances, one at 2 o'clock, the other at 4 o'clock. The picture made a tremendous hit with all who saw it and stirred fans to renewed appreciation of and love for "America's Sweetheart."

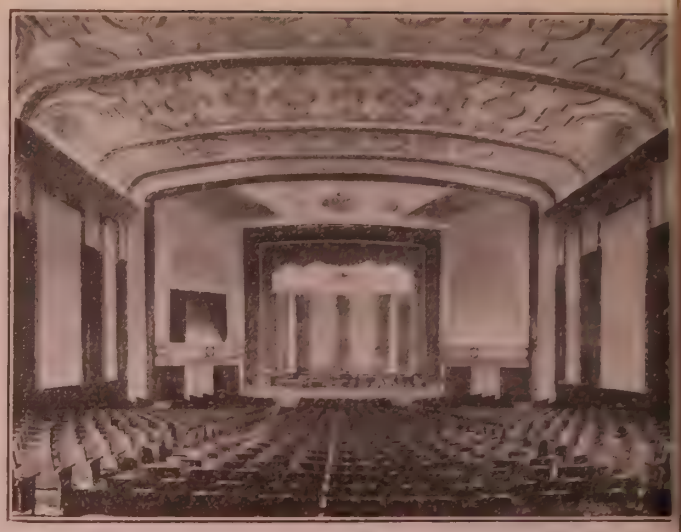
JACK PICKFORD in "Mile-a-Minute Kendall" was at the Grand the first two days of the week of Thanksgiving. The picture was very well liked. Attendance was good. In the late week the Grand showed Elsie Ferguson in Ibsen's "A Doll's House." Women patrons seemed particularly pleased with Miss Ferguson's acting, but disappointed in costumes, settings and other details so attractive to the average woman theatre-goer.

ELGIN managers are sons of gloom. They have been, in fact, ever since the "flu" closed houses in early October. While they were permitted to re-open after three weeks, the epidemic has increased in the city and surrounding towns since, and it is their belief that newspapers are making reports of cases too conspicuous. As a consequence, they are grumbling at the papers and one manager even went so far as to cut his advertising out of the one of two papers which most stressed influenza items.

FOR the week following Thanksgiving the Grand announced the following pictures: For Monday and Tuesday, December 2 and 3, Clara Kimball Young in "The Savage Woman"; for Tuesday and Wednesday, December 4 and 5, Constance Talmadge in "A Pair of Silk Stockings"; for Friday and Saturday, December 6 and 7, "America's Answer."

"ROARING LIONS ON THE MIDNIGHT EXPRESS" led the Friday evening comedy bill at the Star the first week in December. With it were shown Chester Conklin in "Dizzy Heights and Daring Hearts," and an episode in the thriller, "The Fight for Millions." Other showings at the Star in that week were: Herbert Rawlinson and Gladys Leslie in "The Mating," Charlie Chaplin in "The Rival Mashers," Corinne Griffith in "Miss Ambition," "Capers and Crooks," Charles Clary in "The Blindness of Divorce," the Mack Sennett comedy, "Her Blighted Love," William Farnum in "True Blue," the comedy, "No Place Like Jail," and Alice Joyce in "Everybody's Girl."

AN episode in "The Bull's Eye" serial, Fatty Arbuckle in "Fatty the Masher," an O. Henry story, "The Bird of Bagdad," and latest edition of the Animated Weekly made up the Monday "Kwantity Kwality Kombination" at the Temple theatre the first December week. Other showings of the week were announced to be: William S. Hart and Margery Wilson in "The Primal Lure," Gail Kane in "The Dare Devil," the Strand



The Main Auditorium of the New Patheon Theatre in Chicago

comedy, "Keep Smiling," Priscilla Dean, Herbert Rawlinso and all-star cast in "Kiss or Kill," Lyons and Moran comed "Please Hit Me," Rosemary Thebe in "Love's Pay Day," Off cial War Review Carmel Myers in "All Night," Monroe Sali bury in "Hugon, the Mighty," and the comedy, "Look! Who here."

"THE FALL OF THE ROMANOFFS" was the feature bi at the Orpheum the week of December 2. It was shown Wed nesday and Thursday. Other pictures of the week were: Kitt Gordon in "Merely Players," May Allison in "The Return Mary," Norma Talmadge in "De Luxe Annie," and Lewes Stone in "Inside the Lines."

Film Flashes from Flint

FLINT'S big Victory parade on Thanksgiving Day, in whic about 12,000 marchers took part, was filmed by Jake Bake cameraman for the Metropolitan Company at Detroit, for th Palace theatre, where a week's run of the picture will be give About 500 feet of splendid close-ups of the marchers were s cured by Mr. Baker.

O. L. ELSLER, who has been managing the Majestic theatr playing stock since last September, has resigned to go t Akron, Ohio, where he becomes general manager of the Hip podrome Arcade Company, which is erecting a building wit two theatres, one for pictures and the other for vaudevill and also containing 117 stores. The construction of the Akro building was held up by the war, but Mr. Elsler says it wi proceed now with an outlay of $1,000,000 instead of $700,00 originally called for.

MANAGER C. EDGAR MOMAND of the Garden theatr sure picked a winner in "Vive la France," with Dorothy Da ton, for the last half of the week beginning Thanksgiving Da With the populace all stirred up over a big Victory parade an demonstration Thanksgiving Day, Manager Momand "sprung the picture, and his house was packed all Thanksgiving afte noon and evening with crowds who showed their patriotic en thusiasm. The picture did good business for the remaining the engagement.

SOME excellent publicity has been secured by Manage Charles Garfield of the Orpheum for his showing of "Th Woman the Germans Shot," which is to be shown here soo through the fact that Mrs. Basil Clark, formerly a resident Belgium during the early part of the war, has spoken he several times about the horror of Edith Cavell's death. Mr Clark in making appeals for the various Liberty loans and othe war funds here referred many times to Mrs. Cavell and Mar ager Garfield dug up some of these speeches to use for pub licity. He staged a heavy advertising campaign on this e cellent foundation and is expecting big results.

They Say in Chicago That—

M. C. HUGHES, manager of the Metro program, Chicago office, has closed a contract with the Virginia Theatre, this city, for all their stuff, the Virginia having gone into pictures.

THE Gold Theatre, on Twelfth Street, has rendered a bill to Cress E. Smith, manager of the Metro Chicago offices, for a new door to replace the one damaged by the crowds during the fourth day showing of "Eye for Eye." Harry Miller of the Rose Theatre, has likewise put in a claim for a new brass rail, the loss of which he blames on the same picture.

HARRY REAVER, for the past two years connected with the Metro Cleveland office, is now working the Indiana territory out of the Chicago office of Screen Classic Productions.

A MOST enjoyable dinner was given in the Crystal Room of the Blackstone Hotel, Thursday, December 5, by the Goldwyn Chicago office in honor of Samuel Goldfish, president of the Goldwyn Co. and Samuel Rothapfel, the director of New York's Rialto and Rivoli theatres. The luncheon was attended by Chicago's elite of filmdom. Mr. Goldfish and Mr. Rothapfel were introduced by Nathan Ascher of the Ascher Bros. organization and delivered straight from the shoulder addresses on the two angles of the business—that of the producer and of the exhibitor. Ike Van Runkle, manager of the Chicago Goldwyn office is to be congratulated upon the manner in which he handled a most enjoyable affair.

E. C. BOSTIC, of Milwaukee, has been in Chicago, spending some time with the various exchanges.

AL LICHTMAN, general manager of the Famous Players, spent a few days in Chicago recently.

MAX LEVY, of the Chicago Metro office, is in training for the rush of business he expects to close on in the new picture—"Wilson or the Kaiser?"

IT is reported on the best of authority that while the Chicago Board of Censors were viewing the Goldwyn production of "A Perfect Lady," featuring Madge Kennedy, they were unanimous in expressing themselves that the picture was one of the cleanest that had been seen in a long time and would make a big hit.

I. L. LESSERMAN, manager of the Chicago Universal office, says that the serial, "The Lure of the Circus," featuring Eddie Polo is proving itself one of their strongest drawing cards. It is being run in two hundred houses in the city of Chicago. In the case of a number of the theatres, this is the first serial that they have booked since the "Adventures of Kathlyn," and they all report big business.

AARON J. JONES gave a birthday luncheon at the Illinois Athletic Club to seventeen of his associates last Saturday.

THE Virginia theatre, Chicago, will be re-opened under the management of E. W. Rustishauer, owner of the New Wonderland theatre, Chicago.

H. F. BRINK, who was manager of the Sherry, Chicago office, has been appointed manager Kansas City of the Film Clearing House.

JOE LYON is now booker for the Sherry Service and Geo. Kleine System Pictures at the General Film Chicago office.

C. W. BUNN, manager of the United Picture Theatres Co., Chicago office is on its way home from New York where he has been arranging matters in regard to several of their forthcoming releases.

ANITA STEWART, one of the best known photoplay stars is one of the latest contributors to the Chicago "Herald and Examiner" Christmas Fund, having just forwarded them her check for $250. Miss Stewart is said to be one of the biggest hearted women in her profession and believes in those less fortunate than herself getting some of the joys of life.

(Continued on page 5)

The Elaborate Lounge or Reception Room of the New Pantheon Theatre, Chicago

News and Gossip of Springfield Theatres

LIEUTENANT HARRIS HICKOX, once owner of the Vogue theatre in this city, returned from a years' service in France on December 2. Hickox was stationed in the Rheims sector most of the time and saw considerable action. He was in Paris on November 11, the day the armistice was signed, and tells a fine account of the great celebration. Looks the picture of health and says army life is great, but was glad to get home.

THE ROYAL THEATRE has installed a new Minusa Gold Fibre screen.

BARNEY ROSENTHAL, manager of the Universal exchange at St. Louis, accompanied by Maurice Engel, advertising manager for the same company, and M. J. Goldbaum, special representative, were in the city putting on "Crashing Through to Berlin." This picture played two days at the Royal theatre and moved to the Empress for one day. Business was only fair at the Royal, as the theatre has had a run of war films and the public was "off" them temporarily.

MR. LEBALDT, musical director of the Majestic theatre, died November 28 of pneumonia.

W. K. SINES, publicity manager for the Princess theatre, is down with a severe cold which threatens to develop into the "flu." It is hoped W. K. does not become seriously ill. Catherine Calvert had three big days at the Princess in "Marriage" on November 24, 25 and 26. Milton Sills in "Sins of Ambition" followed on the 27th and 28th, and G. M. Anderson staged a comeback to Springfield on the 29th and 30th with "Red Blood and Yellow." Business was satisfactory throughout the week.

NEWMAN'S TRAVEL TALKS was given at the Chatterton on Thanksgiving Day. The subject was "Paris in 1918." Business was only fair. The pictures were highly interesting.

THE GAIETY THEATRE had one of the best weeks in a long time with "The Squaw Man" and Tom Moore in "Thirty a Week." "The Squaw Man" played the first four days of the week of November 24-30, and "Thirty a Week" was on for three days, starting Thanksgiving Day. Moore has rapidly become a great favorite since joining with Goldwyn and he packs the Gaiety every time he comes. "Mongrels," a very surprising and highly amusing Fox, was also on the bill and gave great satisfaction.

THE VAUDETTE took Pauline Fredericks' "A Daughter of the Old South" off after the second day and replaced it with Douglas Fairbanks in "The Americano." For the last three days of the week of November 28 Manager Watts had Vivian Martin in "Mirandy Smiles," a very good picture.

THE VAUDETTE has contracted for Burton Holmes' Travel Pictures and Bray Pictographs. The first one was shown for four days, starting December 1.

EVELYN NESBIT did very well at the Lyric on November 28, 29 and 30. While the picture was not a world-beater, it gave general satisfaction. One of the surprising features of the crowds was the large number of old folks and very young ones who attended the theatre.

THE LYRIC had two good days with the Lee children in "Tell That to the Marines" on November 24 and 25. Ethel Barrymore did not fare so well in "Our Mrs. McChesney," a fine picture. Why she did not draw is one of the mysteries of the film business.

HAROLD LOCKWOOD had three big days at the Princess with "Pals First," his last Metro production. Lockwood was always a great favorite in this city and motion picture fans sincerely regret his untimely death. "Pals First" gave great satisfaction, in fact it was one of the best pictures of the current season.

ETHEL CLAYTON in "Womens' Weapons" delighted the Vaudette crowd for four days, starting December 2. The picture was the sort that appealed to men and women, and the children in the cast pleased both young and old. "Fatty" Arbuckle in one of his Sennett re-issues, "Fatty's Hoodoo Day," was also on the bill. For the last half of the same week Manager Watts has Wallace Reid in "The Man from Funeral Range."

"THE GREATEST THING IN LIFE," D. W. Griffiths' newest Artcraft picture, featuring Lillian Gish and Robert Harron, played four days at the Gaiety starting December 2 and did big business the first two days. The engagement promises to be one of the big successes of the year. "Fatty" Arbuckle in "The Sheriff" was also on the bill, and the little colored boy and the comedian's dog made the audiences roar. The last half of the week of December 1-7 the Gaiety will have Mabel Normand in "A Perfect 36."

NAZIMOVA comes to the Princess in "Eye for Eye" on December 8. The engagement will be for three days.

TOM MIX scored heavily at the Lyric with "Fame and Fortune" on December 2 and 3; Alice Joyce in "Everybody's Girl," a Vitagraph play, was booked on December 4 and 5, and on Thursday, Friday and Saturday, December 5, 6 and 7, Manager Loper has William Farnum in "Riders of the Purple Sage."

BEN ROVIN is doing great at the Amuse-U. Ben is playing much of the Fox output now, taking Victory, Standard and Excel productions and Fox Sunshine comedies. Ben always has his eye out for something good for his folks, and the business he is doing is proof positive that he knows what his patrons want.

REPORTS from the North End Circle are that business has fallen off since the influenza epidemic.

LOUIS KERASOTES had a funny thing happen to him lately. Louis booked "The Iron Test" and was all set for the first episode. Imagine his surprise when the second chapter arrived instead. He had to put it on, as he had nothing else, and got away with it. There wasn't a single patron came out and thought anything was wrong. As things stand now, Louis says, "What's the use of running the first one? I can't do it now that I have run the second one."

"WHY AMERICA WILL WIN" was changed to "Why America Won" at the Royal by Gus Kerasotes, which had a three-day run starting Thanksgiving Day. Business was bad all three days, and Gus wished he had something else in place of the picture he had. "They don't want war," is what Gus says now.

THE CAPITOL is going along nicely, playing good shows and doing fine business. Manager Maisel always plays to capacity on Sundays. On Monday, December 2, he had "The Auction Block"; Tuesday, "False Ambition," with Alma Rubens, and on Wednesday, Norma Talmadge in "The Secret of the Storm Country."

THE second of the Newman Traveltalks comes to the Chatterton on Tuesday, December 3. The subject will be "Wartime France."

Advertise in the Central States

They Say in Chicago—

(Continued from page 3)

ANDREW KARZAS, owner of the Woodlawn theatre, Chicago, is at West Baden, Indiana, for his health.

JOHN COLEMAN, of the Joy theatre, Mount Carmel, Ill., is visiting in Chicago, looking over the new releases.

THE latest reports received by the exchanges in Chicago show that the "Flu" has closed the following theatres until about January first: Illinois—Streator; Lincoln; Highland; Seaton; Prophetstown; Monmouth; West Union; Collinsville; Savanna; Neponset; LaSalle. Indiana—LaPorte; Gary; Michigan City; Logansport; Richmond.

CHRIS WHALAN, manager of the George Kleine System, working at the General Film Chicago office, claims that he is kept so busy that he has barely enough time to eat.

RALPH BRADFORD, manager of the Triangle, Chicago office, claims that their batting average was 100 per cent with the four houses closed on the second round of the "Flu." Premier, Oak, Liberty and American; they were all Mr. Bradford's customers.

MANAGER MILOSLOWSKEY, former owner of the Palace and Family theatres of Des Moines, Iowa, which he sold to the Blank Interest, is now making Chicago his headquarters before leaving for the Coast.

ACCORDING to Doctor Robertson of the Health Department, some of the theatre owners must have forgotten about the prevention order issued when they were allowed to reopen. He says although the Influenza has been checked it is not over. Some of the theatre owners have thrown aside all precautions. They have been again notified to observe the rules or their places will be closed again immediately.

CHARLES J. STEWART, the owner of the Pala Royal on West Madison street, has been appointed manager of the Madison Square theatre, succeeding Sidney Smith.

HARRY MILLER, manager of the Rose, Boston and Alcazar, located in Chicago's loop, and owner of the Acme theatre, is now booking the pictures for Ward Miller, formerly outfielder of the Chicago Cubs, who has taken over the Princess theatre in Dixon, Ill.

AL NORMAL, one of the oldest film salesmen in Chicago, has decided that the time has arrived to pull up stakes and make California his future home.

GRADUALLY the time draws near for the opening of the new Randolph theatre, which Jones, Lincoln & Schaefer are erecting on Randolph street between State and Dearborn. The steel and brick construction portion of the playhouse is finished and the interior finishers busily engaged making it one of the most beautiful picture theatres in the country. It was not the object of Jones, Linick & Schaefer to erect a massive theatre with large seating capacity and built solely for the purpose of seeing how many people could be crushed together to view one picture. The Randolph was built for the sole purpose of presenting the finest motion pictures manufactured to a capacity attendance of not more than eleven hundred. While in New York last week, Aaron J. Jones arranged to secure pre-release service for the Randolph. Mr. Jones also announced that the theatre will be managed by Louis J. Jones, until recently manager of the Studebaker theatre, and that he will have as his assistant manager Walter H. Moore, who has been assistant manager of the Orpheum theatre for several years. Ralph T. Kettering, publicity director for Jones, Linick & Schaefer announces that the Randolph theatre will open its doors Christmas day.

R. C. CROPPER of the Beehive Exchange, Chicago, Milwaukee and Indianapolis, is enthusiastic over the satisfaction being given by "Topics of the Day," the news reel compiled by the Literary Digest. Mr. Cropper says that the recent review by the Motion Picture News has been a wonderful help, and that his bookings are most satisfactory.

PETER J. SCHAEFER has been bitten by the twentieth century bug. Formerly it was Aaron J. Jones who made wild dashes between Chicago and New York on this peer of all trains. Now Peter Schaefer has taken over the run, while Aaron Jones is resting up. He arrived in Chicago last Saturday, left on the Century Tuesday and is expected home Monday of this week. Upon his next trip East, which is scheduled for December 10, Peter J. Schaefer has arranged to take Emil Mayer, his general auditor. Looks like finances are becoming an important factor with the Exhibitors' Branch of the National Motion Picture Industry.

SAMUEL I. LEVIN, general manager for Jones, Linick & Schaefer, celebrated Thanksgiving Day twenty-four hours in advance by gathering together a flock of feminine pulchritude as stenographers, etc., in the office of Jones, Linick & Schaefer and dined and wined them at the Hamilton Club.

Gathered In Green Bay

MABEL NORMAND, the Goldwyn star, was screened in "A Perfect 36" at the Colonial theatre December 6-7. She delighted her audience. The picture is replete with amusing scenes.

"THE VELVET HAND," a Blue Bird film, was shown December 5 at the Royal theatre.

THE Orpheum theatre produced Lyman Howe's pictures of the "Flying Marines," and a scenery in Mexico and Africa December 3 and 4.

ROY STEWART played in "The Fly God" December 3-4 at the Royal theatre. The production is a Triangle.

MANAGER H. K. TIMM announced that the Griffith production, "The Great Love," will come to the Orpheum theatre soon.

"THE UNCHASTENED WOMAN," starring Grace Valentine, was presented in the Colonial theatre December 3-4-5. It is a George Kleine production and proved an adaptable film for re-opening the picture house after a shut-down of a week because of the influenza epidemic.

JULIAN ELTINGE, Paramount star, was presented in "The Widow's Might," in the Orpheum theatre December 5-6-7-8. She proved popular with the audiences.

CONSTANCE TALMADGE played in the Select film, "Good Night, Paul," at the Grand theatre December 5-6-7-8.

"THE TRUE SOUL WOMAN," a Universal special, was shown December 6-7 at the Royal theatre. Priscilla Dean was in the leading role.

"HEARTS OF THE WORLD," the Griffith picture, will play a return engagement at the Orpheum theatre December 10-11-12.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

With Dubuque Exhibitors

"THE HOUSE OF MIRTH," an adaptation of the novel, was shown at the Dreamland theatre in Dubuque Friday and Saturday, November 29 and 30. That the producers of this photoplay were wise in retaining the original name of the book, could be plainly seen by the way the lovers of Mrs. Wharton flocked to the theatre. The stars of the play, Katherine Harris Barrymore, Lottie Briscoe, Henry Kolker and Joseph Kilgour, were all well cast and admirably suited to the roles they portrayed.

JACK LIVINGSTON in "Who Is to Blame?" was the star at the Liberty theatre on Friday, November 29. On Saturday Ann Luther was presented in "Her Moment," a tense, gripping drama, full of interest from beginning to end.

"THE ROSE OF THE WORLD," with the star, Elsie Ferguson, played at the Family theatre on Saturday, November 30. Never before was the talented Artcraft player cast to better advantage—her role seemed to be especially created for her. Wyndham Standing, too, had a most pleasing role. The picture drew as all Miss Ferguson's pictures draw—good.

PAULINE FREDERICK played at the Princess theatre Friday and Saturday, November 29 and 30, in the celebrated "La Tosca." Miss Frederick's acting in this photoplay could truly be termed wonderful.

"THE TEMPLE OF DUSK" with Sessue Hayakawa, was presented at the Grand on Friday, November 29. The popular Japanese player again scored a big hit with Grand patrons. He is very well liked, not only by fans of this theatre, but by theatre-goers all over the city, due, no doubt, to his acting and plays which are so different from the usual style of features one sees.

"TELL IT TO THE MARINES," with Jane and Katherine Lee, shown at the Dreamland theatre Sunday, December 1, certainly broke the record as a crowd getter. From the opening hour, at 1:30 o'clock, until closing time, every performance was very well attended. In the afternoon, from 2 to 4 o'clock, the people had packed the lobby and were standing out on the sidewalk; the same was true in the evening between the hours of seven and nine.

THE Liberty presented a William Fox production, "The Bird of Prey," with Gladys Brockwell, on Sunday, December 1. Miss Brockwell is truly an artist of no mean ability, and Liberty patrons are at last recognizing her worth. For a time Miss Brockwell did not have suitable plays; of late they have been better, and her drawing power is increasing. According to the manager, Mr. Wilber, the Liberty did more than an average business.

ENID BENNETT, the star of the "Biggest Show on Earth," which drew so well here last month, was presented at the Princess theatre Sunday, December 1, in "The Vamp." Miss Bennett was as pleasing as ever in this picture, and she had the advantage of having a capable leading man.

DOROTHY DALTON played at the Family theatre Sunday, December 1, in "Love Letters," an interesting, quite original photoplay. As usual Miss Dalton drew a good house.

CONSTANCE TALMADGE, one of the screen's most charming comediennes, played at the Princess theatre Monday and Tuesday, December 2 and 3, in "The Lesson." Miss Talmadge was supported by a good cast, headed by Tom Moore, who is a splendid drawing power himself. Every one who saw this play pronounced it to be first rate.

FOR the past year or so Dubuque exhibitors have been running Harold Lloyd comedies as fillers. People seemed to like them from the start, and within the last few months their popularity has increased in a surprising manner. One exhibitor left out a Lloyd comedy one week and such a howl went up from his patrons that he quickly put them back on the bill. Film fans like Lloyd's comedies because, while a bit on the slapstick order, they have a good story, are full of laughs, and the players look like human beings, which cannot be said of the actors in some comedies. The Liberty and Majestic show his comedies the most.

FRANCIS FORD in "Berlin via America," was presented at the Grand on Monday, December 2. This was Ford's first appearance in Dubuque since his serial days, when he starred with Grace Cunard, and all his old friends turned out to greet him.

NORMA TALMADGE in "The Secret of the Storm Country," was the attraction at the Family theatre Tuesday, December 3. Miss Talmadge has been a favorite at the Family ever since her first Select picture, "Panthea." Family patrons liked "The Secret of the Storm Country" very much, as well they might, for it is one of Miss Talmadge's best vehicles. Niles Welsh also came in for quite a bit of praise for his fine work in the role of Frederick Graves.

A. H. BENNETT, proprietor of the Nemo theatre at Earlville, Ia., is showing an episode of the "House of Hate," with Pearl White and Antonio Moreno, every Saturday, to big houses. Pathe News and a reel of comedy are shown in conjunction with this serial.

THE Belknap theatre at Hopkinton, Ia., have a Paramount pictures night every Wednesday. All the famous Paramount and Artcraft stars, Marguerite Clark, Douglas Fairbanks, Mary Pickford, Elsie Ferguson, etc., will be shown. On Wednesday evening, November 27, Mary Pickford was shown in "A Romance of the Redwoods."

THE Palace theatre at Waverly started off the month of December in a fine manner by showing "Prunella," with Marguerite Clark. The picture was held over for Monday. On Tuesday and Wednesday "The Kaiser, the Beast of Berlin," was shown to packed houses.

DURING the week of November 24 the most popular pictures shown at the Plaza theatre at Manchester, Ia., were "A Modern Musketeer," with Douglas Fairbanks, "Jules of the Strong Heart," with George Beban, and "Social Quicksands," with Francis Bushman. During the week of December 1 "Back to the Woods," with Mabel Normand," and "Scandal," with Constance Talmadge, were the best attended plays.

ON Thanksgiving Day the Star theatre at Decorah, Ia., presented Constance Talmadge in that screamingly funny comedy-drama, "Good Night, Paul." On Friday and Saturday Madge Kennedy was featured in "The Danger Game." Both of these features have a good drawing power.

WILLIAM S. HART played at the Palace theatre at Waverly, Ia., Friday, November 29, in "The Square Deal Man." On Saturday Alice Brady was presented in "The Ordeal of Rosetta."

THE Cozy theatre at Dyersville had one of the most wonderful motion pictures of the day, "Tarzan of the Apes," for its Thanksgiving Day program. This picture drew unusually well.

Dubuque Theatres Have Good Thanksgiving Bills

ON Thanksgiving Day every Dubuque moving picture theatre had an excellent bill. Every show was good and the houses they drew were better.

The Princess had, perhaps, the most popular star that day. Mabel Normand is a great favorite here and her play "Back to the Woods" was very well attended and met with instant approval.

Mae Marsh in "The Cinderella Man" made quite a hit at the Family theatre that day. Miss Marsh's plays are always good, but "The Cinderella Man" was undoubtedly one of the best plays in which she has appeared this year.

"Miss Innocence" with June Caprice was well received at the Dreamland theatre.

What Racine Is Doing

"AMERICA'S ANSWER," the second United States official war picture, was seen at the Bijou theatre Monday, Tuesday and Wednesday, December 9, 10 and 11.

The picture is assembled from 30,000 feet of film taken by the U. S. Signal Corps, A. E. F., by order of General Pershing and under the direction of the General Staff. It is exhibited by the Division of Films of the Committee on Public Information through the World Film Corporation.

The management of the Bijou is advertising extensively, having the hearty co-operation of the local newspapers, in this production. A tent has been erected on the main square in the city which is literally covered with posters. A 24-sheet ad adorns the front of the post-office, while the spirit of the city as well as the movie fans seems to cluster around this great production.

THE RIALTO played "Eye for Eye," staring Nazimova, before one of the biggest crowds that ever turned out to see a picture. For the two days that this production was shown the 1,400 seats at the Rialto were filled every minute of the evening. Both nights crowds were actually turned away. Many of the patrons, unable to witness the evening performance, turned out for the matinee performance in large numbers.

C. M. DeLORENZO, special representative of the Metro Pictures, which corporation is putting on this production, visited the local theatre for the purpose of seeing how this picture was drawing. Inasmuch as many of the movie lovers were unable to see this play, a return engagement has been booked for the Palace December 17 and 18.

THE admission price at the Rialto has been reduced from 20 to 15 cents again and a noticeable change has already taken effect on the populace. The theatre has such productions as "The Hell Cat," featuring Geraldine Farrar, and "Branding Broadway," starring William S. Hart, booked for this week.

THE PALACE has been doing a fairly good business since the reopening after the influenza epidemic. Next week the management will play Harold Lockwood in "Pals First," and "Arizona," featuring Douglas Fairbanks.

MR. BLOOMBERG, who heretofore was associated with Mr. Norman at the Rex, has left that theatre to take up the position of manager of the Rialto and Palace, which was left open when Mr. Lammereaux resigned. Before going to the Rex Mr. Blumberg was manager of the Palace, and his returning to that theatre marked a general surprise with the movie fans of this city.

Late News of Fond du Lac

THE war pictures should be re-edited before they are sent out these days, according to Manager Ainsworth of the Orpheum. "When the text tells what our Sammies are going to do to the Huns it starts a snicker for the picture fan knows it isn't up to date. It has already been done to the Huns," he declares.

CHARLEY CHAPLIN in "Shoulder Arms" at the Orpheum for the three days beginning Thanksgiving Day did as well as could be expected under present conditions.

MANAGER AINSWORTH of the Orpheum declares that while his S R O sign suffered no injury during the three days run of Norma Talmadge in "Her Only Way," business was fairly good.

MRS. CHARLEY CHAPLIN'S first appearance in Fond du Lac since her marriage day occurred Thursday December 12, when "Borrowed Clothes" was put on for a three days run.

MANAGER AINSWORTH of the Orpheum has booked the Select Pictures for the coming year. These include the two Talmadge sisters—Norma and Constance, both great favorites in Fond du Lac and the Mitchell Lewis productions.

PICTURES dealing with modern society have the pull these days, according to Manager Smith of the Bijou. At any event that is what the box office is showing, he declares, and he proposes to be guided by the hunch it has given him.

MANAGER VOLLERT of the Idea finds business improving at that theatre but still below normal.

"THE war pictures have run their course so far as Fond du Lac is concerned," declared Manager F. R. Smith of the Bijou theatre, to a MOTION PICTURE NEWS representative. "I don't thing the theatre or the subject has anything to do with it The war is over and the people are turning to pleasanter things. It so happened recently that each of the three Fond du Lac theatres was running a war picture, and a good one, at one and the same time. Here at the Bijou we had 'Italy's Flaming Front,' the Orpheum had 'Over the Top' while at the Henry Boyle Griffith's 'Hearts of the World' was showing. Did any of us do any business? Well hardly.

"I've made up my mind to this. There are to be no more war pictures for me. Of course those we have booked will be put on, but we don't book any more war pictures on the strength oof the demand for them—for there isn't any demand."

MANAGER SMITH of the Bijou has booked another of the Cecil DeMille pictures. "Old Wives for New" made a real hit. As a result Bijou patrons are soon to have an opportunity to see "We Can't Have Everything."

BUSINESS at the Fond du Lac moving picture houses is still way below normal. As a result the managers are depressed and are wondering when luck will turn. While the flu situation is better rather than worse, the public is nervous on the subject and moving picture fans are staying at home.

HE'S IN AGAIN

It's a Riot of Laughter

It's a Knockout

It's a Surefire Money Getter

It's the first release of the

New Billy West Comedies

Which are bigger—better—funnier than ever

Produced by an entirely new company, with an entirely new cast, and most of all, they are made with

A NEW DIRECTOR

First Release, Jan. 19th *A new one every other week*

BEE HIVE EXCHANGE

Milwaukee Chicago Indianapolis

What Detroit Is Doing

M. W. McGEE has not, as yet, announced his new connection. The managing director of the Majestic theatre, Detroit, whose resignation to take effect on the first of the year was turned in several days ago, says that he is considering several offers but has not made up his mind. Mr. McGee was with the Majestic not only from the opening date of this successful playhouse but he supervised the actual building five months before the opening. He is one of the very few managers who studies each picture and gives it a production in keeping with it.

WHILE many sections of the state suffered from the "flu" epidemic and theatres by the score were closed in one city—Adrian—a theatre manager proved himself fully equal to meet the situation. He is Elwyn M. Simons, proprietor of the New Family theatre. It seems that the local board of health became alarmed over the "flu" and a smallpox epidemic and it was practically decided to close the theatres at a formal meeting. Mr. Simons heard of it, engaged two lawyers and demanded a hearing. Mr. Simons admitted that conditions were serious but declared that unless the 10-cent and basement bargain stores were closed with the theatres, he would get out an injunction. There was a spirited argument but Simons won out and the theatres have remained open.

DETROIT has a new and decidedly high-class residential theatre in the De Luxe, which was opened last Wednesday evening. It is located in the East End close to the Indian Village, an exclusive residential suburb.

THE DE LUXE is built in hippodrome design, much after the style of the Majestic, with long inclines and an unbroken rise of seats from the orchestra pit to the real wall. There are 1,600 seats, including boxes and the building is fire-proof in every respect. Arthur J. Moeller is the manager of the house. The opening attraction was Constance Talmadge in "Mrs. Leffingwell's Boots."

THE DE LUXE plays only Paramount and Select features. There are three performances daily at 2, 7 and 9 p. m. and prices are 15 and 20 cents. A 10-piece orchestra and a big organ provide the music.

NINE prints of "Shoulder Arms" are now being employed for the latest Chaplin film. Seven of these prints will be used in Detroit for several weeks. After running at the Madison for two weeks, where it broke the house record, it was shown for a week each and simultaneously, in the Regent, Orpheum and Colonial theatres.

WINFIELD R. SHEEHAN, general manager for William Fox, visited Detroit last Saturday to take up with John H. Kunsky the leasing of the Washington theatre, Detroit. The Fox interests hold a lease dating from September 1, 1919. They are willing to pay Mr. Kunsky if they can take possession earlier but no terms were arrived at.

BEFORE "The Lure of the Circus" was released more than 100 theatres in Detroit and the state had booked it at rentals aggregating more than $14,000, the Universal office reports.

EVERY Broadway Strand program is numbered and each week seven pairs of tickets are given to the holders of lucky numbers.

THE FARNUM THEATRE, 2016 Jos Campau avenue, Detroit, has been sold to Louis Schlussel by the Schram Amusement Co.

ONE of the finest theatres in the state is the Regent at Battle Creek, operated by Lipp and Cross, which had its formal opening on Thanksgiving Day. It seats more than 1,000 persons and is said to be as beautiful and well appointed as any house of its size in the country.

What Milwaukee Is Doing

SOME of the big men of the country spent December 6 in Milwaukee, the guests of forty local exhibitors. A luncheon was served at the Hotel Wisconsin in honor of the out of town guests, including Samuel Goldfish, president of the Goldwyn Pictures Corporation; S. L. Rothapfel, formerly manager of the Tom Saxe interests in Milwaukee, now manager of two motion picture palaces in New York, and Nathan Ascher, Chicago, owner of sixteen theatres. Mayor Dan Hoan, Milwaukee, presided at the luncheon and Frank Cook, manager of the Princess theatre, was toastmaster.

THE MERRILL THEATRE has signed a year's contract for the exclusive showing of Mabel Normand features.

MABEL NORMAND will return to the Merrill theatre for three days in "Mickey," the play that attracted so much attention that hundreds of requests came to repeat the engagement.

FANS are continuing to gather at the New Strand, that has become so popular, owing to the succession of stars appearing on the screens weekly. William Farnum in the "Rainbow Trail," sequel to the "Riders of the Purple Sage," will be seen at the New Strand until the end of the week.

"THE GREATEST THING IN LIFE," directed by David Griffith, predicted by many to be his most appealing picture, has had a most successful week at the Alhambra.

FANS who admire William S. Hart are flocking to see him in the "Border Wireless," showing at the Princess this week.

BILLIE QUIRK, former Vitagraph and Universal movie star, is the soloist at the Alhambra theatre this week.

IN connection with the Mary Pickford feature, appearing at the Alhambra theatre for the coming week, beginning Sunday, December 9, the prize octet of the Fifth Regiment band, Great Lakes Naval Station, will give a special musical program Friday afternoon and evening for the benefit of the Blue Bird Club, an organization for the entertainment of soldiers and sailors. The hostesses of the Blue Bird Club will attend the Friday afternoon and evening pictures.

EVERY precaution against the "flu" is being observed by all theatre managers throughout the city.

Flint Motion Picture Theatre Damaged by Fire

FIRE of undetermined origin which started in a closet used for janitor's supplies did damage estimated at $5,000 in the Palace theatre (vaudeville and pictures), Flint, Mich., Monday, December 3. The fire was discovered about 5 a. m. by a man who was passing and saw clouds of smoke belching from the building. An alarm brought several fire companies. The fireproof construction of the building had kept the flames checked to a portion of the foyer opposite which they started and the firemen by a judicious use of water prevented a loss that might have run well up into the thousands. The only loss was from what little fire there was in the foyer which burned a hole 20 feet square and from smoke which darkened the decorations. Except for the fact that out-of-town insurance adjusters were called for by local agents, who demanded the theatre be kept closed until an adjustment was made, the theatre could have gone on with its matinee as usual Monday afternoon. It was said the theatre would be closed only a short time, not to exceed a week.

The Palace is one of three theatres owned in Flint by W. S. Butterfield of Battle Creek.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Katterjohn Gives Enlightening Views on Presenting a Story

THE opinions of Monte M. Katterjohn on any of the various phases of motion picture production are always of interest and the fresh viewpoint which he brings to bear on the problems of the industry is invariably productive of valuable, constructive criticism. Indeed, it is his enthusiastic radicalism and his keen analytical grasp of the essentials of entertainment which have been largely instrumental in elevating him from the position of author to that of a producer in his own right, as the active production head of Katterjohn Films.

For this reason it is interesting to note that Mr. Katterjohn lays particular stress upon a point which has been largely overlooked by producers of motion pictures, but which might conceivably have a very decided effect upon the screen quality of a given photoplay.

"It will be admitted," says Mr. Katterjohn, "that while the story is of paramount importance in any motion picture, the manner and spirit of the production deserves every consideration. Those who are associated with the making of the play must all be thoroughly in the spirit of the story if the completed production is to show its value to the fullest extent.

"Not only must the players feel that their acts and emotions are actually those of the characters being portrayed, but the director himself must approach the filming of the story in the same spirit that actuated the author in creating it. A full understanding of the author's frame of mind must extend to the cutting room as well to insure an accurate reflection of his ideas, and the inclusion of just those scenes and bits of business which perfectly carry out the spirit of the story.

"This quality has a decided effect on the minds of theatregoers and has much to do with the reception accorded a picture. Get your audience into the spirit of the story in the first two hundred feet of film and their attention and sympathy from that point is assured. They feel and live and laugh and cry with the characters of the story, looking upon life through the eyes of those characters rather than through their own.

"But the antagonistic mind in any important stage of the picture's development may so alter the feeling and spirit of the story that its value is lost upon the spectator, with the subsequent result of a poor box-office attraction.

"Enthusiastic minds which sympathize with the trend of the story are worth their weight in gold at the box office which fact producers seem to have overlooked until very recently, and even now their numbers are too few."

Pettijohn Outlines Affiliated Plans to San Francisco Film Circles

CHARLES C. PETTIJOHN, general counsel of the Affiliated, has been visiting the Pacific Coast on business and stopped over in San Francisco on November 2 to meet with representative exhibitors and outline the plans of both the Affiliated and the United Booking Corporation. Among those present at the meeting, which was held in the office of the Mutual Film Corporation, 177 Golden Gate avenue, were: Eugene Roth of the California theatre; Howard J. Sheehan and George Mann of the Rialto; C. W. Midgeley of the American, Oakland, and the Alameda, Alameda; James Beatty of the Liberty, Fresno, and Liberty, San Jose; Charles Goddard of the Goddard, Sacramento; Louis Greenfield of the New Mission, New Fillmore, and Progress, San Francisco; Charles Frohman of the Queen, San Francisco; Frank Levy of the Royal and Polk, San Francisco; L. E. Lund of the Broadway, Oakland; Aaron Goldberg of the Apollo and Peerless, San Francisco; S. H. Levin of the Coliseum and Elite, San Francisco; L. Leven of the Regent, San Mateo; Joe Bauer of the Wigwam, San Francisco. The meeting was held at 10 o'clock in the morning and lasted several hours. It was devoted exclusively to the discussion of plans, and one of the remarkable features of the meeting was that all of the out-of-town exhibitors came to San Francisco especially to meet Mr. Pettijohn and hear what he had to say.

After the meeting Mr. Pettijohn expressed his pleasure in being in San Francisco. This is his first visit to the Coast and his main regret was that he could not stay longer. However, he expressed the hope that he would be able to return at an early date, when he might have an opportunity to see more of the sights in this section of the country. Notwithstanding his brief stay, he stated that all the impressions he had gathered from reports had been more than confirmed. He found that the men in the industry fully lived up to their reputation as live wires, up to the minute in all respects and in every respect the very highest type of business men. The theatres he visited, both in the downtown and the resident districts, he found far above the average of other cities. However, he added with a smile, these things did not astonish him as it merely confirmed the reports of the city which he had previously gathered.

The only matter which did really astonish Mr. Pettijohn was the perfect weather which prevailed during his brief stay. "It's more like spring than winter," he remarked as he inhaled a deep breath of ozone after the meeting.

THE WEST COAST

Hugh Fay Is One of the Central Figures in a Forthcoming Henry Lehrman-William Fox Sunshine Comedy that Is Expected to "Knock 'Em Off the Seats"

Lehrman Adds Fourth Company at Hollywood

HENRY LEHRMAN, vice-president and general producer of Sunshine Comedies, has added a fourth company to his personnel at his studios in Hollywood, California, to meet the ever-increasing demand for Sunshine Comedies since this brand of pictures were first presented by the Fox Film Corporation.

When, over a year ago, Henry Lehrman sold his interests in L-Ko to start producing Sunshine Comedies, he was considered one of the foremost producers of comedies in the industry. The larger, more modern studios which he erected for his Sunshine Comedies allowed him much wider scope than he had before, and surrounded by a staff of exceptional directors and comedians, most of whom were already familiar with Mr. Lehrman's methods, his productions soon became known as second to none in the comic interpretation and superb mounting.

During the past year the demand for Sunshine Comedies has been steadily increasing until, in many instances, Fox exchanges have reached the point where they cannot supply the demand, it is claimed.

To make comedies of the proportions which Mr. Lehrman has been making requires much more time than the average comedy. In order to release one production every other week, three companies have been working unceasingly. But now Mr. Lehrman has decided to build comedies of still greater magnitude, and to allow time for their production has added another company to his personnel, making four companies in place of three. Mack Swain and Gertrude Selby are still working under the direction of Fred Fishback, who joined the Lehrman forces a few months ago. Lloyd ("Ham") Hamilton will still work under the direction of Jack White, but has a new leading lady in Virginia Rappe, who was recently engaged by Mr. Lehrman after having successfully appeared in a number of Metro features.

Jack Blystone, who is a Lehrman product, having been associated with Mr. Lehrman for a number of years, has resigned the general supervision of L-Ko comedies to become a member of the staff of directors at the Sunshine studios, and in future will have charge of the productions in which Billie Ritchie, Hugh Fay and Betty Carpenter will appear.

The fourth company will be directed by Reggie Morris and Charles Parrett, with Jack Cooper, Leo White and Ethel Teare appearing in the leading roles.

Lasky Guards Resume Activities

THE LOS ANGELES HEALTH DEPARTMENT having been removed, the drills of the 51st Company, Military Reserve of California, formerly known as the Lasky Guards, will be resumed at Hollywood. The boys are getting restive and are anxious to execute their evolutions once again.

The minstrel show planned by the Lasky folk was again put into rehearsal last week and again Kenneth McGaffey is sending up loud and energetic demands for his four milk-white horses to be used in his act with Jack Mulhall. If the steeds are unobtainable a quartet of goats may be substituted.

Meanwhile Mr. McGaffey has distinguished himself by appearing in C. B. De Mille's picture as a "wayfarer." He swears it is not as a hobo and insists that it is a heavy acting part which required much careful study and rehearsal on his part. He admits there is now good and sufficient reason for designating this an all-star cast.

Roscoe Arbuckle and his genial manager, Lou Anger, are still away, somewhere in the South, resting and vacationing, and, in the case of the former, putting on weight.

Lila Lee is expected back sometime this month. Her smiling and cheery presence has been sadly missed.

Vivian Martin starts work in about two weeks, it is announced. Meantime the little star is at home enjoying a vacation after some strenuous work during the past summer.

Fred Kley emulated Milton E. Hoffman the other day and went out before breakfast to shoot quail. He got three, but declares that he shot many more which were lost in the brush. "If I only had had a dog," he sighs.

Bennie Zeidman, since returning from New York, declared there is no reason for him to alter his earnest conviction that the industry is still in its infancy, although he has some doubts about the surface having been scratched.

Influenza Lid Clamped Down on Butte

THE influenza lid was clamped on Butte with a bang November 30, all non-essential lines of business being ordered closed by the county board of health. Thus the city is closed tighter than ever and the length of the probable closedown is indefinite.

On the previous day a modified closing order was adopted, the theaters, cabarets, churches and dance halls being affected. This lead to a storm of protest from those interests and the following day the health officials decided to "go the limit."

The drastic action of the county board resulted in a tempest centered at the city hall. Mayor Maloney called a special meeting of the city council and by a vote of six to five the city officials decided that people within the corporate limits need pay no attention to the county board's orders, claiming that the board exceeded its jurisdiction when attempting to regulate affairs within the city limits. The city health board passed resolutions permitting business houses, including theaters and all amusements to run wide open, but stipulated the wearing of gauze masks. Saloons and other places reopened. The chief of police was instructed to make no arrests. However the county officials ordered the sheriff's office to make arrests and both sides appealed to the governor, with the threat of calling out the soldiers.

A truce was finally declared and the city, not admitting the county board's jurisdiction, finally acquiesced and agreed to permit the regulations to be enforced until the state board of health meeting scheduled for Wednesday, December 4, gives the final word.

The show business was badly demoralized by the constant agitation and under such conditions the theatre men prefer to remain closed. In fact the sentiment seems to be that no premature reopening is desired. About 50 new cases a day and 10 deaths appear to be the average in Butte at present. It is confidently expected that two weeks will bring about sufficient improvement to permit resumption of "business as usual."

Missoula theatres closed also and Helena is still closed. Other large Montana towns are open at this time.

What They Do in Seattle

THE influenza cases have not entirely disappeared in the Northwest, and while 70 per cent of the towns are open only 50 per cent of the picture houses opened, as in some cases the people were averse to going to them. The "flu" revisited some of the cities in a light form. This caused the closing of the houses for a couple of days in Everett, Great Falls, Lynden and other places. Since the influenza cases in Seattle and the larger cities were instantly checked by quarantining of the family, drastic measures were not necessary.

THE STAR THEATRE, Bellingham, was recently purchased by Mr. Quimby from Mr. Arnold.

THE PARALTA AGENCY is now occupying offices together with the Pathe agency.

H. G. ROSEBAUM of the Famous Players-Lasky Corporation, recently returned from a swing around a section of his territory.

A. J. KENNEDY, publicity manager for the Famous Players-Lasky Corporation in the Northwest, has recently been praised for the excellent quality of work he has produced. Many a moving picture owner has been helped by his advice.

F. M. BROCKELL of St. Louis has assumed temporary charge of the Northwest Goldwyn exchange since Mr. Hill has resigned to devote all his time to private interests. A permanent manager will soon be installed.

J. M. DUNN, formerly connected with the Paramount-Artcraft Pictures, is now booker and assistant manager of the General Exchange office in Seattle.

A. M. HOGLE has taken a spin to Spokane for the Vitagraph. His reports show that business is picking up with great force.

R. STONE has been appointed shipping clerk for the General's Seattle office.

THE LIBERTY, Seattle, has recently made great hits with the following films produced by the General Film Company: "Tobin's Palm," "Rambles in Asphasia," "Allied Heroes in Switzerland" and "O. Henry and Birmingham Travels."

MESSRS. W. C. GOWEN AND CODE have hit the trail for the General, the Kleine System and the Sherry productions.

MANAGER W. A. MEAD of the Universal exchange in Seattle announces that he has employed a cameraman to be stationed in Seattle who will take pictures which will be shown on the "International News" film. This film will now carry 300 feet of Pacific Coast news on each screen which will be shown three times a week at each house. Consequently these weeklies are now 100 per cent weeklies.

EDDIE POLO, now bing featured in the Universal's "Lure of the Circus," will appear in person at any house which will display this film.

FRANK COFFINBERRY, formerly manager of the Orpheum in Portland, is in Seattle representing the Government in the Division of Films, Bureau of Public Information.

THE NORM THEATRE, Monmouth, is open for an occasional show.

BEN SMITH, manager of the theatre in Brewster, Wash., has closed his place and moved out of town.

THE WHEATON, Weiser, Idaho, has been closed.

A FIRE in the Liberty, Salt Lake, recently was fought and extinguished without any of the thousand people in the audience realizing anything was wrong. The fire was in the operator's booth. No serious damage was done.

ALEX PANTAGES is contemplating building a show house in Salt Lake City.

THE WILKES THEATRE will soon be opened in Salt Lake.

THE EDISON THEATRE management will soon build a new theatre in New Westminster, Wash.

THE AMERICAN THEATRE, recently completed at Sunnyside, has had its formal opening and proceeded in full blast after the "flu" ban was lifted. It seats 700 and was erected at a cost of approximately $20,000.

MANAGER BOSWORTH of the motion picture theatre in Ketchikan and Manager Spickert of the Palace, Juneau, Alaska, were recent visitors on Seattle's Film Row.

TARKINGTON BAKER, in charge of the new Universal publicity service, has been touring the Pacific Coast. Mr. Baker is studying the needs of the different territories. He has installed a newspaper service campaign which will be found very comprehensive.

Partial Closing Protested in Butte

RESOLUTIONS were passed by the theatre men of Butte at a meeting held Thursday evening, November 28, protesting against a partial closing of the city on account of the influenza epidemic. Such action was characterized as "class legislation" by some of the exhibitors present.

The "Committee of Three Hundred" presented the resolutions to the County Board of Health and the resultant action was to close all non-essential places of business. Banks, drug stores, food stores, coal houses, laundries, garages and but a few other enterprises were permitted to remain open. Those signing the resolution were the following: E. W. Keeler, People Hip; W. H. Belmond, Empress; H. W. Berry, Liberty; Frank T. Bailey, American, and William Woolfall, Harrison Avenue theatre.

The resolutions follow:

"Whereas, The county board of health did, on this 28th day of November, 1918, enact an order closing all theatres of this city for an indefinite period; and

"Whereas, Since the 10th day of October, when the first closing order went into effect, the influenza has increased, demonstrating the fallacy of a partial closing order; and

"Whereas, Since the 10th day of October nothing of any consequence has been done towards stamping out the influenza epidemic; and

"Whereas, Crowds are permitted to assemble in stores, parks, cafeterias, cafes, street cars and other places; and

"Whereas, The excuse given out by the health department for closing the theatres was that the influenza was distributed by personal contact of one person with another; and

"Whereas, We believe that if the public are permitted and encouraged to congregate in all places other than theatres and places of amusement, the value of the order first mentioned is made nil; and

"Whereas, We believe that the closing of all places of business, worship, education, amusement and other places where people congregate will quickly stamp out the epidemic, save many lives and restore our city to normal conditions; and

"Whereas, We are emphatically opposed to our health board unjustly discriminating against the theatres and other places of amusement of our city.

"Now, Therefore, First in the interest of humanity and second in the interest of fair play, equity and justice, we, the undersigned citizens and theatre managers of the city of Butte, do hereby petition to at once have the city of Butte and the county of Silver Bow enact an emergency ordinance providing for the closing of all places of business, worship, education, amusement and other places where people congregate, except drug stores, grocery stores and meat markets, with a regulation limiting the number of persons to congregate therein at any one time, and all such places be patrolled by members of the military, city police or members of the sheriff's office."

We wish to thank the many friends in the trade for their kind expressions of sympathy in our recent bereavement, and for the beautiful floral offerings.

Mrs. Olive Grogg
Miss Sylvia Grogg

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All the News of Portland

A. H. McDONALD of the Rex theatre of Eugene, Oregon, was in town recently booking Mildred Harris in "For Husbands Only," with which he reopened his theatre. "I am going into every newspaper in the country," he said, for he grabbed immediately the advertising possibilities in the name of Mildred Harris as the newly-married Mrs. Charlie Chaplin.

J. C. UGLOW, manager of the Orpheum theatre of Dallas, Oregon, was in Portland more than a week ago. He booked "Crashing Through to Berlin" as the feature that is hitting the psychological moment just right at this time. Mr. Uglow has been strong for the news reels from the Universal also, for his clientele is one that follows eagerly every bit of news from the boys across the pond, for they have lots of them over there in the army.

F. C. WESKIL, manager of the Bungalow, North Powder, is circulating that district making a canvas of the moving picture shows. He was in Portland the other day picking up the best shows he could find. "The Kaiser" will be shown in North Powder, and after it will follow "The Geezer of Berlin," "How Charlie Captured the Kaiser," and the big drama of the war, "Crashing Through to Berlin."

CHARLEY SCHRAM of the Grand theatre of Oregon City is showing two Jewel features in succession. The first was "A Soul for Sale" and the second "Crashing Through to Berlin."

AN innovation was introduced at the Globe theatre last week with the appearance of the Countess of Kingston three nights speaking in the interest of the Shamrock Fund for Disabled Irish Soldiers. Some pictures, the property of the Countess, were shown, including picture of the Blarney stone and the kissing of that stone. During intermission pretty Irish colleens sold shamrocks.

THE LATIN QUARTER, where real Bohemianism is reputed to hold sway, would welcome as its own the five girl ushers at the Majestic theatre, for the quintet of smiling maids now appear in the niftiest of artists' costumes. White trousers, black smocks, flowing ties and jaunty black caps that slouch most becomingly comprise their novel habiliments. After a day or so, when they blushed for the masculinity of their apparel, the girls became accustomed to the surprised and admiring glances of the Majestic patrons and are now accepting their tributes with perfect equanimity.

Flickers on the Screens of Butte

UPON the return of Albert Hyneke, his brother, William Hyneke, has resigned the management of the Judith theatre at Lewistown. The retiring manager has several good offers but is as yet undecided as to which to accept. "Bill" made good during his tenure and had to contend with probably the most serious obstacles that the exhibitor has yet been called upon to grapple with. This condition was general over the entire country. Decreased attendance due to so many theatre-goers being called into the army, heavy war taxes and the "flu" shutdown were threefold problems to be overcome.

GEORGE BOURKE of the Universal has been spending several days in eastern Montana looking after bookings. He reports nearly all the big houses in the state now open, although a second shutdown has come in Butte and Missoula. Helena is still closed.

THE influenza situation in Great Falls is reported to be "shaky" with chances for a second shutdown.

NOVEMBER 30 the lid went on again in Butte. The closing presentation at the American was Norma Talmadge in "The Only Way."

DOUGLAS FAIRBANKS was welcomed by the faithful at the Rialto for the closing bill. He appeared in "Come On In." An added attraction, in addition to the usual comedy, was "With Burton Holmes to the South Seas of Fiji." The animated news review rounded out a nifty program at Manager Ralph Ruffner's amusement emporium.

A COMMITTEE of Three Hundred appeared before the Board of Health of Silver Bow County Friday to protest against the "discriminatory" action taken the previous day when orders were issued closing only theatres, schools and churches. "All or none" was their motto and so the following day resolutions were passed closing all non-essential places of business in Butte and the county. The committee represented not only the theatre managers, but every branch of labor connected therewith.

MADGE KENNEDY in "The Service Star" and Mae Marsh in "Hidden Fires" starred at the Ansonia and Orpheum respectively for the closing programs.

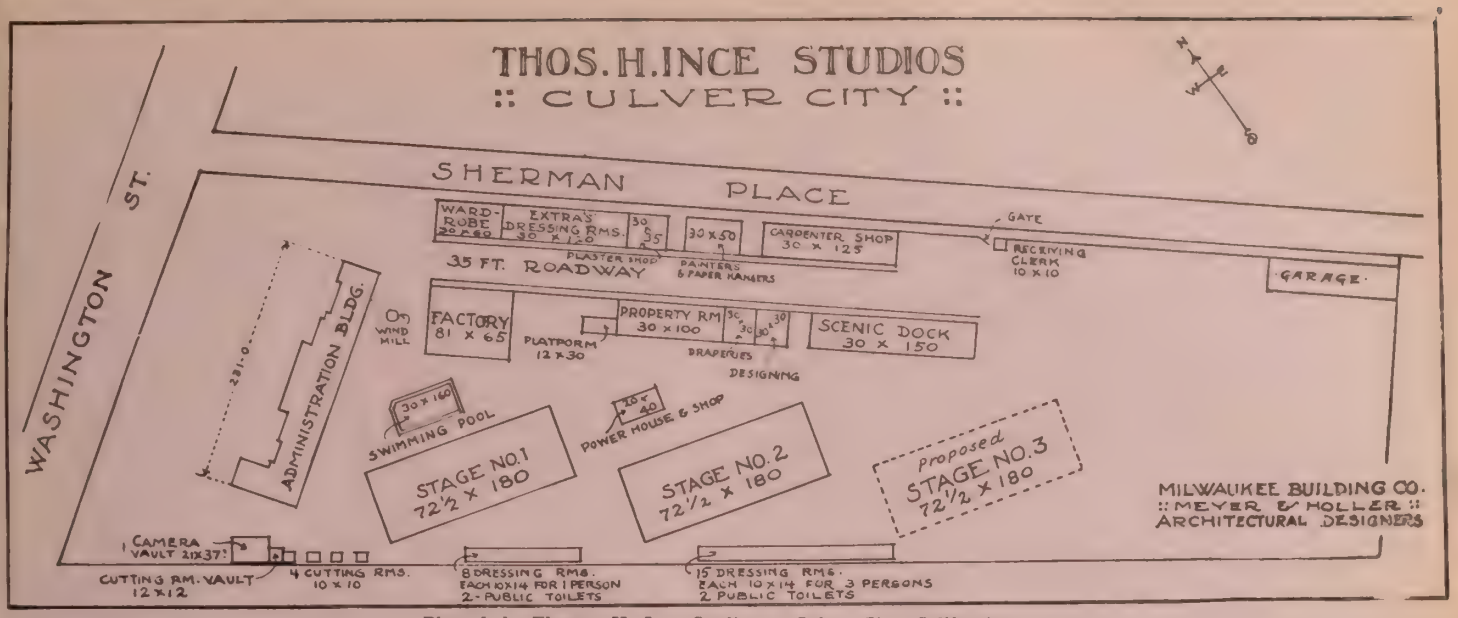
WITH reports from the state Board of Health at Helena not at all favorable as regards the influenza situation in Montana road men for the various film companies have but little to do in this territory.

"OVER THE TOP" is still playing in the smaller towns of the state to good business. Manager Moore of the Harlowton theatre packed 'em in on Thanksgiving day at 50 cents a throw. It pleased.

Spokane Bars Children Below Age of Twelv

ALL children below the age of 12 years in Spokane, Wash., are ordered by the board of health to keep away from motion picture shows.

So rapid was the spread of influenza among the school children in Spokane after the six weeks' closing ban was lifted November 18, when schools resumed activities, that the board of education last week decided to close the schools indefinitely and enforce a drastic quarantine on pictures so far as children are concerned.



Plot of the Thomas H. Ince Studios at Culver City, California

Spokane News Condensed

THE countenance of her soldier son, now dead, smiling as he partook of doughnuts at a Salvation Army hut back of the lines in France greeted his mother Mrs. Caroline Hansen of Spokane, from the Liberty theatre screen Thanksgiving eve. The unusual experience was reported by William Houck, manager of the Liberty. Mrs. Hansen remained in the theatre all evening after recognizing her dead son when he appeared in the war scenes of the Pathe weekly, witnessing the picture numerous times. Manager Houck presented Mrs. Hansen with a section of the film and she will have it enlarged.

"FOOL'S GOLD," the only product of the Washington Motion Picture corporation of Spokane, will be sold for a sum not less than $70,000, according to the New York agent, who has undertaken to prepare it for the market. Of this amount $21,473 will be left for distribution among the stockholders after all the debts are paid, according to F. K. McBroom, receiver for the company. The picture has been viewed by Reginald Warde, one of the leading agents of New York, who readily agreed to undertake the sale of the picture. He was enthusiastic over it, according to Mr.. McBroom. The picture as shown in New York ran about 8,000 feet. It will be cut down to 6,500 feet by Mr. Warde, who will write a prologue and insert new titles throughout the picture.

CHARLIE CHAPLIN and "The Hun Within" were counter attractions offered by the Liberty, playing to packed houses the first of the week. Charlie was greeted with gales of laughter in the three-reel comedy, "Shoulder Arms."

THE Clemmer presented a Pickford film, little Mary starring in "Johanna Enlists."

PEGGY HYLAND in "Marriages are Made," and Margarita Fisher in "The Mantle of Charity" were the two programs at the Class A.

MARY MILES WINTER opened the week at the Casino with "Rosemary Climbs the Heights" and Olive Tell in a new Metro picture, "Secret Strings" was the offering the latter part of the week.

Los Angeles Items

RALPH PROCTOR has been made western division manager for Pathe, with offices in Los Angeles. He was formerly in the Middle Western territory. He arrived in Los Angeles last week and immediately gave out an optimistic interview on big business that must be enjoyed by the film industry with the end of the war. He will have under his jurisdiction the Los Angeles, San Francisco, Seattle, Salt Lake, Spokane and Denver offices.

W. MARKUS, owner of four leading theatres in Santa Barbara, was killed last week in an automobile accident. He had a large number of friends in Los Angeles. The theatres he controlled were the Palace, Mission, Portola and the Opera House.

G. R. SIRWELL, manager of the W. W. Hodkinson offices now established in the Pathe offices, left this week for a visit to a number of Southern California towns, where he will call on exhibitors in an effort to place contracts for Hodkinson releases.

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Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
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What Exchanges and Theatres Are Doing

HARRY D. NAUGLE, late Western division manager of Vitagraph, who died November 23 at Omaha of influenza, was buried in Los Angeles at the Forest Lawn Cemetery November 29. The Los Angeles Vitagraph offices were draped in mourning and were closed all day. The day following the funeral W. H. Hepburn, branch manager of Vitagraph, sent the following letter to every branch manager in Mr. Naugle's territory: "In the beautiful sunshine of one of our most perfect Southern California days, amid a profusion of exquisite flowers—all so expressive of his character—our beloved friend and esteemed business associate, Harry D. Naugle, was laid to rest yesterday afternoon, Friday, November 29, at 3 p. m." A copy of the letter was also forwarded to the home offices of Vitagraph in New York.

BERNARD FISH and Harvey Gausman, road representatives of the Goldwyn exchange, Los Angeles, left for Southern California and Arizona points in an endeavor to crowd three months of business into one month, according to announcement by Branch Manager Ben Fish.

A PRIVATE preview of Geraldine Farrar's new picture, "The Hell Cat," was given by the Goldwyn exchange. Only a few exhibitors were present, owing to the ban on public gatherings, but those in attendance pronounced the picture one of the best productions in which Miss Farrar has appeared.

MANAGER JO RICKART of the Rickart and Nace, of Phoenix, Ariz., was in Los Angeles last week and signed the Goldwyn Star series for his new theatre, which will open soon in Phoenix. He predicted big business for the entire Arizona territory as soon as the influenza scare has blown over.

THE Los Angeles unit of the Exhibitors' Booking Corporation, comprising eleven Western states, which will handle all productions released by the Exhibitors' Mutual Distributing Corporation, was organized in Los Angeles, Friday, November 29. The directors are C. D. Barlow of Salt Lake; J. H. Siler, president of the Gale theatre, Whittier, Cal., and Frank A. McDonald, president of the Motion Picture Theatre Owners' Association of Los Angeles. Mr. Siler is president of the corporation. The corporation, being thus affiliated with the Exhibitors' Mutual Distributing Corporation, will do its releasing through the Mutual exchanges. Mr. Barlow came to Los Angeles in company with C. C. Pettijohn, general counsel of the Exhibitors' Mutual Distributing Corporation.

ANNOUNCEMENT was made this week that Miller's theatre on Main street will be called the Ray's Garden theatre hereafter. It opened Monday with William Farnum's "The Rainbow Trail." When the theatre closed at the beginning of the influenza ban it was playing "Riders of the Purple Sage," a William Farnum production.

AMONG some of the towns in California that closed because of influenza, reopened, and then closed again and are still closed this week are Pomona, Pasadena and San Diego.

J. L. MERRICK, Pacific coast supervisor for the Mutual exchanges, arrived in Los Angeles last week for an indefinite stay. He has just made a tour of Pacific coast Mutual exchanges and he predicts an excellent business following the closing period on account of influenza.

C. R. PATTON, branch manager of Mutual, was back in his office this week after a few days' illness. Yes, he was a victim of influenza.

HARRY LUSTIG, western district representative of Metro, left this week for Denver and Salt Lake, where he will visit Metro exchanges in those cities.

"PALS FIRST," starring Harold Lockwood, will be shown at Clune's Broadway theatre two weeks after the reopening of that house, it was announced this week by Branch Manager Lamb of the Metro exchange.

AMONG prominent Metro people arriving on the Pacific coast this week were Maxwell Karger, director general, and Viola Dana, Metro star. It is announced that Nazimova will come to Los Angeles soon, and other stars planning to work on the Pacific coast this winter are Emmy Wehlan and Hale Hamilton.

T. E. HANCOCK, branch manager of the World exchange, was ill with a severe cold last week. He denied having the influenza.

DAVID BERSHON, branch manager of the Universal exchange, announced Monday that the Superba and Symphony theatres reopened with Universal productions on their programs. Monroe Salisbury in "Hugon the Mighty" was at the Superba, and the Symphony opened with Dorothy Phillips in "Talk of the Town."

THE new California theatre has signed with Universal for Hearst's International News Service, according to Branch Manager David Bershon of the Universal exchange. Grauman's theatre has signed for Hearst's International News Service, also, together with News Serial and the Screen Telegram, Mr. Bershon said.

LAST week four theatres in San Bernardino were playing simultaneously Universal subjects, according to information furnished the Universal exchange by Manager Knapp of the Temple theatre. He said it was the first time in the history of motion pictures in San Bernardino that all theatres were at the same time playing pictures produced by the same company. "For Husbands Only" was at the Opera House. At the Temple was a program consisting of "The Brazen Beauty," a Bluebird production, together with Universal News Reels and a Lyons and Moran comedy. "The Two Souled Woman" was at the Strand, and the program at the Isis consisted of a Universal serial and two Universal westerns.

D. B. LEDERMAN, assistant to the general manager of the Universal Film Manufacturing company, was a visitor at the Los Angeles Universal exchange last week. He expects to be in Los Angeles indefinitely, it is said.

"UNDER FOUR FLAGS," one of the government war films, will have its premier in Los Angeles at the Alhambra theatre within a short time, according to announcement this week by Louis Hyman, branch manager of the All Star Features Distributing corporation. The picture will have a run of three weeks. Mr. Hyman predicts a record run for the subject.

NICK STEELE, formerly district manager for the William L. Sherry Service, is now affiliated with the All Star Features Distributing corporation.

WORD was received in Los Angeles this week that Sol Lesser, head of the All Star Features Distributing corporation, left San Francisco last week for New York, where he expects to purchase releasing rights of a number of feature productions.

J. A. QUINN, former booker for Kleine, has been placed in charge of the booking department in the General Film offices, succeeding William Schoen, who has been given a road position.

MISS EDNA ESCHER, who was bookkeeper for General Film from 1911 to 1916, and then four years in the same position with Paramount, returned to the General Film offices this week to the position formerly held by her. Miss Irma Paulson, General Film stenographer, is also back again.

In and Around Denver

BUSINESS in this territory shows but small improvement. Out of approximately three hundred houses in territory tributary to Denver, thirty are open for business, while the balance are closed on account of the influenza epidemic. Unless conditions change very materially, two of the big houses on Curtis street may close temporarily next week. In Denver the health authorities have rescinded the order requiring that masks be worn by the public, including theatre patrons. There is a small decrease in the number of new cases and the number of deaths in Denver and also in other cities in the Rocky Mountain section.

E. P. BRIGGS, Denver representative of the American Film Company, is visiting principal New Mexico points. Two American pictures are showing on Curtis street beginning Sunday, December 8. William Russell in "Hobbs in a Hurry" is on for a week's run at the America, and "Money Isn't Everything," starring Margarita Fisher, is at the Strand for four days.

MANAGER BARTELS announces that W. W. Hodkinson is putting into effect a plan dividing Denver territory into four sections, an arrangement that will give their patrons much better service. Holders of contracts in Western Kansas will hereafter be served by the Kansas City office of Pathe; those in Montana by the Spokane office, and Utah and Idaho by Salt Lake. The Denver headquarters retain the distribution to points in Colorado, Western Nebraska, Wyoming and New Mexico. Hodkinson representatives at the above named Pathe exchanges will give each account their personal attention.

L. A. QUILL of Pittsburg, who arrived a few days ago to take charge of the local Fox exchange, is much pleased with his new surroundings. He is particularly impressed with Denver's Great White Way, which, he says, undoubtedly surpasses any pictures theatres section in the United States.

TWO additions to the Fox sales force are noted since his arrival. F. W. Norman, who left a few months ago to join the Goldwyn road roster, has returned to his first love, and H. L. Hartman, well known to the trade in the Northwest, has arrived from Minneapolis, where he was recently located.

THE INTERNATIONAL AMUSEMENT COMPANY has completed the new Liberty theatre at Leadville, which will open as soon as the "flu" ban is lifted.

MR. AND MRS. W. E. McGUIRE and Ed Anderson were recent visitors on Film Row. Mr. McGuire owns the Gem theatre at Silverton and Mr. Anderson is the owner of the Grand at Pueblo.

COLORADO SPRINGS is still closed, but J. E. Tompkins, owner of the Liberty, added to his popularity a few days ago when he gave a free private showing of "The Hell Cat," featuring Geraldine Farrar, to several hundred disbanded student soldiers of Colorado College. The boys extended to Mr. Tompkins a vote of thankful appreciation.

CHARLES C. PETTIJOHN, general counsel for Affiliated Distributors and the Exhibitors' Mutual Distributors Corporation of New York City, met the leading exhibitors of Denver this week at the Rivoli and explained the working plans of the Independent Sales Corporation. He was accompanied by J. S. Barlow, representative of the Exhibitors' Booking Corporation of Salt Lake City, who will handle their full product in Salt Lake territory and take care of Affiliated and Mutual interests. Mr. Pettijohn expressed himself as well pleased with his visit in Denver.

J. L. MERRICK, Western Coast supervisor for Exhibitors' Mutual, spent several days here the past week perfecting plans for the distribution of the new Mutual, Affiliated, Robinson-Cole products. He left here for Portland.

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 511 West Eighth Street, Los Angeles

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

Official Distributors

U. S. War Features

"AMERICA'S ANSWER" — "PERSHING'S CRUSADERS"
"OUR BRIDGE OF SHIPS" — "OFFICIAL WAR REVIEW"

OUR SPECIAL SUPER FEATURES

Include

"THE STRUGGLE EVERLASTING" — "INTOLERANCE"
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"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue — San Francisco, California

KALE-ALTA SLIDE CO.
B. O. YOUNGMAN
24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
1028 Market St., San Francisco

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at
GENERAL FILM CO.
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SOMETHING NEW COMING
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

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POWER'S MACHINES
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117 Golden Gate Avenue
San Francisco, Cal.

R. W. DAVIS of the Palace theatre at Trinidad is in Denver arranging a new service line-up.

ANNOUNCEMENT has been received here of the death of W. T. Mason, formerly located here with the First National. He was a victim of influenza a few days ago at San Francisco. He leaves a wife and five children.

HUGH RENNIE has resigned as local representative of the Film Clearing House to become the manager for Exhibitors' Mutual at Cincinnati. He is succeeded by L. E. Schaeffer, former manager for George Kleine System.

SESSUE HAYAKAWA in "The Temple of Dusk" is showing at the Strand, on Curtis street.

Looks for One to Star In

DOUGLAS MACLEAN, who has recenly been supporting such feminine stars as Mary Pickford, Enid Bennett and Dorothy Gish, is said to be casting his eye about for a good starring vehicle of his own.

San Francisco News Condensed

SINCE Major M. J. Cohen has had charge of the San Francisco office of the General Film Company, Inc., he has been readjusting his working forces. To take care of the General and the George Kleine System he now has a staff of twenty-two persons. He says that he is looking for a wonderful season of success. Business has opened up in fine shape since restrictions have been removed and this indicates continued success for the future.

BEN LIEDMAN, impresario of the Richmond district, San Francisco, controlling the Lincoln and Fischer theatres, is planning to take a number of film managers on a duck hunt in the near future. Mr. Liedman announces that he recently purchased a large Seebury Smith unified pipe organ from the G. H. Leatherby Company and is now having it installed in the Lincoln theatre.

IT is reported that Fred C. Wescher, booker for the Metro Pictures Corporation, was married Sunday, December 1. Mr. Wescher declined to confirm or deny the report.

M. E. CORY, assistant manager of the Universal Film Exchange, Inc., has severed his connection with that company and is now with the Select Pictures Corporation. Mr. Cory says it is like getting home again, as he was long with the World, when that company handled Norma Talmadge, Alice Brady and Clara Kimball Young. To be able to book these stars again is somewhat of a coincidence, he says, and it gives him that fireside feeling which a man has when he is home again.

F. A. WAGNER, Vitagraph manager of the Salt Lake office, passed through San Francisco this week on his way home from Los Angeles, where he had gone to attend the funeral of the late Western District Manager H. D. Naugle, who died in Omaha of pneumonia November 23.

FRANCIS PATRICK SHANLEY, proprietor of the Continental Hotels of San Francisco and Los Angeles, and one of the best-known hotel men in the West to the profession and industry alike, met with an accident while driving from Los Angeles to this city in his car recently. In a bad strip of road his machine was upset and Shanley had two ribs badly broken. He is now in the Fairmont Hospital, San Francisco.

R. A. BRACKETT, who has been covering the San Joaquin Valley for the Select, has joined the selling force of the same corporation in Seattle.

THE PEERLESS FILM SERVICE, INC., has outgrown its quarters at 100 Golden Gate avenue and is moving to enlarged quarters at 94 Golden Gate, where the Sunset Exchange recently held forth. Mr. E. H. Emmick, president of the company, says that the move was made necessary on account of the rapidly growing demand on the services of the exchange.

EDWARD B. LOWMAN, formerly chief booker for the San Francisco office of the Famous Players-Lasky Corporation, and who had enlisted in the service of the Knights of Columbus, has been honorably discharged from service and returned to his old desk with the company.

WALLACE REID, the star, has been making a personal appearance at both the Imperial and California theatres, where pictures are being run in which he took part. The personal appearance of movie stars is becoming popular in San Francisco and it seems likely that the plan will be greatly extended.

ROBERT C. POOR, the 250-pound star salesman for the Famous Players-Lasky Corporation in San Francisco, claims to have received an offer to double for Marguerite Clark. He claims that he is double her size, but that otherwise the resemblance is remarkable. He is now working on a plan that by means of throwing certain lights on one portion of a picture which is in process of being made that particular portion can be magnified or diminished in size. As soon as he has it perfected he feels sure he will be able to take the petite Marguerite's parts in her own inimitable way.

M. H. LEWIS, manager of the local office of the Famous Players-Lasky Corporation, has been home for several days with what is reported to be a slight attack of la grippe.

ADOLPH H. MAYER, the motion picture photographer, who made the film of the famous Mooney trial and subsequent developments of the case, is just back from a two years' trip of the entire country. He calls his picture "The Frame-Up System in the San Francisco Bomb Trials" and plans to bring it up to date with additional features of the case which have recently developed. The Duhem Motion Picture Manufacturing Company developed and printed the original films for him and will do the same work on those which Mr. Mayer is about to make.

"Hearts of Love," by Edward Lansing Cowles of the San Francisco Chronicle, which stars Edna Mayo and will be released through the General Film Company, will be given its first preview next week to a group of representatives of the press.

A TELEGRAM was received from general headquarters of the General Film Company on Monday at the local headquarters announcing the release of the "Peace Celebration at Paris." The picture, according to the telegram, shows the King and Queen of Great Britain congratulating American soldiers. Within ten minutes of the receipt of the telegram the film was booked for the Orpheum, beginning Sunday, December 8. The local exchange is banking that special delivery stamps will bring the film through by parcel post in time for the opening date.

THE ALL STARS FEATURES DISTRIBUTORS, INC., announces that "Under Four Flags" will make its first appearance on this coast at the Rialto theatre, beginning December 8. The Rialto is planning some special advertising stunts in its publicity campaign. Nearly every day of the week will be set aside as a special Army, Navy, Marine Corps or some other kind of a day. For instance, December 11 will be Marine Corps Day and the marine band will be brought to the city for the occasion and a detachment of marines will give a patriotic demonstration. A special preview for the French troops now in San Francisco, numbering about 500, has been arranged and another for the patients at the Letterman Hospital.

LEON ZELINSKY, road man for the Universal, is just back from a sales trip through the Sacramento Valley. He was so successful on this trip that he sets out immediately for a visit to the region surrounding Santa Rosa.

LEON HYSLOP, formerly with the Triangle, has joined the sales force of the Universal.

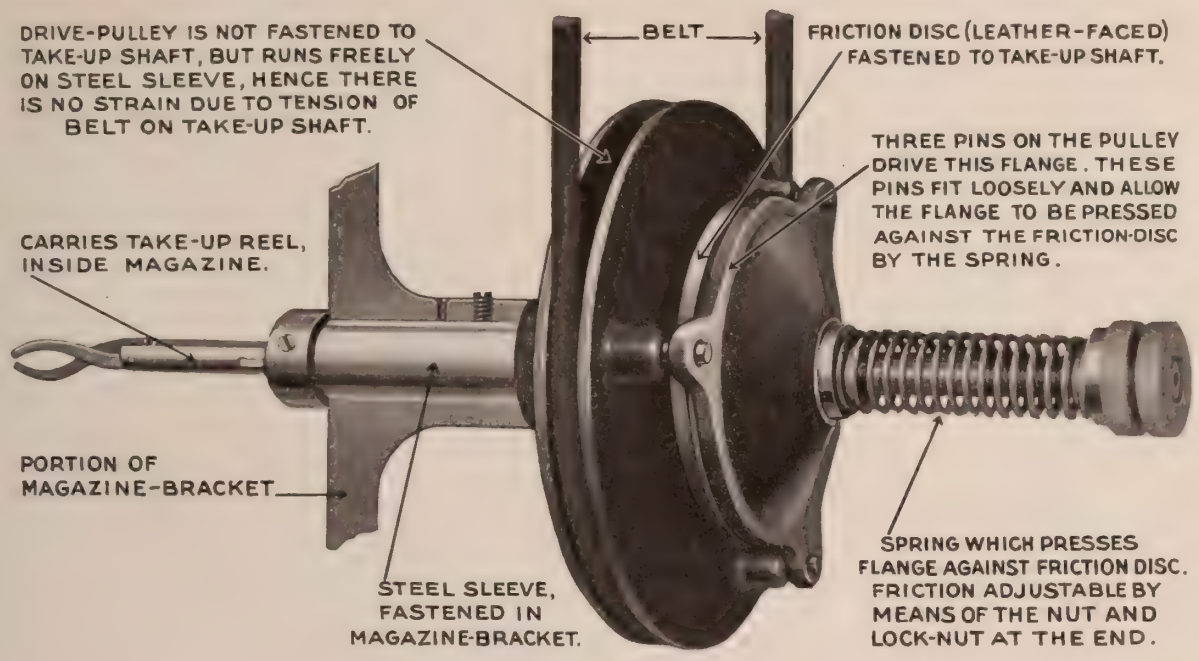
D. J. CHATKIN, Coast representative of the Film Clearing House, is just back from a trip to Seattle and expects soon to be settled in the offices formerly occupied by the George Kleine System.

THE MUTUAL FILM CORPORATION, 177 Golden Gate avenue, took advantage of the recent shutdown of business to completely renovate and remodel its headquarters. Partitions were torn out and not only was much better light secured but everything is now open and above board in accordance with the policy of the company. The appearance of the office is improved at least 100 per cent.

B. T. SKINNER, former shipping clerk with the local Vitagraph, writes that he is now provo sergeant in the city of Augusta, Ga., and that he expects to be shortly discharged from the army. The local company announces that his old position is waiting for him on his arrival.

Simplex

There are two ways of designing a Take-up Shaft


DRIVE-PULLEY IS NOT FASTENED TO TAKE-UP SHAFT, BUT RUNS FREELY ON STEEL SLEEVE, HENCE THERE IS NO STRAIN DUE TO TENSION OF BELT ON TAKE-UP SHAFT.
BELT
FRICTION DISC (LEATHER-FACED) FASTENED TO TAKE-UP SHAFT.
THREE PINS ON THE PULLEY DRIVE THIS FLANGE. THESE PINS FIT LOOSELY AND ALLOW THE FLANGE TO BE PRESSED AGAINST THE FRICTION-DISC BY THE SPRING.
CARRIES TAKE-UP REEL, INSIDE MAGAZINE.
PORTION OF MAGAZINE-BRACKET
STEEL SLEEVE, FASTENED IN MAGAZINE-BRACKET.
SPRING WHICH PRESSES FLANGE AGAINST FRICTION DISC. FRICTION ADJUSTABLE BY MEANS OF THE NUT AND LOCK-NUT AT THE END.

There's no need of telling the Operator that the Take-up Shaft is a mighty important part of a Projector.

It absolutely must not fail him; and to be proof against going back on him it must be designed right in the first place.

Now, there are two ways of designing a Take-up Shaft.

One way is to design it wrong, to have the belt pull sideways on the shaft, cramping it in its bearings, and then to try to overcome the difficulty by introducing ball bearings.

The other way is to design it correct in principle, like the Simplex Take-up Shaft here illustrated.

When you read the explanations you will quickly see that the belt-pull doesn't come on the shaft at all; so there's no cramping or friction to try to reduce by "anti-friction" bearings.

And, as you know, the probability of any piece of mechanism going wrong increases directly as the number of parts it contains. So being extremely simple as well as free from blunders in design, the Simplex Take-up Shaft is dependable in the highest degree.

The Simplex wins because it is correct both in *principle* and in *construction*

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Show them what we have Conquered

The One Enduring Picture of the World's Greatest Enemy...

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"The KAISER – the Beast of Berlin"

HOLIDAY NUMBER

Motion Picture News

Reg. in U. S. Patent Office

It's a DeMille production,

Jesse L. Lasky *presents*

CECIL B. DeMILLE'S PRODUCTION

"The Squaw Man"

An ARTCRAFT Picture

by . . . Edwin Milton Royle — *A Modern Version of* Edwin Milton Royle's Famous Play, "The Squaw Man"

Adapted for the Screen by Beulah Marie Dix

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK.

ARTCRAFT PICTURES

Entered ... Published weekly—$2.00 a year

The Biggest Box Office Attraction to be had Today

Mrs Charlie Chaplin

in

Lois Weber's Production de Luxe "Borrowed Clothes"

JEWEL Productions INC
1600 Broadway New York City

A Roaring Comedy About The Ex-Kaiser

Adolph Zukor *presents a*

John Emerson-Anita Loos Production

Shirley Mason and Ernest Truex

in

"GOOD-BYE, BILL!"

By John Emerson and Anita Loos

Directed by John Emerson

A Paramount Picture

This one-sheet, in orange and black, is ready for you at your exchange

DOUGLAS FAIRBANKS in "Arizona"

An ARTCRAFT Picture

Adapted from Augustus Thomas's Play "Arizona"
Produced by Douglas Fairbanks Picture Corporation

MADE TO ORDER FOR FAIRBANKS

DOUGLAS FAIRBANKS aboard a broncho dashes up to the ranch house and yells to a bunch of cow punchers, "Come on quick, we're going to fight!"

"Fight who?"

"Who, hell! What difference does it make? Come on!"

And away they go—a thunder of hoofs and a dust cloud, Douglas Fairbanks and his very own army.

That's a scene from "Arizona," a scene typical of this great stage success now produced in the big out-doors where the story belongs.

As a play it was a box office winner, As a moving picture, with Douglas Fairbanks as "Lieut. Denton"—***say*** what a business you'll do!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Adolph Zukor *presents*

Elsie Ferguson

in

"Under The Greenwood Tree"

An ARTCRAFT Picture

By H. V. Esmond. Scenario by Adrian Gil-Spear.
Directed by Emile Chautard

COMING! In January: Elsie Ferguson in "His Parisian Wife," in which the wife's daring gowns cause a heap of trouble with her "in-laws."

When Elsie Ferguson Seeks Adventure—

WHAT is more exciting than beauty in search of a life of thrills in the rough, tough world of a band of thieves?

Nothing much, especially when the beauty finds more thrills than she expected and the ruffians have to be given a first class trouncing by the hero in order to save the beauty's life.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

William A. Brady presents

LITTLE

A Paramount-Artcraft Special

Directed by Harley Knoles ..... Scenario by Anne Maxwell
Photographed by Rene Guissart ... Technical Director George Kelson

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Louisa M. Alcott's Famous Story "WOMEN"

HOW MUCH INFLUENCE HAVE WOMEN UPON YOUR BOX OFFICE?

IF you don't please the women, young and old, you don't prosper. Right?

Louisa M. Alcott's novel, "Little Women," is the story that has been read by more women than any other book ever published.

When William A. Brady made it into a play it was a tremendous success. If it played in your city you know that.

Now it is a moving picture. It's appeal to women drew big business to the Strand Theatre in New York City in the midst of the influenza epidemic.

It has been tested and has made good, as a book, as a play and now as a moving picture.

Special exploitation—advertising and direct by mail circularization—is helping to build *new* patronage for the exhibitor who shows "Little Women."

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Thos. H. Ince presents

CHARLES RAY

in

"String Beans"

A Paramount Picture

By Julien Josephson. Directed by Victor L. Schertzinger
Photographed by Chester Lyons. Supervised by Thomas H. Ince

"Unaccustomed As I Am---"

THERE was crooked work going on and the man who was going to expose it at the mass meeting was taken sick.

Who'd show up the grafters?

Charles Ray, he volunteered to make the speech.

Was it good? "Sure!" you say.

There's where it fools you! It was the worst speech ever made in that town. *But—*

But—just when the crooks thought they had put over their scheme—*then's* when Charlie Ray fooled 'em.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

THOMAS H. INCE *Presents*

Wm. S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan. Directed by William S. Hart

Photographed by Joe August. Supervised by Thomas H. Ince

HE left the West behind, but he took his fists along!

William S. Hart, showing the Gay White Way that it can't get gay with him, is a spectacle well worth talking about.

They'll pack the house to see him in a dress suit.

Use these "ads" to spread the news.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

RIVOLI

Monument Square

New York or New Mexico, you are dead sure of one thing in every William S. Hart picture. FIGHTS!

This time, the husky Westerner tears right into Broadway's roughest. Watch him!

THOMAS S. INCE *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan — Directed by Wil...

Photographed by Joe August, Supervised by Thos. H...

Also

...tograph, "Why M...

...nedy, "Independ...

...ews Weeklie...

RIVOLI

THEATRE

"She wasn't interested in a rounder!"

THE pretty waitress has met his sort before. Or *thinks* she has! Some big job, too, to change this woman's mind. In fact, it takes him through the hottest "rough and tumbles" Bill Hart ever fought.

THOMAS S. INCE *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan

Directed by William S. Hart — Photographed by Joe August

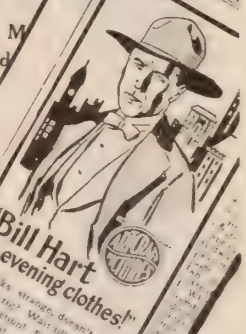
Supervised by Thomas H. Ince

Also

Paramount-Bray Pictograph, "Why Movies Move"

Paramount-Flagg Comedy, "Independence, B'Gosh"

Latest News Weeklies



"Bill Hart in evening clothes!"

Looks strange, doesn't he, in that rig? Wait till you see him in action! Still the same old warhoss! Ask the Broadway beauties who taste Bill Hart's medicine in this whirlwind picture!

Thomas H. Ince *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan — Directed by William S. Hart — Photographed by Joe August

Supervised by Thomas H. Ince

RIVOLI

THEATRE

Also

Paramount-Bray Pictograph, "Why Movies M...

Paramount-Flagg Co... "Independ...

Latest News ...

Paramount-Flagg Comedies

They Speak Right Up

WHEN James Montgomery Flagg starts making fun of folks, the newspapers say things like this:

"We went over to the Strand and saw the best bit of satire, without any exception, that we ever have seen on the screen. James Montgomery Flagg did it, and he calls it 'Perfectly Fiendish Flanagan.' It is worth at least the price of admission, even if you sit in the loges."—*New York Tribune.*

"Yesterday's Strand audience did nothing less than howl at the Flagg humor in 'Hick Manhattan.'"—*New York Evening Mail.*

"'Tell That to the Marines,' a comedy by James Montgomery Flagg, is bright, as most of Mr. Flagg's works are, and well calculated to delight the public."—*New York Times.*

Paramount-James Montgomery Flagg Comedies are business builders. Start showing them and watch them work for you. They're produced by Town & Country Films, Inc., Jack Eaton and Eltinge F. Warner.

FAMOUS PLAYERS-LASKY CORPORATION

STRAND
THEATRE
TODAY
Bray Pictograph
"A German Trick that Failed"
Latest News Weeklies
JESSE L. LASKY presents
WALLACE REID IN "Too Many Millions"
A Paramount Picture
Adapted from the Story, "Someone and Somebody," by Porter Emerson Browne
Scenario by Gardner Hunting
Directed by James Cruze
-And all in $5 Gold Pieces!
At least that's the way they left to Walsingham Van Dore, who had lived for twenty years without one spare dime to rub against another, and then some relations left him forty millions in one lump
He simply can't give it away fast enough—it buries him!
ARMY DESERTER TELLS
STRAND
THEATRE
Inherits 40 Millions While Eating 30¢ Dinner!
THE question is, if you read in the paper that you had inherited 40 million dollars in real money—and you were eating a 30c dinner at the time, which was the first square meal you had had in 2 days—would you finish the meal before going for the money?
You think you would! Well, try it; just get somebody to leave you 40 millions and see!!
JESSE L. LASKY presents
WALLACE REID IN "Too Many Millions"
A Paramount Picture
Adapted from the story "Someone and Somebody," by Porter Emerson Browne
Scenario by Gardner Hunting
Directed by James Cruze
TODAY
Bray Pictograph
"A German Trick
He dreamt it—and it came true next day!
20 MILLION
And then the "unfortunate" fellow started out to try to spend it! Lord, he'd give the page-boys in the hotel a ten-spot every time he saw one—and you bet he saw them, for they took care to be present!
JESSE L. LASKY presents
WALLACE REID IN "Too Many Millions"
A Paramount Picture
STRAND
Broadway at Main Street
TODAY
Bray Pictograph
"A German Trick that Failed"
Latest News Weeklies
FRUITS OF CONQUEST
REPORTS NEW PEAC

JESSE L. LASKY
presents

WALLACE REID
IN
"Too Many Millions"

A Paramount Picture

Adapted from the Story, "Someone and Somebody," by Porter Emerson Browne. Scenario by Gardner Hunting. Directed by James Cruze

Which "Ad" Do You Like Best?

THE one showing Wallace Reid in the restaurant? The small one up in the left hand corner?

You probably will admit they *all* interest you and make you want to see the picture. They'll interest your patrons, too, and help you bring crowds to see this newest and perhaps funniest Wallace Reid picture.

Hundreds of exhibitors are using the ready-made "ads" we're furnishing. It's only *one* of the ways in which we help you make more money on Paramount and Artcraft Pictures.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRIANGLE

Holiday Greetings

TO every Triangle Exhibitor we wish a Merry Christmas.

To the boys overseas and to those who have returned victoriously to the Land of the Free we offer our thanks, a hearty hand-shake and a holiday greeting.

Nations overcome conflicting prejudices and in their cooperation win a world war that promises the blessings of Democracy to every Human Nation on the face of this Earth.

When the Allies harmonized in their activities, victory came with unexpected rapidity. To their efficiency in working together, to their foresight in eliminating selfish interests—we owe the *rapidity* of a sure victory, and the joy of peace for Christmas, 1918.

Do the problems of a peace time industry compare to the problems of Nations at war?

To overcome the many obstacles which must ever crowd the path of a rapidly growing industry, stimulates interest, develops character and adds zest to our endeavors.

Certainly the motion picture industry will continue to progress and enjoy new prosperity in these days of peace.

Realizing that our interests are one, to entertain a Nation of peaceful individuals, the producers, distributors and exhibitors will solve problems, overcome obstacles, and work together with new enthusiasm for the certain prosperity of our mutual pursuit.

And so we predict and wish you a prosperous New Year

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway **New York**

Now Being Booked by High-Class Theatres All Over the Country!

J. STUART BLACKTON'S

Supreme Achievement

The story with a Laugh, a Thrill, and a Throb

"The Common Cause"

With An All-Star Cast Including

HERBERT RAWLINSON — SYLVIA BREAMER

Lawrence Grossmith, Charles and Violet Blackton
Huntley Gordon, Louis Dean, Mlle. Marcel
and Philip Van Loan

and in the prologue and epilogue

Julia Arthur, Marjorie Rambeau, Irene Castle, Effie Shannon and Violet Heming

Written by J. Hartley Manners and Ian Hay Beith

Scenario by Anthony P. Kelly

Musical Score by Manuel Klein

In common with the rest of the Trade Press reviews which have been published, The Billboard lauds big Blackton Production.

"—most realistic, enthralling story of patriotism potential with uplifting thoughts, ever reproduced upon the silver sheet. It not only embodies events of the past, but its succcess will be permanent, for its theme fits the present and the future of this and all countries. ****A truly noteworthy production***—will advertise itself after the matinee and will reflect credit on the theatre showing this whale of a hit. 100 per cent is the trade mark on this film."

VITAGRAPH

ALBERT E. SMITH *President*

ALBERT E. SMITH
presents

ALICE JOYCE in "The Captain's Captain"

SECOND RELEASE OF THE ALICE JOYCE STAR SERIES

Adapted from *James A. Cooper's Widely* Read Story *"Cap'n Abe, Storekeeper"*

Directed by *Tom Terriss*

IT is an entirely new Alice Joyce that you will find in this whimsical Cape Cod romance. This time she is the mischievous, irresponsible girl, always doing the unexpected, getting into a bit of a scrape now and then, but getting out of it again, and getting someone else out with her.

"The Captain's Captain" is a typically Happy Picture—brimming with smiles that are never forced. Its fresh delightful humor, its never-waning action and strong love story should make it one of the most popular of the Alice Joyce releases.

And supporting this beautiful star—whose box-office power is increasing with each succeeding release—is this all-star cast: Arthur Donaldson, Maurice Costello, Eulalie Jensen, Percy Standing and Julia Swayne Gordon.

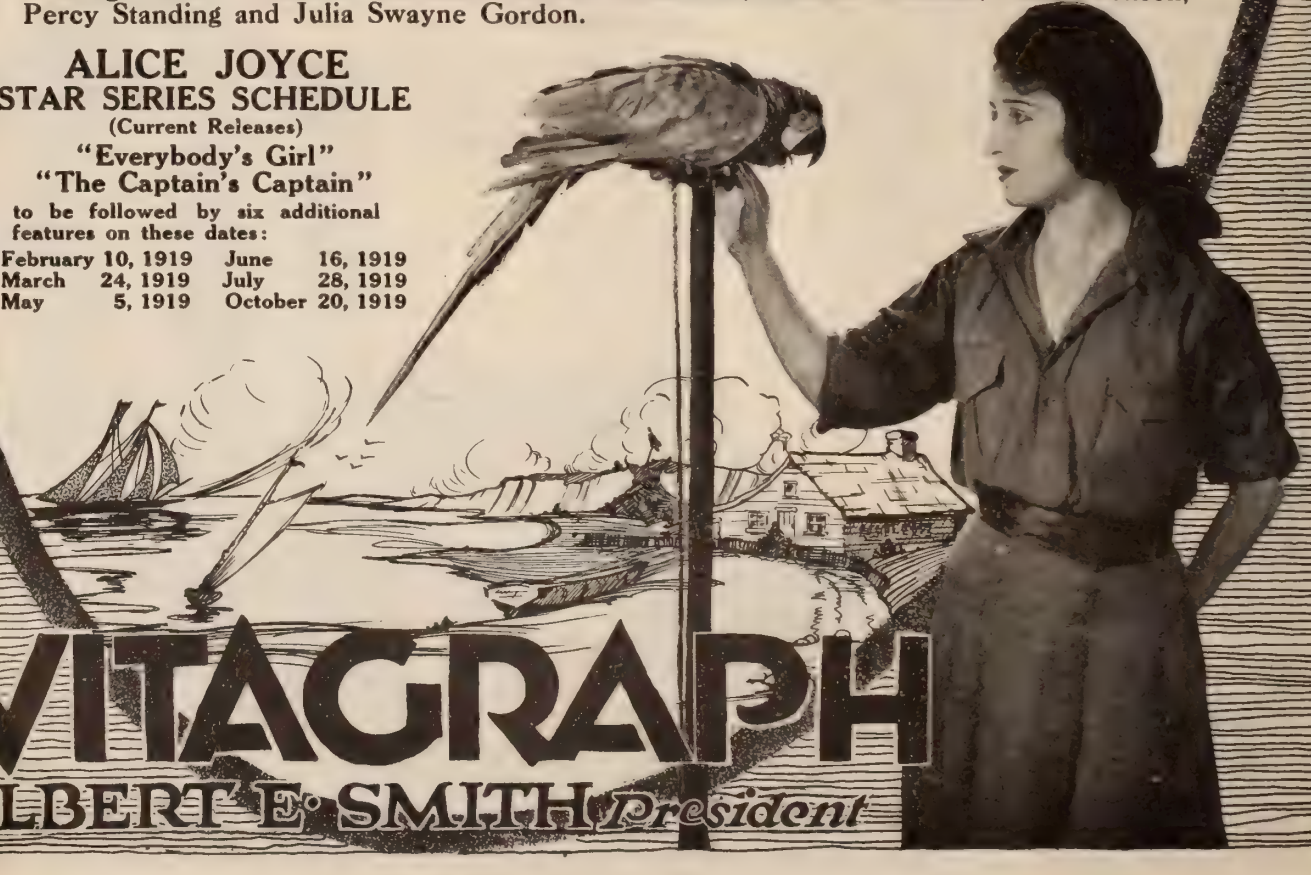
ALICE JOYCE STAR SERIES SCHEDULE

(Current Releases)

"Everybody's Girl"
"The Captain's Captain"

to be followed by six additional features on these dates:

February	10, 1919	June	16, 1919
March	24, 1919	July	28, 1919
May	5, 1919	October	20, 1919



VITAGRAPH

ALBERT E. SMITH *President*

BUSINESS BUILDING BLOCKS OF VITAGRAPH SERVICE
FIVE PART BLUE RIBBON FEATURES
The Utmost in Story, Cast and Production
RELEASED under a new plan which permits of the booking of 52 Features for 52 Weeks, with each star rotating at six weeks intervals, or in units of one or more individual star series.
ONE EACH WEEK
A SERIAL EPISODE FOR EVERY WEEK
4 Big Chapter-Plays A Year
WILLIAM DUNCAN
Supported by an all-star cast including
Edith Johnson and Joe Ryan
and
ANTONIO MORENO and CAROL HOLLOWAY
are alternately featured in these big super-serials, all of the same box-office power as
"The Fighting Trail" "Vengeance and the Woman"
"The Woman in the Web" "A Fight for Millions"
"THE IRON TEST"
(Current Serial Release)
and
"THE MAN OF MIGHT"
(Forthcoming Duncan Serial)
TWO-REEL BIG "V" SPECIAL COMEDIES
Alternately Featuring
LARRY SEMON and MONTGOMERY and ROCK
in
THE SCREEN'S SPEEDIEST FUN FILMS
ONE EACH WEEK
VITAGRAPH
ALBERT E. SMITH President

A magazine's success is measured by its advertising. Look at the "News!"

HEARTS OF THE STAMPEDE

The Gold-Mad Days of Nome in a Mighty Alaskan Drama of Humor and Pathos

The broad sweep and verile magnetism of the colorful North have lent inspiration to Monte M. Katterjohn, the writer, in creating "Hearts of the Stampede," his third vigorous photoplay of Alaskan life. It is a human story of love and daring.

In addition to the tremendous spirit of rush and roar, the wild abandon and fascinating lure, this newest Katterjohn Film possesses humor and pathos to a greater degree than did either of its money-making predecessors.

A blood-red melo-drama of elemental life, it is tempered with throbs and chuckles. The untamed characters of the story are of a nobler mould and a cleaner life than have served in most Alaskan photoplays. They are savage only in the sense that to survive, they lived, loved, fought and died according to the code of that ice-locked land.

"Hearts of the Stampede" is exactly what its title implies—a story of those fortune-seekers who flocked to the golden shores of Nome barely eighteen years ago. Its characters are drawn from the raw life of that period.

This picture will be offered to exhibitors in six reels at no greater price than is asked for the best program specials.

FIRST OF FOUR KATTERJOHN SPECIALS

Creator is Most Essential Factor in Production of Quality Picture Entertainment

Throughout ten years of tedious apprenticeship and untiring effort for better pictures, Monte M. Katterjohn has held steadfastly to the belief that the creator is the essential factor in the production of quality pictures; that it is the story and its visualized arrangement that counts.

Now fortified with a vast reserve of practical experience and successful achievement, he will devote his unhampered individuality exclusively to Katterjohn Films.

Believing in building well to make a permanent place for motion pictures bearing the Katterjohn name, their creator will strive to make his own productions the most successful with which he has ever been identified.

Katterjohn Films are dedicated to the cause of better pictures, and backed by the remarkable record of a creative genius who has proven his one hundred per cent showmanship.

Four "Katterjohn Specials," of which "Hearts of the Stampede" is the first, will be personally created by Monte M. Katterjohn, and produced under his individual management.

Season's Greetings
from
Norma Talmadge

HOUDINI

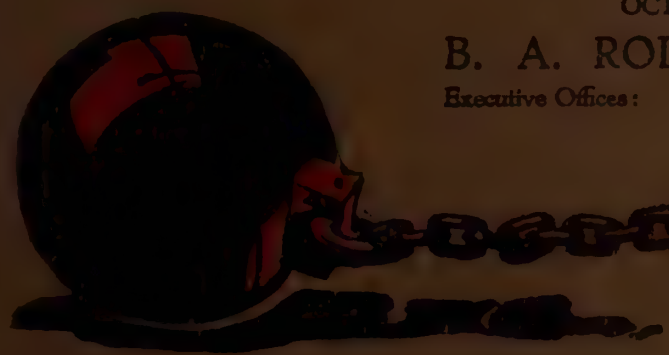
THE UNITED BOOKING OFFICES DO NOT BOOK SERIALS USUALLY.

BUT THEY BOOKED "THE MASTER MYSTERY" FOR THREE- AND FOUR-DAY RUNS IN SIXTEEN KEITH AND PROCTOR THEATRES IN NEW YORK.

THEY *KNOW* HOUDINI'S GREAT DRAWING POWER.

THEY *KNOW* "THE MASTER MYSTERY" IS THE BIGGEST, NEWEST THING IN PICTURES.

YOU, TOO, CAN BOOK NOW.



OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices: 18 East 41st St., New York City

HOUDINI

YOU CAN BOOK "THE MASTER MYSTERY" AT THESE EXCHANGES:

ROLFE PRODUCTIONS OF NORTHERN NEW JERSEY
729 Seventh Avenue, New York City

ROLFE PRODUCTIONS OF NEW ENGLAND
48 Piedmont Street Boston, Mass.

ROLFE PRODUCTIONS OF DALLAS
1911½ Commerce St., Dallas, Texas

EFFANO FILM EXCHANGE
CAREY WILSON, Manager
729 Seventh Avenue, New York City

ROLFE PRODUCTIONS OF ATLANTA
65½ Walton Street Atlanta, Ga.

CELEBRATED FILM PLAYERS CORPORATION
207 S. Wabash Street Chicago, Ill.

ROLFE PRODUCTIONS OF PHILADELPHIA
1235 Vine Street Philadelphia, Pa.

CANADIAN RIGHTS
REGAL FILMS, LTD.
21 Adelaide Street, W., Toronto, Ont.

ROLFE PRODUCTIONS OF PITTSBURGH
412 Ferry Street Pittsburgh, Pa.

FOREIGN RIGHTS
EXPORT and IMPORT FILM CO.
729 Seventh Avenue, New York City

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices: 18 East 41st Street, New York City

SELECT SP PICTURES

...ents

MITCHELL LEWIS

IN "CODE OF THE YUKON"

In this, his first Select Picture, Mitchell Lewis, who created the immortal role of *Poleon* in "The Barrier," is again presented as a simple, big-hearted fellow of the great Northwest.

The photodrama, like its leading figure, is strong, clean, virile.

From the Story by
Anthony Paul Kelly

Scenario and Direction by
Bertram Bracken

SELECT SP PICTURES

Joseph M. Schenck
presents

NORMA TALMADGE

In A Screen Version of The Celebrated Stage Success~

"THE HEART OF WETONA"

by George Scarborough

Author of "Her Only Way," "The Forbidden City," Etc...

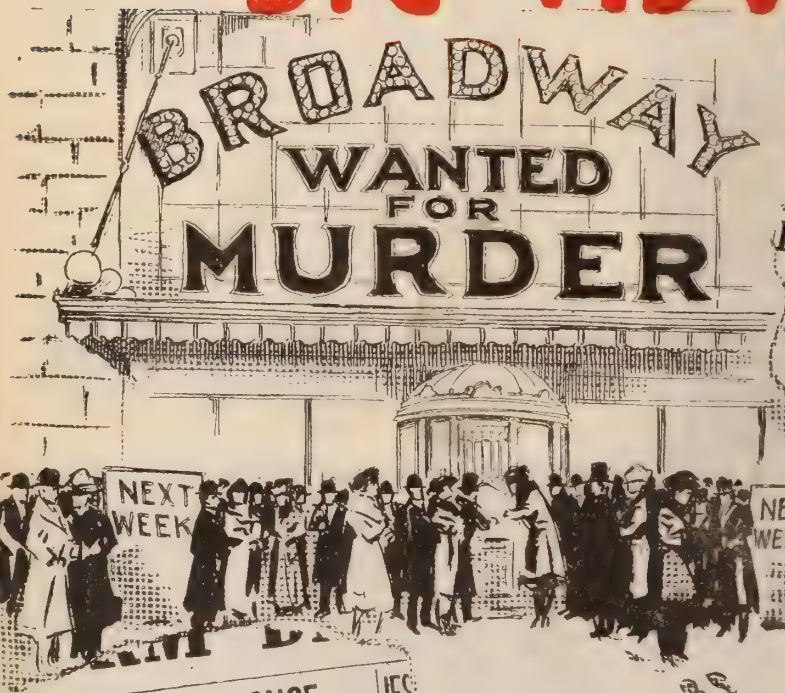
Scenario by Mary Murillo

Directed by

S. A. Franklin

SELECT SP PICTURES

THE BROADWAY THEATRE BIG ADVERTISING



Wanted for

Former Kaiser May Surrender to the American Authorities

...en Things Get Too Hot in Holland Britis...
Think He Will Seek the Protection
of the Stars and Stripes

[By Wireless to "The Evening Sun."]

...Special Correspondent of THE EVENING SUN.
Dec. 3.—It ... garded in British o... when the former Ka... and the demand... intent, he will give ...

...Wilhelm's secretary sen... ing telegram to the United P... ponden... to inform you that the Em... using refused to private life. ... wish to ... any statement ... for publ... foreg... or he w... from this ...

Give Up Kaiser at Once, Allied Council Dema...

British War Cabinet Unanimously Decide... Press for Extradition.

...Copyright, 1918, by the Press Pu... (Special Cable to THE ...

GIVE UP KAISER AT ONCE TO BE THE ALLIED DEMAND; WILSON GIVES HIS ADVICE

Holland Expected to Agree to Surrender of Former Emperor as a Pirate

ENTENTE IS UNITED

Policy Toward Hohenolle... Fixed at Conference in London

...Copyright, 1918, by the Press Publishing ... The New York World ... Herald ... The Evening ... Dec. 3.—The Daily ... correspondent sa... ... at Downing ... have come ... render of t... ... shall ...

AFFORDING THE MOST SENSATIONAL ADVERTISING CAMPAIGN — A CLEAN UP

NOT A PROPOGRAND OR WAR FILM

SEE —
IRENE FRANKLIN A...
BURT GREEN —
WOMEN'S MOTOR CORPS OF AMERICA —
SALVATION ARMY WORKE...

ROMANCE
THRILLS
ADVENTURI...

FROM M. KASHIN TO HARRY RAPF

DEAR MR. RAPF —

The advertising possibilities of "Wanted For Murder" have been well illustrated by the whirl-wind campaign launched in connection with its run at the Broadway Theatre. I feel certain that thousands of exhibitors throughout the country will reap the same splendid box office results. It is a great show proposition because it has so many different advertising angles.

SIGNED M. KASHIN

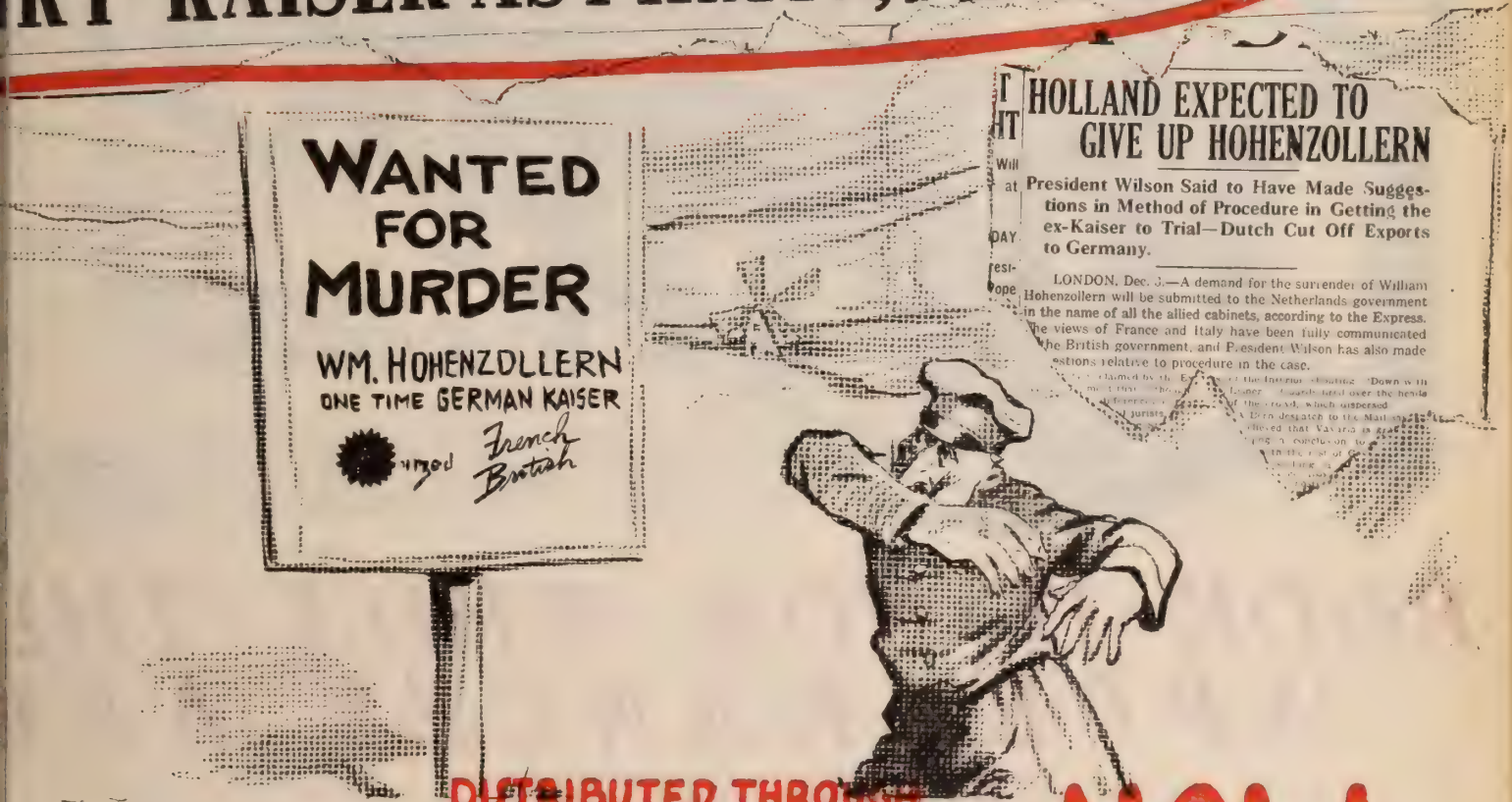
NOW

BOOKINGS PLACED BY
INDEPENDENT SALES CORP.
REPRESENTATIVES IN EVERY TERRITORY

INDEPENDENT SALES CORPORATION

RUN ILLUSTRATED THE POSSIBILITIES OF MURDER

RY KAISER AS PIRATE, PLAN OF ALLIES



HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated the British government, and President Wilson has also made estions relative to procedure in the case.

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

NOW

A SMASHING BIG SHOW

Playing Open Bookings and

AT THE

BOOK IT NOW WHILE THE APPEARANCES ARE

Bookings Placed By

INDEPENDENT SALES CORP.

Representatives in Every Territory

PROPOSITION AT LAST!

Widely Advertised Special Runs

SAME TIME

of the AIR

Starring **LIEUT. BERT HALL**

OF THE LAFAYETTE ESQUADRILLE

and **EDITH DAY**

BERT HALL PERSONAL PUBLISHED BROADCAST

Distributed Through

FILM CLEARING HOUSE, INC.

Exchanges in Every Territory

10-20-30

LOEW — MASTBAUM — MOSS — ASCHER BROS.
and Hundreds of Other Prominent Exhibitors Have Signed For

Julius Steger presents

EVELYN NESBIT and her son RUSSELL THAW

in

HER MISTAKE

First of the Twelve Big Special Productions at the Fixed Rental Prices of

$10 — $20 — $30

PER DAY

ARRANGE FOR THIS EXTRAORDINARY SERIES IMMEDIATELY

NOW BEING BOOKED BY

INDEPENDENT SALES CORPORATION

REPRESENTATIVES IN EVERY TERRITORY

10-20-30

The Dramatic Thunderbolt, "SAFE FOR DEMOCRACY"
Introduced With Tremendous Success
At The Rivoli Theatre

Second of the Twelve Big Special Productions at the Fixed Rental Prices of

$10—$20—$30

PER DAY

YOU CANNOT PAY MORE UNDER THE FIXED-PRICE PLAN

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

10-20-30

ANOTHER EXCEPTIONAL FEATURE

SELECTED BY S. L. ROTHAPFEL

FOR PRE-RELEASE SHOWING AT THE RIALTO THEATRE

PAUL M. POTTER'S

GREATEST SUCCESS SINCE "TRILBY"

A WOMAN'S EXPERIENCE

STARRING

Mary Boland

Third of the Twelve Big Special Productions at the Fixed Rental Prices of

$10—$20—$30

PER DAY

AN OPPORTUNITY NO FIRST CLASS THEATRE CAN AFFORD TO MISS

NOW BEING BOOKED BY

INDEPENDENT SALES CORPORATION

REPRESENTATIVES IN EVERY TERRITORY

10-20-30

CAPACITY HOUSES INSURED BY THE IMMENSE POPULARITY OF THE SUCCESSFUL PAULA BLACKTON COUNTRY LIFE SERIES

THE FIRST BIG SPECIAL
PAULA BLACKTON
"COUNTRY LIFE"
FEATURE —

THE LITTLEST SCOUT

Fourth of the Twelve Big Special Productions at the Fixed Rental Prices of

$10 — $20 — $30

PER DAY

ALL TIMELY EXTRA ATTRACTIONS WITH UNUSUAL ADVERTISING ANGLES

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

Goldwyn Pictures

Here Is Another "Polly Of The Circus"

THOSE were the words of the reviewing committee of the National Board of Review when they saw Mae Marsh's next Goldwyn production.

A beautiful love story of appeal and pathos; a young girl's love and loyalty for her bankrupt father; a contest against uneven odds with an unscrupulous gambler and a Saratoga race scene that will thrill your audiences as few pictures ever have done before.

A picture that wins both exhibitor and public liking is

MAE MARSH in The Racing Strain

A romance of the Bluegrass

By Tex Charwate *Directed by Emmett J. Flynn*

Advertise it like this when it comes to your theatre:

"They're Off! The girl wins love—the horse wins a fortune."

"The day's best bet—fifty furlongs of daring, romance and thrilling adventure."

Released everywhere December 22.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Editorially Rated by the Moving Picture World As a 100% Production

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ere the whole first
noise may be obviated
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patrons, or enters into a loud
he location of seats, that is some-
and should not be allowed to happen so
y.

WORLD December 14, 1918

"THE HELL CAT'S" AVERAGE

By Edward Weitzel

TO be explicit about the matter, only one man ever called Panchita O'Brien a "hell cat," and he did it in a fit of savage rage, because she refused to hide her contempt for him and fought with all her strength when he made a captive of her and killed her father. Panchita is as fine a specimen of womanhood as ever grew up on a Wyoming ranch. When she takes the law into her own hands and escapes further indignities by burying a dagger in the heart of Jim Dyke her act more than justifies itself. And every one will applaud Jack Webb for telling her that her suffering has only added to her claim on his love and devotion. In other words, Panchita O'Brien is a thoroughbred, and her story will interest every man and woman who admires courage and deep affection and all that is best in woman.

* * *

This very impotant point being established, it is in order to check up the other merit marks in the Goldwyn production, "The Hell Cat," and discover how near it comes to that elusive one-hundred-per cent. average. A review of the picture printed in last week's Moving Picture World stated that the plot "departs but little from a familiar and well-tested trail." Further on the article held that, "No Goldwyn production has ever been more completely satisfying."

But one means could have reconciled the two statements—craftsmanship.

Taking the story for consideration, it is quickly made clear that its material has been forced to yield every ounce of its dramatic value without once lowering the tone of its artistic standard, which is a veritable transcript of life. The main motive is primitive passion, and a story of crime and animal instinct is told on the screen lucidly and without compromise, but the artistic restraint which marks the true craftsman is never absent.

* * *

Willard Mack has employed the art of the dramatist in putting together the situations of Geraldine Farrar's latest starring vehicle, and the steady pull of its action is never broken by the introduction of unnecessary incident of any description. The closing scenes, which compose the wronged girl's vengeance, are remarkable for their brevity as well as for their power. The effectiveness of their restraint could not be increased. The character drawing is equally well done. Jim Dyke, Jack Webb, Panchita's father and Wan-e-mee are real flesh and blood beings, as created by the author and acted by the members of the cast.

* * *

Reginald Barker and his share of the work contribute largely to the merit marks of the production. With the temptation of countless long shots in a sweep of country that abounds in views of great beauty, the director subordinated everything to the human interest of the story and kept the way clear for its constant advance. This scenic background of the picture, when exteriors are used, is a delight, but from the moment Jim Dyke rides over to the O'Brien ranch and meets Panchita the fate of the girl becomes the absorbing feature of "The Hell Cat." Director Barker evidently recognized that nothing else mattered so far as the spectator was concerned. All the help that skilled attention to detail could give was bestowed on the picture, and no legitimate opportunity to add a touch of romance was neglected; but before everything else the director realized it was his duty to create drama.

Here, then, we have "The Hell Cat's" average and the reason for the picture's entertaining qualities: a one-hundred per cent. production of a familiar story whose drama possibilities will never grow old. There have been loftier themes, but none with greater vitality. And none has been told on the screen with a better understanding of its demands.

This production is living up to its 100% classification by establishing new patronage records in the principal theatres of the nation.

GOLDWYN PICTURES CORPORATION

Samuel Goldfish, *President* Edgar Selwyn, *Vice President*

16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

Do You Know the Real Idea Behind the Ford Educational Weekly?

LET us talk together, exhibitor and distributor, like "regular people" about the Ford Educational Weekly and the reasons both for its existence and its success.

Every great newspaper in America—every one that is rated as a successful, big money-maker—is founded upon *human interest and mass appeal.*

There is not a class daily paper in America with a tremendous circulation. The class dailies written for the minds of the select few have circulations ranging from 22,000 to 75,000 maximum a day.

But the papers that are *built for the public taste*—what a difference! There are two million-copy circulations in New York; one 448,000 daily circulation in Philadelphia; three in excess of 400,000 each daily in Chicago.

Our reason for telling you this is to give you *the real reason for the success and the tremendously widespread distribution of the Ford Educational Weekly.*

It is *built for the American public.* It is frank, open, interesting, human, vivid. It answers the multitude of questions the average alert American asks.

Goldwyn, as you have read in previous announcements, assumes the exclusive American distribution of the Ford Educational Weekly beginning with the first issue of January 12, 1919. We are frankly proud to be the marketing or releasing mechanism for *this altruistic product of the greatest industrial captain in our national life.*

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

Every Goldwyn office is now ready to sign contracts with exhibitors and the Ford Motor Company sales agents—there are 10,500 of them in the towns and villages of the country—will forward your applications for service to Goldwyn and give you any desired information promptly. Note the titles of releases under the "Educational" classification in this publication.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

If You Don't Like Louis Bennison You Are Not Human

THE NEW YORK TIMES says this through its critic—strong words indeed for a great conservative newspaper.

An actor's scrapbook usually reveals his real *personality;* you can read what authoritative critics have said of him and accurately foretell his future success.

Every able, reputable critic in the larger cities of the country has unreservedly praised Louis Bennison and predicted his future as a screen favorite. In

Betzwood Film Company's
presentation of

LOUIS BENNISON
in
Oh, Johnny!

By Wilson Bayley *Directed by Ira M. Lowry*

you will see the critical predictions begin to come true. This is the first of *six* Louis Bennison Star Series productions to be released exclusively through the Goldwyn organization.

Exhibitors in every Goldwyn branch zone have been invited to trade showings to "meet Louis Bennison." The immediate results of these showings have been a heavy volume of signed contracts.

We are now awaiting *your* contract for another winning star.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42*nd* Street New York City

CAPITOL COMEDIES

Write Your Own Ticket on a Comedian—

FIRST, he must be comic. He must be *wholesome*. He must be genuine. He need not seek to conquer the world in one picture, for if he does he will be forced and unnatural.

Naturalness and cleanliness are the elements you seek most.

Then you demand freshness, novelty, *zest*. These are the specifications that every exhibitor who knows his business and understands his public would write if he planned to make his own comedies for his own audiences.

And every thing we have here written is found in likable, laughable, happy-go-lucky

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

You who read this are an exhibitor yourself. You *know* exhibitors. You know that not many of you write letters of praise. The exhibitor mind has worked out a rule that it doesn't pay exhibitors to tell a producer how much they like a star or a production.

But despite this, of the 2,900 exhibitors who are now playing Capitol Comedies easily 1,500 customers have written to Goldwyn saying: "I like the Capitol Comedies and my audiences are growing to like "Smiling Bill" Parsons more every day."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Day in and day out the biggest of all attractions – a Pathé serial starring

PEARL WHITE

Past experience has positively demonstrated their value to any house.

THE LIGHTNING RAIDER

is said by every reviewer to be the best of them all.

You know what that means!

Produced by Astra — Directed by Geo B. Seitz

Written by Geo. B. Seitz and Bertram Millhauser

Released Jan. 5

PATHÉ
DISTRIBUTORS

PEARL WHITE

IN THE

LIGHTNING RAIDER

"The most blasé of pictures goers were aroused to genuine enthusiam at the advance showing of this serial," says the Morning Telegraph of Dec. 8th.

Released Jan. 5

Produced by Astra Directed by Geo B. Seitz

Written by G.B. Seitz and B Millhauser

PATHÉ
DISTRIBUTORS

The SURRENDER of the GERMAN FLEET

An event unparalleled in history,
is in the *regular* issue of the

OFFICIAL WAR REVIEW

Number 26

The importance of this film deserved a "special" issue at special prices. In accordance with a liberal policy, strictly adhered to, it was put in the regular issue at regular prices.

Official British, French, Italian
and American pictures
Presented by Committee on Public Information
George Creel, Chairman
Division of Films
Charles S. Hart, Director

PATHE
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Much in Little

One reel every other week.

PATHÉ REVIEW

a film magazine

The one requirement asked for each subject that goes into this fascinating film is, "is it interesting?" Each number will be made up of Scientific, Educational, Scenic, Humorous, or Sport subjects, not one of which will be dry, or so lengthy as to be uninteresting.

The first number will be released on January 19th. Its contents are typical of succeeding issues. They look attractive, they are attractive!

Analysis of Baseball (wonderful slow motion photography)
How Music Affects Animals (Ditmars Film)
Picturesque Brittany (Pathécolor)
Butterflies and Bees (Pathécolor)

Here is truly a release which gets away from the objections which so often attach to the words "educational" or "scenic". It is a film for the whole family, suitable for every theatre and with a most dependable quality.

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"Rosemary Climbs the Heights"

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Produced by Arden Photoplay Company

starring
ZENA KEEFE with Chester Barnett

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Paul Capellani
in Collaboration with Military Experts

Photographed by the Cinematograhic Division of the French Army

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Delegate of the Cinematographic Division of the French Army

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Bryant 1574

It Would Take a Grind Of 5 Years and 8 Months To Show This Picture

Of course, it's a Fox film.

For whenever the unusual, amazing or extraordinary is done in photoplay production, 'most everybody who knows the film business just naturally says one word—"Fox."

Up to a year or so ago the photoplay world and the public were amazed at each new Fox film surprise.

Now they take each Fox surprise as a matter of course.

"The Fox way of doing things," they say, and look forward to the next.

William Fox has just gone on producing one surprise after another, until he has set a "surprise" standard of production.

So that motion-picture exhibitors and the public have become so used to the unusual from William Fox that they refuse to be surprised any more—at anything he does.

They just demand his films—and let it go at that.

True—the demand is progressive—is growing bigger and more insistent from day to day, from week to week, from month to month.

Until now—the demand is so vast that the question is—which exhibitor can get Fox productions first.

FOX
FILM CORPORATION

Its Footage Would Be More Than 38,000 Miles, Filling 200,000 Reels

All this great success is very gratifying.

The public appreciates and wants Fox pictures—that's all William Fox is interested in.

The exhibitors, with their wise fingers on the public pulse, are showing Fox pictures whenever they can get them.

We congratulate these exhibitors on their sagacity—we thank them for their generous support and encouragement.

But—how many people fully realize the stupendous achievement that is the result of the Fox Idea in motion pictures?

Even we—including Mr. Fox himself—didn't fully realize it until we found time to sit back for a few days during the recent non-release period.

Then it dawned on us that we had the greatest moving-picture business in the world.

FOX
FILM CORPORATION

This Picture Would Be Long Enough to Measure Circumference of Earth

We had been watching both the public and motion-picture exhibitors take each new Fox production—mark it with the sign manual of success—and then wait expectantly for the next.

We, like them, saw only the individual pictures and didn't grasp the magnitude of the whole, big, vast institution grown up around the successful Fox Idea.

When William Fox began producing some five years ago even he, with his great dreams of the future, had no shadow of a thought that the Fox Film Corporation would become the tremendous institution that it is—particularly in so short a time.

No one foresaw that Fox pictures would be seen in every part of the globe—that countless millions of people would become patrons of the Fox Idea of the photoplay—not only here in this country, but in almost every section of Europe, of Asia, of Africa, of South America, of Australasia.

William Fox has been busy producing month after month, year after year, until he has a record of pictures behind him that, in quality and quantity, is the real wonder of the moving-picture business.

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It Measures Likewise The Ever - Increasing Scope of the Fox Idea

The quality of the Fox pictures is proved by the astounding Fox success.

As to their quantity—well, up to date, Fox productions, if made into one picture, would have a footage of 200,284,-160 feet, or 38,000 miles, enough to reach around the earth with thirteen thousand miles of film left over.

This one picture would take a grind of five years and eight months, or over fifty thousand hours, to run—think of it!—a picture of more than two hundred thousand reels.

Does that give you any conception of the vastness of the productive growth and success of the Fox Idea?

On the basis of the Fox Idea—to give the public what it wants—William Fox has built up an edifice so stupendous in size that it is difficult to grasp its proportions.

The public has put its mark of approval on the Fox Idea as expressed in Fox pictures.

The public has made Fox success.

The public will make *your* success—with Fox pictures.

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SESSUE HAYAKAWA *in* **"BONDS OF HONOR"**
Released January 19th

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$10,000 were offered us for the first negative of THIS GREAT HISTORICAL PICTURE received in this country. . . . The offerer knew the people were eager to see it, and counted on releasing it in multiple reels, for which the exhibitors would have had to pay fancy rentals.

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The complete picture of the surrender of the German fleet and U-boats on the high seas, their imprisonment in the Firth of Forth, the review by King George, the Prince of Wales, Admiral Sims, and other Allied officers—all is shown in one snappy, never-to-be-forgotten reel, distributed *at reasonable rates* by

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Wid's Says

Wid's DAILY
Friday, December 13, 1918

Exciting Action Story Blended With Good News Film Will Undoubtedly Register Well.

Earl Schenck and Claire Whitney in
"THE KAISER'S FINISH"
Warner Bros.—State Rights.

DIRECTOR ..... John Joseph Harvey.
SCENARIO BY ..... John Joseph Harvey.
CAMERA MAN ..... Rial Schlessenger.
AS A WHOLE ..... Fast-moving interesting action film, with excellent news weekly scenes well titled, and smoothly cut into melodramatic moments.
STORY ..... Shows illegitimate son of Kaiser who looks like Crown Prince entering Germany as spy to kill Kaiser and son.
DIRECTION ..... Held interest very well and kept it snappy; double exposure scenes nicely handled.
PHOTOGRAPHY ..... Generally very good.
LIGHTINGS ..... Some very good effects; generally satisfactory.
CAMERA WORK ..... Good.
STARS ..... Schenck looks very much like real Crown Prince. Miss Whitney quite appealing.
SUPPORT ..... Satisfactory.
EXTERIORS ..... Blended with atmosphere and news weekly battle stuff.
INTERIORS ..... Quite satisfactory.
DETAIL ..... Necessary news weekly stuff blended better in this with story than most any thing similar I have seen.
CHARACTER OF STORY ..... Nothing to offend.
LENGTH OF PRODUCTION ..... About 7,000 ft.

At this time when Kaiser Bill still has the center of the stage because of the problem of disposing of him permanently, the title of this film is particularly good.

In every war propaganda subject, or Kaiser production, it has been found necessary to cut in a lot of news weekly film, but I must say that in this production, the treatment of the scenes which made up the story in order to blend them smoothly with the scenes of the battle ground, the real Kaiser and Crown Prince, and various flashes of allied troops and leaders, has been more intelligently handled than in any similar production.

There is also a story which seems at least possible, and surely it is quite interesting. Given in a few words, the plot centers about an illegitimate son of the Kaiser, who has been placed with a German family in this country to await the time when he might be called to serve the Fatherland.

Reared as an American, this boy, when he discovers his true identity, does go to Germany supposedly as a German spy, but in reality as a U. S. Secret Service man, and upon arrival, his uncanny resemblance to the Crown Prince, makes it possible for him to kill that worthy and then afterwards kill the Kaiser

We have some scenes in this of the real Crown Prince on the battlefield and standing around acting foolish, which seems quite easy for him to do, and it is really remarkable the likeness between this prize scoundrel and Earl Schenck when Schenck is made up as the Kaiser's son. This adds quite a bit to the interest of the film.

Although this production runs into considerable footage, it swings along at a speed that holds the attention, with something doing all the time, and plenty of applause is sure to result from the manner in which the real scenes of soldiers, allied leaders, etc. have been cut in with appropriate titles.

There is very little of the gruesome side of war shown in the film, and quite a lot that will appeal to a victorious nation, even though the war is over, so that I would say that this is one of the Kaiser films that has a very good chance of continuing to clean up for some time to come.

The fact that this in a way presents a story that suggests something of the personal life of the one time royal family of Germany, helps to hold the interest, because even though you know that tough Bill is still living, you have a feeling that at least this would have been a good way for him to pass out.

The present investigation of German propaganda in this country will add interest to the portion of the story which deals with the activities of prominent Germans over here, just before and after America entered the war.

In the cast were Earle Schenck, Claire Whitney, Percy Standing, Louise Dean, John Sunderland, Louis Keene, and Philip Van Loan.

Timely Title With Excellent Ad. Changes. Should Really Get Money.

Box Office Analysis for Exhibitor.

Unless I am mistaken, I believe that this is a very good bet. The title which sort of ties up with the "after the war" spirit, has a much better chance of bringing in business than anything which suggests straight battle scenes.

I would particularly emphasize the fact that this is a story of the Kaiser's spy system in America, pitted against the cleverness of Uncle Sam's Secret Service, with the hero a secret service man who so nearly resembled the Crown Prince that he was able to make his way into Germany and confront the Kaiser and his son in their own palace.

Make it clear that this is not a story centered upon war, and battle, but rather a mystery story of spy activities.

A safe angle for you to work along is to appeal to the patriotic with lines like: "Come in and cheer at 'The Kaiser's Finish.' You will enjoy it." You can say, "Many people are wondering what will happen to the Kaiser. Come in and see what this American hero did to him in 'The Kaiser's Finish.'"

I do not think it is at all wise to ever use the one line "not a war picture," in this sort of film, because any film that deals with the Kaiser or the happenings in the last four years between nations, certainly is a picture of bloody battles, but you surely can say: "Not in a way a war picture, but you surely can say: "Not exciting spy story showing what should have happened to the Kaiser."

One of the best possible angles that you could develop on this would be to try to get a photograph of Earl Schenck made up as the Crown Prince and use it alongside of the photograph of the real Crown Prince, providing you can get the two in similar poses, carrying the line underneath: "Which is the hero of this photoplay, and which is the real Crown Prince? He will keep you guessing in the exciting film, 'The Kaiser's Finish.'"

Directed by
John Joseph Harvey

Produced by
S. L. Warner

Distributed by
A. Warner

The World is awaiting
"The Kaiser's Finish"

Should get money

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HOLLYWOOD, CALIFORNIA

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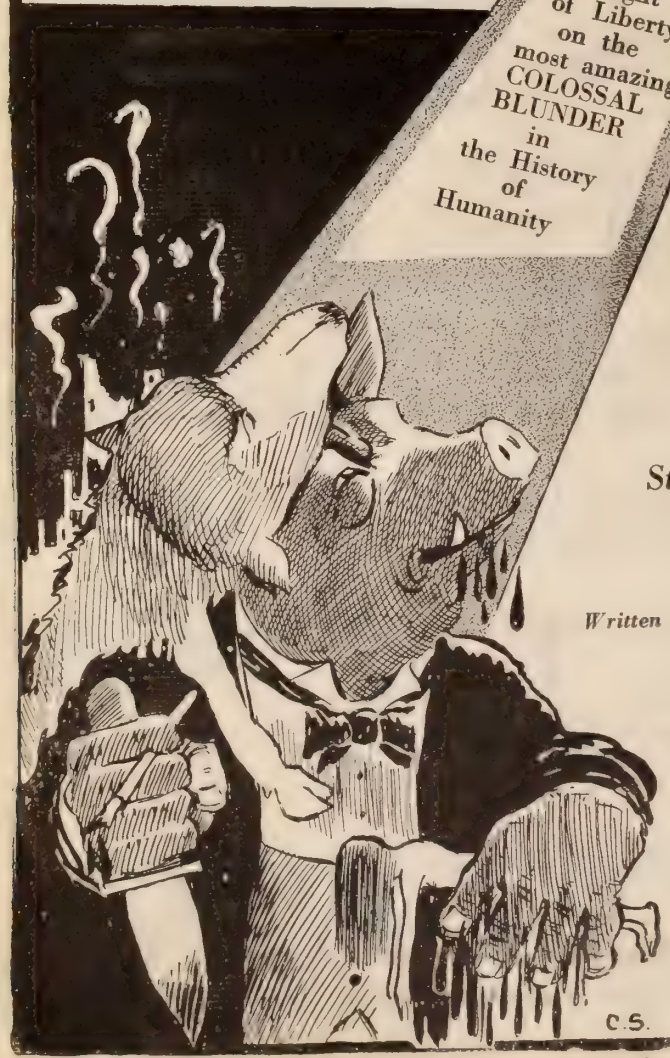

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Motion Picture News

Vol. 18 No. 26. December 28, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

VOL. XVIII
NO.—26

DEC. 28th
1918

Cheer Up—And Cheer!

A Christmas Thought

HONEST, Boys, isn't it a great life? Even if we do weaken? Isn't it twelve cylindered joy and red-peppered zest just to be a Film Man?

It's Christmas.

Let's take stock.

Let's balance up our personal books.

How are we looking on the outside world? Have we the eyes and the bile of a Mental Bankrupt?—or the smiles and the cheer of a Going Concern?

We've growled and we've grumbled; moaned and groaned. We don't like This Fellow; we are opposed to That Policy. We've boiled and we've Bolsheviked.

It's all down there on the red ink side of the ledger. The total spells—A Bilious Crab.

But that's not Us—is it? Deep down in our hearts?

Would we swap the privilege of being a Film Man for any other Salary-Alibi on earth?

Would we?—We would NOT!

No! There's another column on that ledger. Not in the glaring red—but it's the one that counts. And it's the one that says:

We, Us,—You and I—are gosh blamed glad to be living—in Filmland. And almighty willing to die the day we have to leave it.

Isn't it so?

LET'S go!—Straight ahead! From here, from Christmas, 1918—straight ahead to bigger things and broader thoughts.

Let's go!—

With our heads an inch higher because we are—Film Men.

With our smile a trace broader because we are—Film Men.

With our hearts a bit warmer because we are—Film Men.

Let's go!—an Act of Film Faith in our hearts; a Challenge to the World on our lips!

Gosh a'mighty glad to be in a Business with no Speed Limit on Brains; gol durned happy to be part of an Art born in the Nineteenth Century and already in its Twenty-first; all-fired proud to be in an Industry that will serve Peace even as it has aided Victory.

Let's go!

Cheer up—and Cheer!

Our Own

Abe And Mawruss

They Discuss the Coming Year and Disgust at the One Just Past

[*Everybody's doing it—so Mawruss went into the export line a year ago. He journeyed to China with a print of "The Yellow Menace."*

The death sentence was commuted—and now he is back looking for news.]

"ABE," he says. "I'd swap it a July 2nd drink if you could information me where is it this fillum business what I left. When I went away it was bad, now it's worse—it aint. An' they all tell me the Infilmenzy took it."

"You got right, Mawruss. This here Infilmenzy it comes along and first the doctor he says it will only last for four weeks—and now, py Golly, it's a chronicker disease.

"An' it comes, Mawruss, just when everybody discovered it how they could 'Win the War' by making Specialties at a thousand a week rental—oder your Oppersition gets it fer a clean-out y'understand. An' everyone they was just deciding it was a great war to win at top prices.

"The magnuts, Mawruss, they was just getting nerve *genug* to look their bankers straight in the eyes mitout offering a cigar. A good cigar, y'understand, like the kind you buy by the Aster when you want to establish it credick with these here fellows Brulatour, Wright, Gulick and Beecroft. Which I don't blame you, Mawruss, cause with that credick a fellow could start it a program.

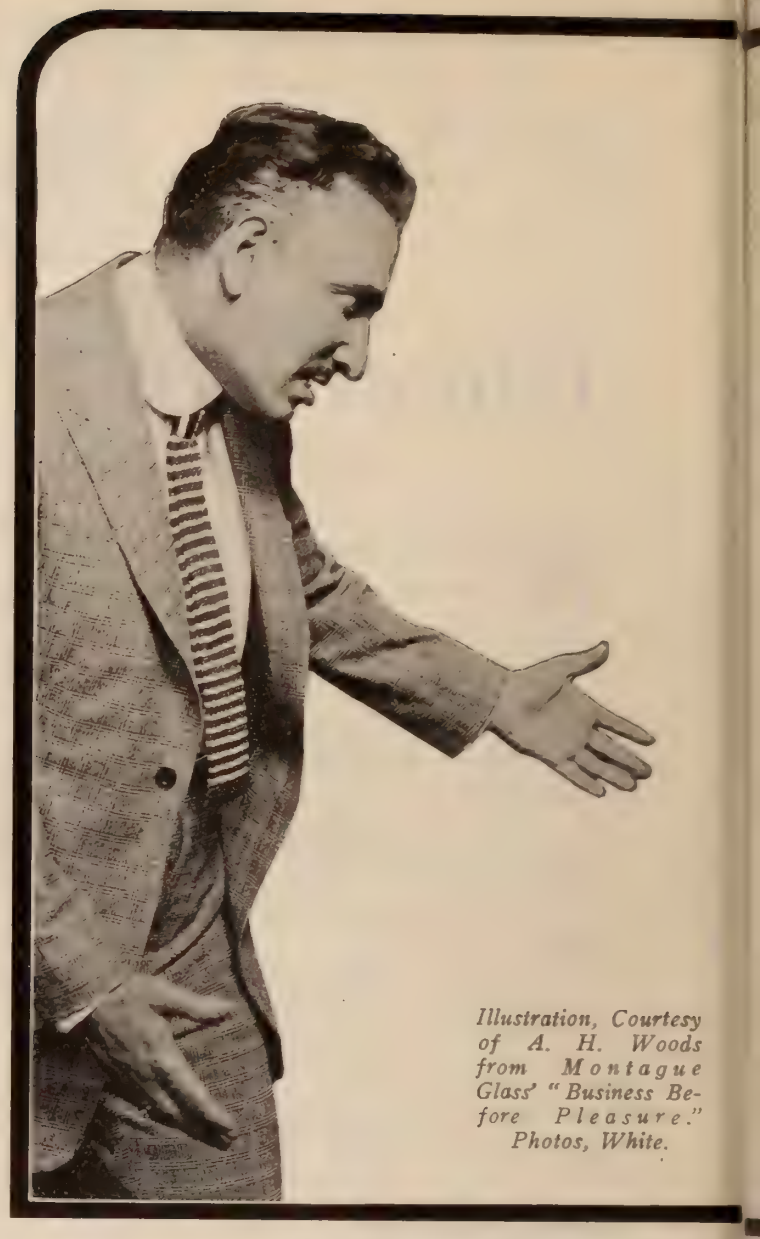
"But I am getting away mitout my subject, Mawruss. You want to know what happened while you was selling the Johnson Cannibul pitchers in the Fiji Islands. I'll tell it you.

"Y'remember, Mawruss, just before you left, the Presidenter he called Mr. Brady aside and he says:

"'Listen, Bill, y'know this here war I got in stock—it's a pretty big war. One of the biggest what I ever wrote a history about. Well, Bill, it's this way, old topper. I may be able to swing this here here war alone, but you're a pretty good scout an' I thought mebbe if you got these fillum fellers in to help I could put the whole job over mitout interferencing mit my golluf. How 'bout it, Bill?

"'Righto, Woody!' says Mister Brady, *aber,* y'know him Mawruss, he shouts it. An' about the fourth time he walks around the room and just when his cigar it's got a complexion like he thought it was a sponge, he shakes hands mit the Presidenter and goes out to the job.

"Y'remember that, Mawruss, don't you? An' y'remember it how Mister Brady he picked on P. A. Powers, J. A. Berst, an' Walter Irwin and he gives it them railroad fare to France, Italy an' Russia. Y'remember that, yes?



Illustration, Courtesy of A. H. Woods from Montague Glass' "Business Before Pleasure." Photos, White.

"*Aber,* Mawruss, y'been away a whole year now an' I give you a tip, free *gratin.* When y'meet it Mister Powers don't go askin' him 'Parlay voo,' an' to Mister Berst is it true Harry Reichenbach changed his name to Ravioli when he was over there by the gondolieros. An' Mister Irwin, don't ask him is it a Bullshivver *etwas* to eat *oder* a 'Poisen. Eternal Use Only.'

"Don't do it, Mawruss. I tell you. Don't.

"You should ask me what heppened the appointments? I dunno—*aber* a friend vun mine who is gequainted mit the doctor says he heard they died of 'Creelitis.'

"On that I couldn't say, Mawruss. This I could tell you. Mister Powers he went instead to Rochester and brought back a raw stock company—nein, Mawruss, not the kind you mean, 'par walue five dollars, cash one tenth of one per cent.' This kind makes it the fillum.

"An' Berst, he went on the United time, where it seems by me he is soon to make a big hit. An' Mister Irwin, just the oder day he gives it his notice to Mister Vitographer.

"Mister Brady he went right ahead and did more for

the Presidenter. So much, Mawruss, the least y'could expect he'd get it one of them there S. O. S. Medals. One day, Mawruss, we pick up the papers an' it is appointed fifty seven varieties of committers. Such names—Mawruss! Adolph Zukor, Hiram Abrams, Walter Greene, Pete Schaefer, Bill Sherrill, Bill Johnston, J. D. Williams, Sam Goldfish, Bob Cochrane, Carl Laemmle, Bill Fox, Dick Rowland, Louie Selznick, Nick Astor—everybody, Mawruss, exception me an' Joe Lee.

"They all got it on Committers to help put this here war over big. Some mit the War Department, some the Commercial Department, some the Food an' Drink Consternationer, some mit the Fuelless Administer, an'—yes, Mawruss—some even got next to the Treasurer. An' I tell you right, Mawruss, when I say that while you was away Zukor's Committeer it raised *genug* credick for Mister McAdoo's Liberty Loans to float even a company making natural color fillums.

"Oh, it was great, Mawruss. Everybody gave it three cheers an' then phoned their tailors to study up on uniform regularities. *Aber,* Mawruss, this needer wouldn't I mention when you go round to get gequainted again. Cause most of the fellers they lost it the newspaper clippings the next day and forgot what Committer they was on. An' there aint nobody reminded them.

"Other events evented while you was away, Mawruss. Up in Bosting they had an Eposition so all the boys could meet Louie Mayer on his home stumping ground. An' just so soon as it was over the boys found there was some of the Expensive Account saved from the clutches of the Beach Beauties so right away the whole twenty attenders went out to Chicago fer a Convention. By time Colisemo and Mister La Salle got through their consciences was clear.

"So mit no Expensive Account left to worry about they patched up everything. Bill Brady, Pete Schaefer and Frank Rembusch they juggle the alphabet an' the N. A. M. P. I. & M. P. E. L. & A. E. A. they come out all malgumated—which, Mawruss, y'understand it, I aint talking about railroads.

"Aber, Mawruss, this needer would I talk about when y'meet the boys in front of 729. It was a great idea, Mawruss, only someone fergot to sign the papers, an' the dotted line alone aint binding in court y'understand. So the other day they called it all off. An' Bill Brady he got so mad he quit his job as Presidenter the National Assessment. Which, the least y'could expect, Mawruss, would be excuse *genug* fer another assessment.

"Also, Mawruss, while you was away, the National Assessment gave it a Grand One Week Benefit Fer Uncle Sam at Madison's Square. Oh, Mawruss, as a Moving Pitcher Exposition it was a wunnerful War Tax Collector.

"Outside of these happenings what didn't happen, Mawruss, there aint much what happened. J. D. Williams—y'notice, Mawruss, he's got the same initials as that Rockerfeller—wasn't saying much when you left, but this Christmas, Mawruss, he hands the First National Bank a present of Mary Pickford, Anita Stewart an' Norma Talmadge.

"Which, Mawruss, you could see is three of a kind, an' mit the ace Chaplin spiked, why any *schnorrer* of a poker player could afford to draw one more card. An' I aint saying much, Mawruss, but maybe he'll fill.

"Odderwise, Mawruss, there aint much to tell. Only, believe me, never did y'see such a year fer Specialties. I tell you straight, Mawruss, the staple goods was just pushed in the backward ground. 'The Kaiser in Beastly Berlin,' 'The Prussian Curd,' 'My Four Years Too Long in Germany,' 'Why America Won,' 'Two Hell's Fer the Kaiser,' 'Over the Topper,' oh, there was oodles.

"Also, Mawruss, Moving Day lasted the whole year in the busyness. George Kleine he now hangs his hat in the General offices, Bill Sherry, he starts it a program and first he opens offices, then he also visits Frank Tichenor. Bill Hodkinson, he thinks it's getting crowded so he gets desk room with Paul Brunet at Pathe. World Fillum aint no more Brady-Made cause Bill he starts up an independence establishment of his own. Frank Hall, he throws U. S. Exhibitors down, flirts mit Producers an' Distributors, an' finishes up mit the Fillum Clearing House—which y'understand aint no relationship to the New York Clearing House.

"Also, Mawruss, we had the Government in the pitcher busyness this year. Which I understand it, Mawruss, is one company where the angel aint kicking, cause that Publicker Information Committeer made a lot of money.

"Now run along, Mawruss, an' when you come back leave yourselluf outside."

"So long, Abe," says Mawruss. "I got a important deal for export on. I'm closing fer the German rights on 'The Common Cause,' 'Crashing Through to Berlin,' 'The Great Victory' and 'Why Germany Must Pay' and do it blamed quick. So long!"

1918-

Thumbnails of Me

J. D. Williams

THIS First National gentleman has them all guessing. Started 1918 with Chaplin, Petrova and Brenon productions. Starts 1919 with Chaplin—*and*—Mary Pickford, Anita Stewart, Norma Talmadge. Also attracted the bigger independent productions, such as "Tarzan" and "My Four Years in Germany." Incidentally gave the merry ha-ha to those who said "First National can't last. You can't make a business organization out of a debating society. Those exhibitors won't stick together." How does it look today? Ha! ha! Dame Rumor says that J. D. has even bigger bombs to explode during 1919. Look out for shell shock!

William Fox

THE "Fox Idea" never showed up better than under the ever-changing conditions of war and sudden peace. Hit the right moment with such productions as "Why America Will Win," "The Prussian Cur," and now—"Every Mother's Son." Branded some new ones "Victory Pictures," "Excel Pictures," "The Great Nine," and specials and extravaganzas. Put over "The Big Six" reissues to a clean-up. Increased his theatre holdings until he will soon have a "Second National Circuit" all his own. Was in the forefront of every charitable and patriotic movement. Added Evelyn Nesbit to his list of stars.

Albert E. Smith

MOST unusual activity in 1918 the planting of Vitagraph right in the front rank as a serial producer. Opened with "Vengeance and the Woman," following the brilliant record of "The Fighting Trail," and went straight ahead to a policy of fifty-two a year, week in and week out, sure-fire. Produced "Over the Top" at the psychological moment to the tune of a half million in bookings. That's hitting on high, isn't it? Added Bessie Love to his stars, and under a definitely scheduled star series release plan maintained a high standard of quality.

Samuel Goldfish

"TWENTY-SIX A YEAR," the ads read last Christmas. "Fifty-Two a Year" is the word now—not to mention Capitol Comedies and occasional specials. A year ago we were wondering if Goldwyn could live up to its successful first twelve months' history. Today it is breaking speed limits. Added Pauline Frederick to its roster; put Tom Moore in the electric lights, and gave us Will Rogers for one picture. Corraled Henry Ford's Weekly. And we have a hunch that Sam may break some 1919 news about the time the Goldfish-Rothapfel jaunt reaches Los Angeles.

Walter H. Seeley

ENTERS 1919 with the proposition that has 'em all watching—Robertson-Cole. One pessimist called it "the one organization in the business with real cash." Be that as it may, Walter Hoff has brought Robertson-Cole from a general exporter with modest film leanings to a real factor in the film world. Supplies all the product for release by Exhibitors Mutual; covers the world with its export ramifications—*and has only started*. Its star list already includes Henry Walthall, William Desmond and Billie Rhodes. Also exploiting the Johnson Cannibal Pictures in bang-up showman fashion.

Louis Mayer

LOUIS certainly had a busy year during 1918. Joined forces with Gordon and started pushing First National in the New England territory. Settled the Anita Stewart suit with Vitagraph and started work on "Virtuous Wives." Finished "Virtuous Wives," handed railroad fare and "Expense Accounts" to three or four organizations and announced a "Country Wide Trade Showing." "In Old Kentucky" is the next. Don't know whether Louis has any more stars in view, but we do know he is restless, he is a showman, and he can give orders to Joe Lee. So keep your eyes on him.

FRANK TICHENOR—we'll get that photo yet, "Tich"—kept General Film sailing smoothly during 1918 and took on more cargo in Sherry, United and Kleine productions.

HARRY RAPF closed 1918 like a whirlwind, beating the clock to "Wanted for Murder."

WILLIAM L. SHERRILL put over one Frohman winner, "My Own United States," and now seems to have another for 1919—"Once to Every Man."

WATTERSON ROTHACKER maintained his position as the First National of the laboratory game—not to mention successes in the industrial field.

GEORGE KLEINE wrote some letters that sure did start 'em talking and on the side continued to distribute good pictures.

HERBERT LUBIN and **A. H. SAWYER** sprung a new one—S. L. Pictures. Ralph Ince directs, E. K. Lincoln stars and 1919 sees the first release.

FRANK HALL took up the reins on the Film Clearing House and then closed the year by buying the Rapf winner, "Wanted for Murder."

AL. CHRISTIE proved that there is a live state right market for live comedies. He clinched it by adding a one a month two reeler on the 1919 schedule.

HARRY GARSON added Blanche Sweet to his list. Clara Kimball Young maintained her undisputed place.

-1919

ıking Film History

J. A. Berst

ONCE upon a time we couldn't say "Berst" without thinking of "Pathe." But 1918 brought J. A. to United. Took a rather indefinite proposition that didn't arouse any enthusiasm and has brought it to a point where—as 1919 looms up—many film men are betting on it to win handily. Made his biggest hit with us through the fact that he refused to be hurried. Took his time, gathered together his product, rounded up his membership, placed his distribution in General's efficient hands, and is now ready to start in regular fashion. Also did yeoman service during 1918 for the Committee on Public Information's Division of Films.

W. W. Hodkinson

WAS talking a great deal about "The Motion Picture Plus" as 1918 started on its merry course. We don't hear so much about that now, but we have seen W. W. releasing a consistent quality product throughout the year. This week finds him in Chicago, whence, the rumor boys tell us, we may expect some interesting news. Seems likely, for with the air as unsettled as it is just now in Filmland, you may count on the daddy of Paramount to pull something new. Opened the blithesome year of 1918 with General distributing his product, but finishes with Pathe doing the job.

FREDERICK COLLINS, of McClure, didn't say much but kept the cameras grinding and as Christmas nears we hear of "What Shall We Do with Him?", of a Roosevelt picture and a Gompers special.

LEWIS SELZNICK—Gosh, but he's been quiet this year. But Myron evened up by incorporating "Selznick Productions" as 1919 neared.

GEORGE SPOOR continued to make pictures, but also blossomed out as a laboratory man—with a process all his own.

B. A. ROLFE gave up his post with Metro's productions forces during 1918 and made the Houdini serial. Then received a Christmas present in the form of U. B. O. booking.

GAUMONT duplicated the Christie stunt—showing that there is a live state rights market for a live weekly and live serials.

RICORD GRADWELL reorganized World's production forces and clinched a winning contract for official Government films.

WILLIAM L. SHERRY sprung a new program in 1918. Theodore Dietrich left International to manage Doris Kenyon productions on that program.

EARL HAMMONS closes 1918 with mysterious rumblings of a Griffith deal.

J. STUART BLACKTON left Paramount to once more put specials through Vitagraph.

MONTE KATTERJOHN embarked as an independent producer with original ideas as 1919 neared.

BROUGHT Caruso and Fred Stone to the screen in 1918. Sprung a new one on Lila Lee. Gave us Griffith on a regular program schedule once more. And—here's one big point for Filmland—he actually carried out one promise made at Christmas 1918. He "Nationally Advertised" the Pramount-Artcraft trade-marks up to every dollar and more than he had promised. Closed 1918 with a "Good luck and God bless you!" to Hiram Abrams and Benjamin Schulberg, who embark on their own craft. We never thought it could happen, Benny. Well, here's our "Good luck!" to you.

Adolph Zukor

HIT the bull's eye with the one big surprise winner of the year—"The Kaiser, Beast of Berlin." Followed with "Crashing Through to Berlin." Didn't tell us much of the Universal Program and the glory of the two-reeler during 1918, but, glory be, what attention was paid Bluebirds, Jewels, and Universal Special Attractions. Made the most consistent gains in quality of product registered by any company. Sold the Universal Animated Weekly and Current Events to International—but will continue to do the releasing. Got a million dollar Christmas present when Charlie made Mildred—Mrs. Charlie Chaplin.

Carl Laemmle

SUCCEEDED J. A. Berst as directing head during the year. Closed the deal by which Pathe handles distribution on W. W. Hodkinson's product. Has a crackerjack exchange organization that should attract producers. Kept Pathe's unequaled serial reputation right up to the notch—and they tell us the next Pearl White is "the greatest ever." A little birdie whispers to us that with the war over a visit from Charles Pathe may be likely, and then—well, the 1919 trade papers won't be lacking in Pathe news. Take those words as a tip to watch and listen.

Paul Brunet

STARTED 1918 with Metro and finished with Metro and Screen Classics. Adding the two and two together you learn that Dick Rowland starts 1919 with oodles of extra kale earned by "To Hell with the Kaiser," "Revelation" and other big specials. Gave the screen the biggest newcomer of the year—Nazimova. Never has a star new to films jumped right into the center of the spotlight as she did. R. A. maintained a policy that places Metro, judging from exhibitor letters to MOTION PICTURE NEWS, in first place for popularity with exhibitors because of its sales methods and representation.

Richard Rowland

A Christmas Present

Quinn's "Cure-All"

[EDITOR'S NOTE.—J. A. Quinn, the live Los Angeles showman who started the fuss that has produced so much interesting reading matter in "Motion Picture News" during the past few weeks, steps forward this week in the garb of "Old Doc Quinn." Having diagnosed the case he presents a prescription that he guarantees to cure. The scheme is novel, and daring—to say the least. We are anxious to know the reception it will receive from "Motion Picture News" readers. Write us. Tell us if you think "Doc" Quinn is dreaming or if you think he can put over in the picture industry the things that war accomplished in the automobile, steel and shoe fields. Come on—you have something new to pan or to boost now. Step up—the line forms on the right.]

"THE CURE," By J. A. QUINN

THE Editor of the MOTION PICTURE NEWS said "Let's Start Something," and if you do not think there is something started in the Los Angeles film colony just ask anyone on exchange row or in the studios here. And the best part of it is that everyone who means anything to the industry is glad it's started. I am receiving wonderful letters from those in the business and the public, copies of some of which I enclose. This is just what I expected, for no one who is conscientiously interested in the welfare of the motion picture industry could be anything but glad. Yes, the MOTION PICTURE NEWS has come gallantly to the front at a time of most urgent need, and when this campaign is over, every producer, every exhibitor and every other person engaged in the business will owe a lasting debt of gratitude to W. A. Johnston and the MOTION PICTURE NEWS.

The *"necessary"* people "think it's great," but they wonder how we are going to manage to get the desired results. Well, one of the foremost reasons we are going to get results is because we've got a LIVE JOURNAL back of us. I have no axe to grind and have had no personal correspondence with any official on the NEWS, aside from enclosing my articles in envelopes addressed to the editor, but it does not take a very keen mind to discern that there is a LIVE, AGGRESSIVE MAN at the head of this paper—not ruled by any particular faction or by advertisers. That this journal is a real trade paper seeking to solidify the foundations of the industry it represents cannot be doubted, and I am sure *is not* doubted by anyone we "need" in the business.

So now with the continued wonderful assistance of the NEWS I will tell all who do not know how we are going to effect a cure for unstable conditions in the picture business.

In a recent article published in the NEWS, the statement was made by the head of a producing firm that the exhibitors were trying to starve the producers.

I want to say right here that there is no such thought in my mind in leading this "clean-up movement" as to try to starve *conscientious* producers who are willing to listen to and co-operate with the exhibitors, but we *are* going to starve those who persist in using shoe-making methods and wasting time, money and material which has all to be paid for by the exhibitors who are the "paymasters" of the business, and we are going to starve those who refuse to listen to the call of equity, consistency and co-operation.

The exhibitor has had enough of the one-sided game of assuming a great big investment, tremendous liability on leases, etc., and putting in eighteen hours a day grinding and worrying and then either walking home or at the best taking a street car and watching or visualizing high powered limousines whirl by him occupied by the very people who are being paid by him, but who in many cases are not only incapable, but are a positive detriment.

The exhibitor is tired of watching the bored faces of his patrons emerging night after night with few exceptions, unless he happens to have a million dollar palace with a fifty-piece symphony orchestra and a dollar show on the side.

The exhibitor is tired of the "bunk" in the business and the padded, drawn out story, the poor casting, bad timing and unreasonable situations, and has come to the point where he feels that things cannot be any worse. He feels himself at a standstill with his hands tied behind his back. The game has become so inconsistent that his audiences have lost confidence and enthusiasm in his shows. On the rare occasions when he is fortunate enough to get a fairly good picture between the inflated price that is tacked on and the barrel of money it takes to tell the people that it is good and the time it takes for the people to learn by word of mouth that it is good, he finds himself in most cases a heavy loser unless the picture is headed by an exceptional artist with an exceptional drawing power.

Speaking from the standpoint of the conscientious producer—they are having their troubles also and as many if not more headaches than the exhibitor, and I believe they will welcome any move that is intended as this one is to stabilize conditions for all by eliminating waste and dead wood and make fewer and better pictures. The performers I believe will all gladly join when they know that in joining they make it possible for the producer and exhibitor to survive.

I have received endorsements from those prominent in every branch of the industry and I contemplate shortly starting on a tour of the country to meet exhibitors and representatives of other branches, and feel confident of lining up everyone to support a central organization composed of representatives from *all* branches of the industry, with offices in New York and Los Angeles, which organization will be the instrument through which these changes will be worked out.

This organization will be fathered by men like W. A. Johnston and will be the official "doctor" for the business, and its committees will carefully investigate all phases of the motion picture business and keep a close tab on the drawing power of the various players and classify them accordingly, also classify directors, producers and exhibitors, take up all grievances, and, in short, establish a get-together, equitable, consistent and co-operative system to deal with all concerned. Regulation of advertising will be an important feature as this is one of the places where money is being thrown away in great quantities.

Those who refuse to join in this movement will announce to the world just what caliber they are made of, and I believe the film world will soon decide that it can get along without them.

For the benefit of a few of the weak-kneed editors who accuse criticizers of conditions of being calamity howlers, I want to say right here that we can verify all that we have been complaining about and can prove hundreds of specific instances where frightful waste has been and is now going on, and can show where through the false idea of gain and rank incompetency the market has been and is now being flooded with inferior pictures.

RIGHT IS MIGHT—and this movement for equity, consistency and co-operation *is right* and is going to be backed by the press and the public.

On National Advertising

"Hurray For Kunsky!"

[EDITOR'S NOTE—John H. Kunsky's recent exclusive article in MOTION PICTURE NEWS on the subject of producer advertising that aids the exhibitor and advertising that is of no help, has brought an enthusiastic echo from L. H. Grandjean, Director of Publicity for the Saenger Amusement Company, New Orleans. In addition to adding the recital of his experience to that of the prominent Detroit exhibitor, Mr. Grandjean also put forth some interesting opinions of his own on the subject of national advertising.]

Editor MOTION PICTURE NEWS,
New York City.

Dear Sir:

The Kunsky letter on National Advertising is one hundred per cent common sense and the best exhibitor article which has appeared in any trade journal in months.

The success of any film production in the release city insures its success in the territory surrounding that city, no matter whether the city be Detroit and the territory Michigan or the city New Orleans and the territory Louisiana-Mississippi, etc., ad infinitum, providing, of course, that ordinary intelligence is manifested by the territorial exhibitors in capitalizing the first-run publicity. Likewise, the failure of any production in the release city, the inability of an exchange to secure a "live" release, or the inability to get any "first run" at all in the release city spells poor business for his film through his territory, all of the billboard and magazine advertising notwithstanding, and a great deal of the patent-medicine type of syndicated motion picture advertising complained of by Mr. Kunsky notwithstanding.

I can bear Mr. Kunsky out in this latter, having had experience in trying to put over pictures with "ready-made" advertising of the type specified. I said "trying to"—that's what we did. If anyone in any city of consequence ever succeeded with advertising of that sort, it was success in spite, not by virtue, of the advertising. It lacks conviction because it is so obviously a manufacturer's advertisement, and would be as obviously his even though his name, his trademark and other matter did not dominate the space, because it does not harmonize with its surroundings. Mr. Kunsky states that every house, every newspaper has an individuality. The public knows its newspaper, the public mind is influenced by its newspaper; the public knows its exhibitor and reposes a certain confidence in him. And Mr. Kunsky has pointed the way to intelligent, effective, economical, successful exploitation of motion pictures in suggesting that the manufacturers' appropriations be apportioned among the release exhibitors, letting the latter, in collaboration with the exchange, prepare the copy—the exhibitor to add his own lineage to the manufacturer's appropriation.

There is one point which Mr. Kunsky has not brought out and which I consider very important in a discussion of national advertising. It is (and I believe Mr. Kunsky and others will agree with me) that the newspaper can be a valuable ally to the moving picture, whereas the billboard cannot and the magazine has no local power to exert, regardless of its feelings in the matter. By this I mean that newspapers which are kindly disposed are generous in their favors to exhibitors and the industry in general in the way of reviews, press notices and special stories. It is obviously impossible for the billboard to go further than expose on its front a poster. It is big, ugly, impersonal—a mere announcement that all who run may read, and its province ends there. The magazine has closer ties with its readers, but as an ally of the exhibitor it is a minus quantity. Yet of the hundreds and hundreds of thousands of dollars wasted annually but a small proportion is placed with newspapers.

It is natural that the newspapers resent this. Let me pause to state that hundreds of thousands of dollars are spent in newspaper advertising which is not to be included in the above. This is strictly exhibitor expenditure. It is, however, of direct benefit to the manufacturer inasmuch as 75 per cent of it is spent in advertising first runs AND THIS ADVERTISING WORKS FOR THE SHOWINGS THAT FOLLOW. This IS the advertising WHICH REALLY SWAYS the mind.

Yes, the newspapers resent the fortunes wasted on other mediums, for not only do they not receive their just share of the manufacturer's appropriation, but every day the manufacturers' publicity departments "rub it in" by swamping the editorial desk of every newspaper in the country with all sorts of press dope, mats and photos. This direct-to-the-newspaper matter is sheer waste; it fetches up in the bottom of the waste basket—bottom, I said, for it's the first thing that is swept off the desk. But that isn't all. You will never fail to find in all press campaign books the line (with variations): "Hand these stories to your editor, he will be GLAD to print them." Yes, he will—not. If you are a regular advertiser he might, after having knocked the gizzards out of the story with his little blue pencil. But if you're a release exhibitor you have opportunity to see the film. Look at it yourself, write something with guts in it about the production and your editor will use it all, and only then.

Obviously, it is impossible for the territorial exhibitor to enjoy this advantage. AND THAT'S JUST EXACTLY WHY the territorial exhibitor follows the lead of the city release exhibitor. It is not billboard or magazine which brings this information to him and to his patrons. It IS the NEWSPAPER. And if the production is worth a hang and the newspapers are kindly disposed, not only do the city patrons read considerable interesting news of the production, but lots of other pertinent news to keep up their interest in photoplay. Otherwise, it is as easy for the newspaper to hold its silence.

Here, then, is the reason for newspaper advertising by the manufacturer in collaboration with the exhibitor.

I heartily agree with every line Mr. Kunsky wrote. His remarks about stills are particularly apropos. Will either of his suggestions be adopted, or are such efforts on the part of the exhibitor futile? The industry was removed from its position on the list of essential industries and placed on probation on account of its manifold extravagancies. It would seem that the manufacturers, particularly, have been shooting at the moon so long that they would lend an ear to arguments advanced by the progressive element among exhibitors.

It is most improbable that the advertising agencies which handle manufacturer advertising appropriations know anything of the motion picture business. They may not endorse the Kunsky idea or my remarks about billboards and magazines for that reason; maybe for other reasons. But that is no reason why we exhibitors, and particularly the NEWS Advisory Board, should not seek to enlighten the manufacturer through a discussion of National Advertising and its most efficient employment.

L. H. GRANDJEAN.

Vitagraph Appoints Quinn General Manager

FOLLOWING on the heels of the announced resignation of Walter W. Irwin from Vitagraph, it was announced this week that John M. Quinn has been appointed general manager of Vitagraph's sales organization. The announcement came from the office of Albert E. Smith, president of the joint Vitagraph distributing and producing companies.

The announcement makes known that in looking about for a chief executive for the selling organization Mr. Smith made it a point to secure a man who combined in the highest degree an intimate knowledge of the producing end of the film industry as well as of the distributing and the exploitation branch of the business. For practically a year past, Mr. Quinn has been closely associated with Mr. Smith at the main studio of Vitagraph company in Brooklyn and he has thus gained a knowledge of the particular conditions and problems which Vitagraph must meet in the production of its pictures.

The new general manager is no stranger to Vitagraph, having first been associated with the company in 1915, at which time he assisted in the exploitation of Vitagraph's first big serial, "The Goddess," in which Earle Williams and Anita Stewart were starred.

After the completion of this work, Mr. Quinn joined the Triangle Film Corporation, and upon the retirement of David W. Griffith from the Triangle-Fine Arts Studio in California Mr. Quinn assumed the post of general manager of that Western studio.

In discussing Mr. Quinn's appointment, Mr. Smith stated that, in his opinion, the permanency of all organizations in the film industry from this time onward necessitated the employment in executive capacities of acknowledged specialists in their respective lines who also enjoyed a broad training in the various other phases of the film industry. He stated further that in an organization of Vitagraph's type, wherein the distribution was confined to the product of the parent organization, and wherein, therefore, the producing and distributing ends of the business were indissolubly linked, he felt that his chief lieutenants in the producing end of the business must have a comprehensive knowledge of the distribution problems, and likewise, and perhaps even more essentially, his lieutenants in the distributing end of the business must be thoroughly conversant with the producing problems. In other words, all his chief assistants must be film specialists with a thorough understanding of all branches of the business, including a superlative knowledge of their own branch.

Advertisers Host to Well Known Guests

The regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held at Rector's last week, was featured and enlivened by the presence of two distinguished guests, Henri Bioment Bergere, editor and director of Le Film, of Paris, the largest motion picture publication in France, and Ralph Ruffner, manager of the Rialto Theater, Butte, Mont., and a member of the Advisory Board of Motion Picture News.

M. Bergere was introduced by Allan Rock, secretary of the association, and gave an interesting talk on the condition of the film industry in France and the reconstruction plans for the immediate as well as the more distant future. He intimated that Paris will soon supplant London as the chief distributing center for Europe, and pointed out that with a fair amount of reciprocity between American and French film interests both parties could profit immeasurably.

Mr. Ruffner, who is one of the most successful exhibitors in the country and was formerly publicity and advertising director for the Jensen & Von Herberg interests, provoked a lively discussion which was participated in by nearly all of the twenty-five members present. He spoke not only as an exhibitor, but as an advertising man, and his pointed, constructive criticisms proved of the highest value to the members. There was little or nothing of mutual interest to the exhibitor and the publicity and advertising man which he did not touch upon, and his ready and logically sound answers to the countless questions with which he was bombarded received the most careful attention and were mentally recorded for future use in the preparation of copy and advertising accessories.

Samuel Goldfish Meets Milwaukee Exhibitors

Milwaukee exhibitors were the guests of Samuel Goldfish and the Goldwyn Company Friday at an interesting luncheon and talk in the gold room of the Hotel Wisconsin at 12:30 p. m.

S. W. Rothapfel was the particular magnate that drew the exhibitors to this luncheon, and the talk he gave them at the close of the luncheon was most interesting.

Quality instead of quantity was the gist of Mr. Rothapfel's remarks, and he took a rap at the firms that insisted upon long and lengthy leads, giving the names of the producers, the authors, the stars, etc. The people do not pay their money to see those things, said Mr. Rothapfel. They want action, not padding.

Accompanying Mr. Rothapfel were Samuel Goldfish, Aaron Jones, Nathan Ascher and Ike Van Runkle. A large majority of the members of the Milwaukee Photoplay Exhibitors' Association were at the meeting, including Thomas Saxe, George Fischer, Jack Silliman, Henry Trinz, Paul Langheimrich and others.

Film Men Favored in Winnipeg

Members of the Winnipeg Board of Trade took a mail vote on the question of the advisability of the proposed film exchange by-law which will compel local exchanges to move into one-story fireproof structures. The vote was overwhelmingly against the proposed law, 431 members marking the ballot paper as being opposed to the legislation and 163 supporting the by-law. The vote on a question as to whether local exchanges and theatres should be asked to pay additional taxes favored the film men even more than the ballot on the exchange building question.

Special Writer "Pities the Exhibitor"

Under the heading of "Pity the Exhibitor," S. Jay Kaufman, who writes a column called Round the Town for a New York afternoon paper, said the following in an edition last week:

"Ask the average picture magnate or director what's wrong with pictures and he will say 'The Exhibitor.' The exhibitor has no way of answering, because all he can show is what the producer makes. Thus better pictures become impossible. That is to say, pictures with something more than a romance of two idiots. The 'pretty-boy' and the ingenue. A big idea back of the story is always refused with, 'Yes, great; but the exhibitors will not take it.' For many a moon we have wanted to see these exhibitors. We did. Last night. At a dinner at Healy's which they gave to discuss their affairs. They are average, intelligent, earnest men. They are anxious to get better pictures, and they have, as one said, no way of getting them other than by asking. When they ask they are told, so this man said: 'Yes, but you are only one exhibitor. The others will not take anything really fine.' The result is obvious. Until, then, some philanthropist comes along and produces several hundred great pictures which will set a standard the two-idiot romances will continue. The joker, however, may be that the philanthropist will make money. As did Miss Horniman when she established a repertory theatre in England.

"One phase of their discussion was Sunday shows. Some towns still refuse to allow pictures on Sunday. And the movement seems to be growing. In what we heard there was no mention of the music in movie theatres. If an art gallery is permitted to remain open on Sunday why not a series of pictures with the civic and sacred force of music? And isn't what is wrong on Sunday wrong on Monday? Would these cities rather have their citizens gossip, sleep, and walk the streets than see pictures and hear music? Oh, it's done for pay? Oh, we see. The objection is not to the pictures but to the fact that some one makes a decent living at the same time? We see."

J. J. Colleton Resigns His Position at Toronto

J. J. Colleton has resigned as manager of the Toronto branch of the Specialty Film Import, Limited, Canadian distributors of Pathe and other releases.

Mr. Colleton's plans for the future have not been detailed.

Epidemic Must Not Close Theatres

National Campaign of Education Inaugurated by National Association Seeks to Prove That Recent Closing of Theatres Was a Mistake

IT is a mistake on the part of public officials to close down motion picture theatres and other places of public gathering when trying to combat the epidemic of Spanish influenza, according to Dr. Royal S. Copeland, Health Commissioner of the City of New York.

As a result of these frankly expressed views coming from so high an authority, the National Association of the Motion Picture Industry announces that it has just started a national campaign to prove it and also to show the many public officials throughout the country, and the public in general, that the motion picture theatres, where they remained open as in New York, were of the greatest assistance to the Department of Health in furthering the work of public health education during the epidemic.

Will Drive Facts Home

That Commissioner Copeland's policy in keeping the theatres open had the best effect is substantiated in a table of statistics that has been compiled by the United States Department of Labor showing that of the major cities of the country where the epidemic had the greatest hold, New York, the largest city in the United States, whtich kept its theatres open all of the time had the smallest death rate.

The campaign which the National Association has started has for its object the driving home of these facts to the public officials of all the cities in the country of 25,000 population and over.

A copy of the Commissioner's letter to the Association, a reprint of a statement, issued by him and published in the New York *Times*, explaining in detail why the death rate of New York City was so low and giving great credit to the motion picture theatres for the part they played in keeping the death rate down, and the table compiled by the Department of Labor which shows that in every instance places where the theatres were permitted to remain open the death rate was lower than in the places where they were forced to close down, is being sent to all of the motion picture theatres of the country, daily newspapers, motion picture exchanges, Mayors of cities, Chiefs of Police, Chambers of Commerce, Boards of Trade, city and state health officers, and to the superintendents of schools.

Exhibitors Can Help

With the material that is being sent to the motion picture theatres is a letter of explanation telling the exhibitor in detail just what he is to do in order to use this material to its greatest advantage.

Likewise a letter is being sent to the exchange managers of the various companies signed by the executive heads of the individual companies, apprising the exchange managers of what is being done and instructing them to get together with the exhibitors in their territories and to use every force and every power of concerted effort to impress on the authorities the beneficial results that will result from a proper campaign of public health education carried on in the newspapers, motion picture theatres, schools and all places of public gathering.

The material that is being sent out has been designed in such form that the exhibitors can use it to post in their lobbies in the form of bulletins, and supplies them with the necessary information to enable them to throw slides upon the screen or as was done by the exhibitors in New York City, make short addresses to their patrons before every performance on the great danger of public coughing and sneezing.

INFLUENZA TAKES TWO DIRECTORS

Wolbert and Percival Succomb to Epidemic at Los Angeles

UNIVERSAL and Paramount lost well known directors when William Wolbert passed away December 12 and Harold Percival died on December 14.

Influenza claimed both victims, and their passing is viewed with keen regret by the film colony on the West Coast.

Mr. Wolbert had been with the Universal since last July and was previously directing for Vitagraph.

Harold Percival had been art director for two years with Thomas H. Ince Productions.

Lift Ban in Butte

BUTTE, MONT.—The local health board ban on theaters, dance halls and cabarets was lifted on December 17th. The authorities declare that all danger from the epidemic has passed.

But just when things cleared up in one direction local managers found another storm cloud heading their way. There is no music in any of the houses, due to a strike of the musicians over wage demands. On top of that the operators went out in sympathy and all the managers are in the projection booths themselves.

OGDEN, UTAH (*Special*).—The influenza situation here is greatly improved. Local managers petitioned the health authorities to permit a reopening of the theaters on December 20th and a decision in their favor was granted on the 18th.

In Doubt in Virginia

RICHMOND, VA. (*Special*).—The influenza situation here is somewhat muddled, just enough cases being reported to keep the managers in daily fear that they may be closed and to hurt attendance.

To help save the managers from a closing order the Health Department and exhibitors are co-operating. A slide has been ordered shown before each performance reading: "It is ordered by the Richmond Health Department that all persons have their handkerchief in readiness to cover up their coughs or sneezes and to prevent the spread of influenza. Any person failing to comply with this order will be ejected from this theater."

In Petersburg, Virginia, all children under the age of twelve are prohibited from attending theaters.

"Cinci" Closed and Opened

CINCINNATI, O. (*Special*).—Cincinnati has just emerged from a two days' ban on account of influenza, due to the action taken by Mayor John Galvin in telling the police to ignore orders of the Board of Health. On December 11 the board issued an order that all motion picture theaters must close daily from 4:30 to 6 p. m. The order stated that all places must be thoroughly ventilated during this period. A further restriction stated that the movie houses must so arrange their performances that the audiences were not dismissed at the same time that the patrons of the so-called legitimate theaters thronged the streets. No person under eighteen years of age was allowed in the theaters.

Hamilton, Ohio, a suburb in the Cincinnati district, has lifted the "lid" on picture shows, which were closed by the Board of Health when influenza struck that city. When Dr. M. F. Vereker, health officer, reported that the epidemic was under control, the Board of Health issued an order allowing the theaters to reopen on Monday, December 16. This action followed closely upon the organized protest of movie house managers that they were being discriminated against by the influenza ban. The order limits the theaters to one performance daily, running from 7 to 11 o'clock, without admitting children.

New Strand at Douglas Opens in January

Plans are now being made by Nick Diamos for the opening of his new theatre, which has been named the Strand, at Douglas, Ariz., some time early in January.

This theatre is said to be the finest one in Arizona, and will have a seating capacity of approximately 1,500. The lobby of the new house is finished in elegant style, Arizona marble being used throughout.

Calbeck Buys Two Houses

Newton Calbeck has just purchased the property of the Nappanee Amusement Company, of Nappanee, Ind.

Coal Saving Campaign Started

National Association Heeds Request of Fuel Administration to Help Conserve Supply — Trailers Used

AT the request of the United States Fuel Administration the National Association of the Motion Picture Industry, through its fuel conservation committee, has inaugurated a coal saving campaign to cover the northeastern section of the United States.

This campaign will be conducted in the motion picture theatres in the territory which the Fuel Administration desires to reach by means of trailers attached to the regular weekly issues of the news weeklies.

Sufficient trailers have been provided to cover a campaign of six weeks, the plan being to release two trailers each week. The news weeklies were selected for this purpose owing to the fact that the three weeklies co-operating with the association in this work, the Universal, Pathe and Gaumont, reach practically every theatre in the territory in which the Fuel Administration believes there exists an acute necessity for the economy of coal during the coming winter months.

This territory includes New England, New York, New Jersey, Pennsylvania, Maryland, Delaware and the District of Columbia. It is the desire of the Fuel Administration that these trailers be not shown outside of the above-mentioned territory and exhibitors not located within the restricted zone are requested not to show the trailers in case news weeklies come to them with the trailers attached. All those exhibitors within this zone however are requested to show the trailers and to do everything within their power to impress on their patrons the necessity for economy in the use of coal.

The plans for this campaign have been under discussion by the fuel conservation committee of the National Association and the Fuel Administration for considerable time. This committee consists of Marcus Loew, chairman; P. A. Powers, B. S. Moss, Samuel Rothapfel, William Brandt, Sydney Cohen, Albert Lowe, Gabriel Hess and Harry Crandall. When the question of a campaign to reach the individual consumer of coal was first presented to this committee by the officials of the Fuel Administration it was planned to cover all of the territory east of the Mississippi river, and detailed plans were worked out by the committee for this work.

The signing of the armistice however changed all of these plans and all of the work that had been done had to be discarded and new plans worked out. This necessitated the working out of an entirely new set of trailers. When the subject matter of these had been finally approved by the Fuel Administration the committee gave Washington an example of the quick manner in which the motion picture industry works once it obtains the word to go ahead.

Twenty-four hours after the copy for the trailers had been received by Frederick H. Elliott, secretary of the committee, the first sample print had been made and was in the mail for Washington. As soon as this was approved by the Fuel Administration orders were placed for the printing of the requisite number of trailers, and forty-eight hours after these orders had been given the trailers were in the hands of the news weeklies and are now being attached to the releases. Letters of appreciation of the expeditious manner in which this work was handled have been received from the Fuel Administration.

Goldwyn Selects Feist as Vice-President

It was announced this week that at a meeting of the directors of the Goldwyn Distributing Corporation, Felix F. Feist of the World Film Corporation, one of the well-known younger executives in the industry, has been elected a vice-president of the Goldwyn releasing organization and in a few weeks will join the Goldwyn family.

Mr. Feist is the type of successful man that Goldwyn has taken into its organization since the beginnings of the company. The officers of the Goldwyn Distributing Corporation are Samuel Goldfish, president; F. B. Warren and Alfred Weiss, vice-presidents, and Gabriel L. Hess, secretary and treasurer. These executives have been a part of Goldwyn from the day of the company's formation in June, 1917, and have witnessed its growth as an international factor in the industry.

Mr. Feist's entry into the picture industry was made in 1910 as advertising manager of the Kinemacolor Company. A few months later he was made western manager of Kinemacolor with offices in Chicago. He resigned from that organization to become general manager of the Celebrated Players' Film Corporation of Chicago, and in a few months was made president of the company. He remained with this company two and a half years, coming to New York to become secretary and general manager of the Equitable Pictures Corporation. Here he remained until the Equitable was merged with the World.

Detroit Seeks to Correct Trade Evils

DETROIT, MICH.—In order to eliminate certain trade evils that have crept into the business the Detroit Board of Motion Picture Exchange Managers will soon send to every theatre manager in the state, copies of a new set of rules under which the managers must govern themselves. The board seeks to have universal rules for the disposition of film, paper, slides and advertising matter and to eliminate the exhibitor who refuses to pay legitimate charges.

Since the board has been organized a central shipping room has been put into operation in the film building. A credit department is now planned.

It is announced that exhibitors who have complaints should file reports with the board and absolutely fair treatment is assured them.

McLaurin Goes to France for the Red Cross

HAMISH McLAURIN, until recently publicity director of the Rialto and Rivoli theatres, left this week for France where he will have charge of making pictures for the American Red Cross. He will be absent a year.

Mr. McLaurin left his post with Mr. Rothapfel, with whom he had been associated since the opening of the Rialto, because he felt that he wanted to do his bit for his country, and his splendid newspaper talents, together with his considerable knowledge of the technique of motion pictures fitted him especially for his position with the Red Cross.

The week that marked his departure from his country saw the presentation of his picture, "The Greatest Gift," a sterling argument for the campaign that is now on.

"Over there" he will exercise general supervision over the motion pictures that are to be made by the American Red Cross. This work is going to continue because this great organization of humanity believes is showing to the donors to its sacred cause what is being done with the money that has been contributed. These pictures will be made for the next year and will be shown all through the country. Heretofore, there has been some confusion because these pictures have come to this country in what may be called the crude form and they have had to be cut and titled here.

In France Mr. McLaurin will have charge of this work and when the films do come across they will be ready to go to the laboratory so that the prints may be made. In addition to this, he will direct the work of the cameramen of the Red Cross, and hereafter the pictures will be made with a definite object in view, of telling a particular story.

Officers Elected by N. Y. F.I.L.M Club

At the annual election of the F. I. L. M. Club of New York, which took place December 4th, the following officers were chosen:

I. E. Chadwick, president; John Hammel, first vice-president; Joseph Klein, second vice-president; Sam Eckman, treasurer; Charles B. Hoy, secretary; George Schaefer, sergeant-at-arms.

Every branch manager and practically every salesman of the various film exchanges in connection with the F. I. L. M. Club attended the beefsteak dinner at Healy's December 11th given by the Motion Picture Exhibitors' League.

Edna Gladys Brown Dies in New York

Edna Gladys Brown, who had been prominently associated with the motion picture industry for the past ten years, died suddenly December 12 of pneumonia. For the past four years she had been interested with Joseph R. Miles in the Joseph R. Miles Enterprises.

Funeral services were held December 14 from the Funeral Church in New York.

Abrams and Schulberg Quit F.P.-Lasky

Former Vice-President and Vice-Managing Director Lay Plans to Form Own Organization—Details Not Yet Made Known—Off for Coast

AMONG the more important executive changes within the larger organizations as the old year draws to a close was that last week which saw the withdrawal of Hiram Abrams and B. P. Schulberg from the Famous Players-Lasky Corporation. The former was vice-president and managing director and the latter was vice-managing director.

It was announced this week that Mr. Abrams and Mr. Schulberg have laid plans to form their own organization along lines which they have long had in mind, and it was this reason that resulted in their withdrawal from Famous Players-Lasky.

Details of their proposition have not been given out, as they are considered of such import that complete announcement now would be premature.

Pillars of Organization

The announcement to MOTION PICTURE NEWS regarding their withdrawal read as follows:

"What are perhaps the most important executive changes of the year are contained in the announcement that Hiram Abrams, vice-president and managing director, and B. P. Schulberg, vice-managing director of the Famous Players-Lasky Corporation, have resigned their offices to form their own organization and carry out certain plans which it has long been their desire to establish.

"The news has aroused intense surprise and interest in the trade, for these two men have long been known as strong pillars of the organization with which they have been identified since its inception."

In response to a request for a statement as to what general form his plans would take, Mr. Abrams remarked that they were of too much import to the trade to be presented in their present immature shape, but that they would be announced in detail within a few weeks, when they would be found to comprise some of the most constructive measures and some of the most equitable principles ever offered for the trade's consideration. He also added that the reason for his departure from his old company was due to the realization that it is more difficult to work out new tenets of procedure between two factors of an industry through an old company with established policies than through a new and unhampered machinery of his own construction.

Goes to the Coast

Mr. Abrams is to start for Los Angeles immediately, and it is promised that the announcement will promptly follow his return to New York. In his absence, Mr. Schulberg will remain in New York adopting the preliminary steps toward the organization which they contemplate building.

They are in close touch with motion picture conditions throughout the country, and their plan to organize a new unit in the industry indicates that they believe that the after-war influence promises expansion for the entire motion picture business.

Messrs. Abrams and Schulberg about a year ago surrendered the presidency and general managership, respectively, of Paramount to organize the administrative bureau of the Famous Players-Lasky Corporation, through which, as was announced at that time, it was their desire to bring the exhibitors of the country closer to the producers for their common welfare, so that a direct channel of communication could be maintained between studio and theatre. In the interests of this project they made numerous tours of the country in order to come in more direct contact with trade currents and more closely feel the pulse of the public as registered at box offices in various sections of the country. It was as a result of these observations that they prompted the declaration by Jesse L. Lasky that the company would produce no gruesome, religious, costume plays or fairy tales during the war, and they were also responsible for the system at present in vogue of obtaining opinions on all productions from exhibitors, for which work they selected Mr. George N. Shorey because he combined the experiences of exhibitor, critic and box office analyst.

Hiram Abrams and Ben Schulberg, Formerly of Famous Players-Lasky

Long in the Business

Hiram Abrams entered the film business in the early stages of its development, when his great personal force, magnetic qualities and devotion to the exhibitors' interests rapidly made him conspicuous as one of the foremost distributors in the country. He has always been known as a constructive organizer and a vigorous exponent of equitable principles between producer and exhibitor. He was among the first exchange men to acquire the rights to "Queen Elizabeth," "The Prisoner of Zenda," and the first feature program produced by the Famous Players Film Company, of which he, in association with Walter E. Greene, was the sole distributor in New England. He was one of the principal factors in the formation of the Paramount Pictures Corporation, and it was during his presidency of this organization that he, in conjunction with Adolph Zukor, effected the amalgamation of the big distributing company with the Famous Players-Lasky Corporation. It was also during the last period of his three-year tenure of that office that the star-series system was adopted by Paramount, in compliance with the opinions of the majority of exhibitors as contained in their replies to his famous article, "Is the Program System Right or Wrong?"

First Thirty Features

B. P. Schulberg entered the film business ten years ago from the newspaper field, and joined the Famous Players Film Company at its inception as scenario editor and advertising and publicity manager, in which capacity he selected and adapted for the screen, and later exploited, "the first thirty Famous Features." It is of interest that it was he who selected "Tess of the Storm Country" for Mary Pickford and "Wildflower" for Marguerite Clark, the first for a long time considered Mary Pickford's greatest success, and the second of which established Miss Clark overnight as one of the foremost favorites of the screen, and it was he who Mr. Zukor once publicly announced "delivered his message to the world." He was appointed general manager of Paramount in 1915 under Hiram Abrams, and has been closely identified with him ever since. They have been described as ideal collaborators, and their detailed announcement is awaited with interest.

Lynchburg Theatre Burns

LYNCHBURG, VA.—Fire last week almost completely destroyed the Broadway Moving Picture theatre in Lynchburg, entailing damages estimated at about $12,000, which is covered by insurance.

The fire started from a film in the operating room, causing an explosion, flames spreading rapidly throughout the building. The audience escaped and no one was hurt.

Soldier Employee of Paramount Wins Croix de Guerre

ENLISTING as a private immediately after the United States entered the world war, William J. Moore, formerly employed at the main offices of Famous Players-Lasky Corporation, has just returned to New York a First Lieutenant and with high honors—the winning of his French war cross—the Croix de Guerre.

Not since Bill Hart recently visited New York has there been such a commotion among stenographers, clerks and employees, all friends of the hero who entered the army as a private and returned, battle scarred, as a First Lieutenant.

Moore is a member of the old Sixty-ninth of New York (new 165th Infantry), and was wounded twice and gassed once. On March 7th he took command of a sector under heavy bombardment after his superior officer had been killed.

He organized relief parties to dig out men who had been caught in dugouts that caved in, commanding this work and taking active part in it for twenty-four hours, holding out against a fierce bombardment in which forty-two men were lost and he himself shot through the right lung with a machine gun bullet.

Lieutenant Moore, immediately upon landing in New York, rushed up to the offices of the Famous Players-Lasky Corporation on Fifth Avenue, where he was welcomed back by Adolph Zukor, Jesse L. Lasky and other executives.

The bombardment in which Moore won his cross and was first wounded took place at Lunneville. After recovering from his wound he again went into action at Baccarat. At Rouge Bouquet later he was severely gassed. He also took part in engagements at Badon Viller, St. Mihiel, and his latest fighting occurred in the Argonne Forest, where he was again wounded, a bullet passing through his leg.

Canada Upholds Own Pictures

Agitation Against American Films Continues to Hold Limelight—Papers Urge the Government to Take Action

THAT all Canadian Provinces should follow up the action of Hon. T. W. McGarry, Provincial Treasurer for Ontario, in raising official objection to the presentation of American war dramas and topical pictures on the screens of Ontario, was urged in an editorial appearing in the Calgary *Albertan*. This step, according to the writer of the editorial, would form one way to influence the producers of films to a consideration of the desires of the Canadian public. It was urged that Canadians seemed to be helpless in the matter up to the present.

The *Albertan* declared that the action taken by the Ontario official was not an indication of small country peevishness or international sentiment. It was considered more or less a matter of commercial readjustment and a desired change between producer and consumer. The paper argued that American producers had "dumped" anything and everything upon the Canadians just as it suited their convenience. There is no lack of sympathy with Americanism, it was pointed out, but "scream eagle" productions made Canadians squirm in their seats. It was urged that the government as a whole should take action so that theatre patrons throughout the country would "get a square deal."

The agitation against American war pictures to date, however, has been more or less localized in Toronto, where Hon. T. W. McGarry holds forth in his official capacity. Hon. McGarry followed up his first "proclamation" against the American soldier films by announcing that he was attending various theatres to see if the exchange managers and exhibitors were taking steps to adjust the situation.

Two of the prominent Toronto theatres presented features and other pictures during the week of December 16 which were Canadian or English in character. Manager W. M. Elliott of the Regent Theatre reproduced in facsimile form the official letter of Hon. T. W. McGarry which had been sent to local exchanges, and he announced that "to comply with Hon. T. W. McGarry's request" the Regent was offering an English film success, "Inside the Lines."

Manager Bernstein of Loew's Theater, Toronto, selected "Canadian" pictures for his programme of December 16 also, the feature attraction being "The Law of the North," a Canadian story in which Charles Ray is starred. Another picture was the first of a series of Canadian official views showing Canadian troops in France. The first reel was made up of pictures of the Third (Toronto) Battalion.

Fox Theatre Opens Strong at Minneapolis

Evidence of the growing interest in the silent drama in Minneapolis is shown by the crowds that throng the William Fox Shubert Theatre, which has just opened its doors for the first time.

It has been often said that if Minneapolis acquired any additional moving picture houses they would have little patronage, as so many theatres already exist there.

However, when Theda Bara in "Salome" was screened as the opening entertainment, Minneapolis theatre folk "elbowed" their way into the parquet with the same precision and regularity as they do at the other theatres in the city.

If early indications count for anything a great future is in store for the new playhouse, which for the past few years has been occupied by stock companies, and for various entertainments and programs.

Hillsboro Defeats Sunday Closing of Theatres

At the election in Hillsboro, Washington, the proposal to close motion picture theatres on Sundays was badly beaten, only 144 votes being cast for the measure to 372 against.

As the original petition presented to the council asking the passage of a closing ordinance contained 250 names it is plain that many who signed the petition did not vote in favor of the measure, and the result is further evidence of the truth of the statement that people will sign their names to anything, and a signature does not necessarily indicate opinion.

The initiated measure was the means of turning what promised to be a dull city election into a lively affair and was undoubtedly the means of bringing out the large vote which was cast.

Cincinnati Theatres May Increase Admission

Cincinnati now has only five downtown motion picture theatres that operate with five-cent admissions. This condition may be remedied in the near fture, as the managers are threatening to raise admissions to ten cents, plus the war tax.

The managers are finding it hard sledding to show a profit, and as none of them are in business for their health they are considering the advance in admissions, thus following out the generally adopted policy of the Queen City downtown exhibitors.

Rufus K. Evans Returns to Minneapolis

MINNEAPOLIS, MINN.—Rufus K. Evans, former manager of the General, Fox and Jewel exchanges of Minneapolis, has returned after an absence of two months to open an exchange for the Film Clearing House.

Mr. Evans has not announced his future plans, but it is believed that the new firm will distribute state rights productions in the territory.

Division of Films Scheduled to End Soon

Acting Director, in Answering Film Men's Attack Declares "Will Cease on Signing of Peace"—Denies Government Competition Charge

MARCUS BEEMAN, Acting Director of the Committee on Public Information's Division of Films, stepped forward this week with a reply to the resolutions presented by a committee of film men at the meeting of the Chamber of Commerce of the United States.

In the course of a vigorous reply to the charge that the Government's bureau has provided unfair competition with regular motion picture interests, Mr. Beeman makes the flat statement that "the Committee on Public Information will cease to exist with the signing of the peace proclamation. . . . It has no desire to perpetuate itself."

The Chamber of Commerce resolutions were presented by a committee representing the National Association and consisting of Walter W. Irwin, Will C. Smith, John Flinn and Frederick H. Elliott.

The Division's Reply

Messrs. Walter W. Irwin, John C. Flinn, William C. Smith and Frederick H. Elliott, representing the Executive Committee of the National Association of the Motion Picture Industry, New York City, N. Y.

Gentlemen: The Division of Films of the United States Committee on Public Information has received a copy of the resolution drawn up by your committee at a meeting held at Atlantic City on December 5, 1918.

Your resolution features the assistance the motion picture industry has rendered to the United States Government in its Liberty Loan and Red Cross drives and departmental activities, such as War, Navy, Food, Fuel, Agriculture and other departments. This splendid and generous help and co-operation has been acknowledged by the President of the United States and by those associated with him.

You claim that the Division of Films of the Committee on Public Information has "competed" with the motion picture industry in releasing its official war features and weekly reviews "at a profit," and wants these activities turned over to private film agencies.

The Division of Films has not competed with the motion picture industry, as it purposely avoided creating an expensive and elaborate mechanism for distribution. On the other hand, through competitive bids, it allowed the distributors of the United States to employ their physical facilities and exchanges for this purpose.

Of necessity the official film material was taken by the Signal Corps photographers of the army and the official photographers of the navy, no privately staged material whatever being utilized. All of the official film portrayed intimately and accurately the military and industrial preparations in the United States and the splendid accomplishments of our armies on the battle fronts of Europe.

The rental prices to exhibitors which you complain of were determined by a most fair and equitable procedure in which each exhibitor indicated his average daily receipts and the price he could afford to pay to return him a profit and still play to crowded houses.

MARKET REPORT CHART

THE Annual Market Report Chart, a feature of Motion Pictures News' Holiday Numbers for some years past, does not appear in this issue.

It was thought that in view of the peculiar circumstances created by the influenza epidemic and the coming of peace a country-wide survey at this time would have little permanent value. In addition, any value it might have in recording admission price tendencies is apt to be rendered nil in a few months should a boost in the war tax be decided by the Congress.

The Motion Picture News Market Report will appear in an issue early in the New Year—just as soon as conditions warrant it.

Profits to Treasury

The "profits" of the Division of Films of the Committee on Public Information, which you apparently object to, were by act of Congress under date of June 17, 1917, turned over to the United States Treasury and represent a direct return to the taxpayers. The fact that the Division of Films did operate on this basis and return substantial sums to the United States Treasury is a matter of general knowledge and has been the subject of widespread commendation and has been gratefully appreciated by those who know the tremendous cost of this World War.

On the other hand, had these films been released to the exhibitors at cost, as you suggest, you would have been justified in claiming that the standardized priced releases of privately produced features would be placed in jeopardy. This would have been "ruinous competition" indeed.

Furthermore, the Committee on Public Information, through an extensive community campaign, has brought thousands upon thousands of new patrons to the motion picture theatres of the country. The "People's Films" had a drawing power second to none. Throughout the United States and in foreign countries these films showed that the allies and the United States must ultimately win the war, and their value in this respect cannot be overestimated.

As a war organization similar to the War Trade Board and the War Industries Board and other departments created as war emergency bodies, the Committee on Public Information will cease to exist upon the signing of the peace proclamation. It has already reduced to a minimum its activities, as it has no desire to perpetuate itself. The third official war feature, "Under Four Flags," is the last official feature to be distributed. The official war review continues only during the period embraced by the present activities of our army and navy.

The Division of Films is now completing a record of which it is justly proud.

The motion picture industry of the United States has been immeasurably benefitted by its existence.

Yours very truly,

MARCUS A. BEEMAN,
Acting Director.

"The Spreading Evil"

Sol Lesser, well known Pacific Coast states rights buyer, has closed a contract for "The Spreading Evil," James Keane's special production, for the States of California, Arizona and Nevada. The deal was closed in Chicago after a really spectacular chase from New York to the Middle West metropolis in which everything but an airplane was used.

Mr. Lesser had expressed a keen interest in the picture some weeks ago, but when he arrived in New York, Mr. Keane was out of town. Just as Mr. Lesser was leaving for the coast Mr. Keane got back into New York and the two got together at the last minute.

George Wilson to Manage Strand at Kingston

George Wilson, formerly manager of the Empire Theatre, Windsor, Ontario, has been appointed manager of the Strand Theatre, Kingston, Ontario, which is one of the string of theatres controlled by the Paramount Theatres Company, Limited.

Mr. James Davidson, who has been in charge of the Strand temporarily, has returned to his duties with the Regal Films, Limited, Toronto.

Atlanta Sees Changes

It has been announced from Atlanta, Ga., that Wallace Walthall, former salesman of the Atlanta branch of General Film Company, has succeeded James Kelly at Dallas, Texas, as manager of the General branch at that point.

J. B. Wilbanks, former manager of the George Kleine System branch, succeeds Mr. Dillard at the Atlanta branch of General, Mr. Dillard being transferred to the New Orleans office to fill the vacancy left by Jack Woods' death.

Ohio May Lose Sunday Shows

Reformers Take Courage at Prohibition Amendment and Turn Attention to Pictures—Exhibitors Put Up Stiff Fight

ACCORDING to reports from Cincinnati, Ohio now faces the prospect of having Sunday motion picture shows put in the discard, as reformers who have succeeded in having the Buckeye State placed in the "dry" column are turning their attention to amusements. An effort will be made to have the coming session of the Ohio Legislature enact a new law that will make the "blue" laws effective after being dormant for a number of years. At the present time a Sunday closing law is on the statute books, but it has not been enforced for over twenty-five years. The consensus of opinion is in favor of Sunday shows.

Cincinnati exhibitors have taken steps to make a vigorous fight against the reformers, and at a meeting at the Hotel Sinton, December 11, expressed themselves as follows:

"Now that the reformers have succeeded in making Ohio dry, their activities will be centered upon the theatres, and an effective organization will be necessary to counteract their efforts."

A committee of five was named to collect funds from exhibitors to finance the fight. The committee named was as follows: George G. Rich and William Bowers, representing the sixteen film exchanges, and Isaac Libson, Frederick L. Emmert and A. Hettesheimer, representing the exhibitors.

It also was agreed that every exhibitor in Cincinnati and Hamilton County should be enrolled as a member of the Ohio State Screen League. This was recommended to pool all interests to present a solid front before the State Legislature.

Exhibitors from many of the small theatres in the vicinity of Cincinnati attended the meeting and they made an active protest against any attempt to make them close their theatres on Sundays, they claiming that such action would make operation of their show houses a losing proposition, Sunday, of course, being their heaviest day of business. Many of them now are compelled to close on Sundays while the show houses in the larger cities are open on Sundays and receive the benefit of the heavy attendance.

An attempt was made by Ben Heidingfeld, representing the legitimate houses, to have the meeting back step on its proposal to fight any attempt to do away with Sunday shows. Mr. Heidingsfeld made the claim that any agitation at the present time would result in a drastic measure being passed by the Ohio Legislature. However, the opposition has "tipped off" its hand at Columbus, coming out with the flat-footed announcement that they plan to close all shows on Sunday, so the local exhibitors have determined to meet the opposition half way and have fired the first shot in the fight.

Harry W. Kress, Piqua, Ohio, member of the executive committee of the Ohio State Screen League, attended the meeting. He presented the view of the exhibitors in the smaller cities. Those that have not been allowed to operate their show houses on Sundays declare that they will have to close their doors if the Sunday "lid" is enforced.

Pictures Discussed in Small Towns

The fresh interest of the public in the subject of motion pictures following the war was indicated at two meetings held recently in Danielson, Conn., and Worcester, Mass. The former was held in the High School building of the town, under the auspices of the Killingly Woman's Club, while the latter meeting, which took place in the Free Public Library building, was called by the Worcester Board of Review of Motion Pictures, composed of forty-nine representatives of civic and social organizations of the city. Both of these meetings were addressed by Orrin G. Cocks, Advisory Secretary of the National Board of Review. At the former, the subjects discussed were the importance of the motion picture in connection with the war, the advances made in the motion picture art, and the use of selected motion pictures for young people. Questions were asked regarding the possibility of greater cooperation with the exhibitor in connection with "family nights" and the use of pictures considered particularly suitable for young people.

Wallace Leaves for South America

H. Staunton Wallace, South American representative of the North American Film Company, whose headquarters are in Buenos Ayres, has been in New York for the past five weeks. Friday he left again for his home office after acquainting himself with the changes in trade conditions in this country since his last visit here.

Mr. Wallace is one of the leaders in the film industry of South America and is enthusiastic over prospects on the southern continent. There was never a better opportunity offered a business house than is offered the film company today in South America, according to Mr. Wallace.

C. H. Fulton Will Soon Return from France

C. H. Fulton, sergeant in an engineers' corps in France, expects to be back within a few months, and it is expected that he will establish a film office in Chicago, and also take up his duties as an officer of the E. E. Fulton Company, manufacturers of the "Fulco" specialties, with offices and factory at 3208 Carroll avenue, Chicago.

R. H. Fulton, a brother, also interested in the E. E. Fulton Company, has resigned from active employment with the United Theatre Equipment Corporation to take a much needed rest.

New California Theatre Opened Dec. 24

Announcement was made by Director General Fred A. Miller of the new California theatre opening date at Los Angeles, which was Tuesday evening, December 24. It was expected that the house would be completely finished and very elaborate plans were made for the opening program, which introduced a number of new features in motion picture presentation.

The principal feature of the evening was Douglas Fairbanks in Arizona. Arrangements were made for the star to appear in person at the theatre. Governor Stephens of California was scheduled to make the dedication address, and William A. Johnston, editor of Motion Picture News, and Jesse L. Laksy, of Famous Players-Lasky Corporation, were invited to be guests of honor.

Besides the California news weekly, which will be a composite of all the weeklies now on the market, the program includes a Burlingham Travelogue and a Bill Parsons-Goldwyn comedy.

This theatre has had installed the finest orchestral organ made by the Robert Morton branch of the American Photo Player Company, and this will be augmented with music by a thirty-five piece orchestra.

Buffalo Experiences Good Business

Buffalo, like other cities, is no exception to the present business boom in film circles, both theatres and exchanges enjoying remarkable business. There are few theatres in Buffalo today complaining of poor business, and these are mostly small houses in the outlying districts, but even these places are getting their share. "Try to Get In," is the slogan used in the advertising of one of the downtown houses, and that explains nicely the general situation. With the coming of the holidays, crowds are flocking to the business section and as a result the theatres are reaping a golden harvest from those who would rest a few hours during their search for Xmas presents. With the war over folks are also finding that they wish to get back to the old good times again, and so we find that the family is now going to the "movies" more than ever. Local exhibitors are looking forward to their most prosperous season. Each week exhibitors tell of breaking "last week's record."

Cassinelli Appointed Lieutenant

The American soldier boys at Camp Upton have sent to Dolores Cassinelli, the Italian film artist, a certificate appointing her honorary first lieutenant of the 3rd Battalion, 152nd Depot Brigade of the U. S. Army.

This is in recognition for her entertaining the Camp Upton boys this summer, while many scenes of Leonce Perret's Victory film, "Stars of Glory," were taken near Camp Upton. In a good many scenes of this film the soldiers of Camp Upton took a prominent part.

News Weekly "Grinder" Gets Off Easy

According to reports from Buffalo, N. Y., a conflict that arose over the taking of pictures by the News-Strand cameraman of that city of the floating bulkheaded section of the freighter Van Hise has been straightened out by Washington, according to the announcement by U. S. Attorney Stephen T. Lockwood, to whom representatives of the Shipping Board appealed. Under the announcement from the capital, all war-time rules and acts governing the taking of pictures in harbors are now out of effect, with the exception of the Espionage Act, which contains a brief section covering this. The Espionage Act will remain in effect until final peace is declared, but it is of no avail for prosecution unless the inimical intent of the alleged violator is clearly established. Mr. Lockwood said the official statement he had received coincided with his own view, that Mr. Spang had not sought to do anything antagonistic either to the interests of the nation as a whole or the Shipping Board itself.

"Fit-to-Fight" Picture Shown in Canada

MONTREAL, CAN.—The Committee of Sixteen in Montreal, Quebec, which is leading a crusade against commercialized vice locally, has obtained a print of the "Fit-to-Fight" picture which has been shown at army camps throughout the United States.

Announcement is made that the Mortreal Y. M. C. A. has arranged for the showing of the picture to soldiers at the Red Triangle Hut, Dominion Square, at regular intervals.

The Committee of Sixteen also arranged for a very private presentation of the release December 6. Invitations were extended to five hundred citizens of Montreal and the latter were required to make written application for an admission ticket for the performance. Only males were admitted to this show.

G. F. Perkins of Montreal Visits New York

George F. Perkins, general manager of the Perkins Electric Company, 497 Phillips Square, Montreal, Quebec, Canada, was a visitor in New York.

His company is the exclusive distributor for the Simplex projector throughout the Dominion of Canada, and maintains branches in Toronto, Winnipeg and St. John.

ONE DAY LATE

Owing to Christmas falling on Wednesday, next week's issue of Motion Picture News will be one day late.

Miscellaneous Notes

With Thomas Meighan as her leading man, Gladden James and several full-blooded Comanche Indians in the supporting cast, Norma Talmadge had one of the most exceptional and novel companies on record for the presentation of her Select Picture, "The Heart of Wetona."

The new John Emerson-Anita Loos production for release as a Paramount-Artcraft Special, titled "When the Boys Come Home," has in the cast Clairette Anthony, a Belgian girl of charming personality.

Members of Henry Lehrman's Sunshine Comedies companies arranged an elaborate vaudeville program which was given for the boys in the Knights of Columbus theatre at Camp Kearny, under the auspices of the Motion Picture War Service.

Baby Marie Osborne, the Pathe Diando child star, is perfectly framed in the five-reel program feature, "Dolly's Vacation," which will be released by Pathe on December 29.

The occupation of a North African port by French marines, who proceeded to quell a disturbance by hostile Arabian tribes, is depicted in "Eye for Eye," the seven-act production distributed by Metro, starring the celebrated Russian actress, Mme. Nazimova.

At the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation, John Barrymore is nearing the finish of his new Paramount picture, "Here Comes the Bride," which John Stuart Robertson is directing.

In "The Man Who Wouldn't Tell," the Vitagraph Blue Ribbon Feature, released December 9, Vitagraph presents Earle Williams in the second of his eight star series releases under the new rotary Star Series releasing plan and booking policy.

Rex Beach has engaged Kay Laurell to play the leading feminine role in "The Brand." She was once a featured player in Ziegfeld's Follies.

For the first time in its history Tom Moore's Strand theatre at Washington, D. C., played a second run on a production after it had been featured several weeks before at one of the competing theatres. The production was "My Four Years In Germany," a First National attraction.

One of the leading characters in D. W. Griffith's new photoplay for Artcraft, "The Greatest Thing in Life," released December 8, is a snobbish and fastidious young aristocrat, Edward Livingston, a part played by Robert Harron.

The Lee Children, Jane and Katherine, who are out on the West Coast for the first time, started their first picture at the William Fox Hollywood studios under the direction of Arvid Gillstrom. This newest Lee vehicle is entitled "Smiles," from a story by Ralph H. Spence.

Ten million picture patrons will be reached by the "Saturday Evening Post" campaign to be instituted by Pathe Exchange, Inc., for its forthcoming Pearl White Serial, "The Lightning Raider," to be released early in January.

Submarine scenes are shown in "The Man Who Stayed at Home," a forthcoming Screen Classics, Inc., picture version of the drama of the same name. Both interior and exterior views of a submarine are photographed in connection with the action of this feature.

What is said to be one of the most realistic scenes in motion pictures is the one where the Prussian soldiers advance on the French chateau in Kitty Gordon's latest feature drama, "Adele," taken from the novel, "The Nurse's Story," written by Adele Bleneau.

Houdini, the star of the Octagon Films, Inc., serial, "The Master Mystery," produced by B. A. Rolfe Productions, made fifteen personal appearances in conjunction with the initial territorial release showing.

Elsie Ferguson, whose Artcraft picture, "Under the Greenwood Tree," was released December 1, is working at the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation in a new production under the direction of Emile Chautard.

Ed Sedgewick, who appears in the two William Fox pictures, "The Land of the Free" and "Why I Would Not Marry," has been commissioned a second lieutenant in the First Field Artillery, U. S. A.

That "Celebes, Malay Archipelago," is one of the oddest spots in the world, so far as the people and the customs go, is shown in No. 22 of the Post Travel Series, released December 8 by Pathe.

William E. Keefe Visits the East in Interest of Griffith Production

William E. Keefe, studio manager and special representative for David Wark Griffith, is in New York, where he will spend several days in the interest of Mr. Griffith's productions. Mr. Keefe did not disclose the purpose of his mission, but it is believed it is in connection with the release of the subject recently filmed by Mr. Griffith under the direction of Provost Marshal General Crowder, and pertaining to the war activities of the government within the United States.

Mr. Keefe will probably be in the East for several weeks. Incidentally it is of interest to know that Mr. Keefe is the first west coast publicity man, having become a member of Mr. Griffith's staff when the producer opened his Los Angeles studios in 1913, and he has continued since that time with Mr. Griffith.

Sydney S. Cohen Buys His Fourth Theatre

Sydney S. Cohen, president of the New York State League of Motion Picture Exhibitors added another theatre to his chain when he purchased the Trement Theatre at 178th street and Webster avenue, New York.

The Tremont is one of the largest theatres in the Bronx, seating more than a thousand people, and has a high class clientele.

By the acquisition of the Tremont, Mr. Cohen now owns outright four large theatres in New York and has large holdings in other houses. The three others under his immediate control are the Empire and McKinley Square, also in the Bronx, and the North Star on upper Fifth avenue.

Richmond Threatened with Another Epidemic

RICHMOND, VA.—With a daily average of nearly two hundred deaths for the past week, indications are that Richmond will have another "flu" epidemic.

Local health officials, who are advising everybody to avoid all crowds, state that it is a big mistake to assert that the present epidemic is less virulent than that in October. Generally speaking, the disease has shown itself less dangerous to children and to old people than to people in robust health.

C. E. Elliot of Select on West Coast

Clyde E. Elliott has been sent to Los Angeles by the Select Pictures Corporation to act as representative for their special releases, including "The One Woman," produced by Reginald Barker from the Tom Dickson story, "The Cavell Case," and the Thomas H. Ince special production, "The Midnight Patrol."

Mr. Elliot will make his headquarters at the Los Angeles Select office, and work in co-operation with Manager B. E. Loper.

Exhibitor Service Bureau

Arrogance in Kansas City

Star, With Its Dominating Circulation Worst Blot on the Story of Newspaper Cooperation

IT is an old adage that competition is the life of trade. It is also equally true that where one newspaper dominates a particular territory that some one is likely to suffer. Why that should affect the motion picture is, from one point of view, a mystery, for one would think that the newspaper that is so far in the lead would seek to continue to maintain that lead by giving it the fullest appeal to its readers.

But that is, unfortunately, not the case in Kansas City, Mo. If you have been at all familiar with the standing of various newspapers you have always heard that the Kansas City *Star* is one of the greatest of newspapers. We must confess that in years of newspaper training we have never got just a definite idea of why it has continued to maintain that position, but it remains a fact that it is, not only generally, but in its own city and community. It certainly is great in that it has almost a monopoly on the field.

Now while Kansas City has a census population of only 281,911, the *Star* is rated by the Lord and Thomas newspaper directory as having a daily (afternoon) circulation of 218,927 and on Sunday of 343,666. The morning edition of the same paper, the *Times,* is given 214,208. Now, of course, all of this circulation is by no means in Kansas City, but it remains a fact that the paper covers the field much better than either of the two other papers. It does carry the bulk of the advertising and motion picture exhibitors feel that they have to advertise in this paper.

There are only two other papers in Kansas City. The *Journal* is a morning and Sunday, but the circulation is very small compared with that of the *Star* and *Times,* for it is rated at only 42,899 during the week and 42,006 on Sunday. The *Post* is an afternoon daily and also prints a Sunday issue. The daily circulation is given at 145,949 and the Sunday at 127,783. This paper is much more sensational than any of the others, which are unusually conservative, and, according to our information from Kansas City, a considerable portion of this circulation is street sale, and naturally the motion picture exhibitor wants the sort of circulation that goes into the home.

Now with its position as it is the *Star,* and when we use the word "*Star*" we refer to both the morning and afternoon papers, absolutely dictates to the advertiser what he can do.

In the first place, to get the advertising rate of 15 cents a line for motion picture theatres the exhibitor must use both papers. As a matter of fact, the picture houses get a little the best of this, for the legitimate advertising rate of the two papers is 50 cents a line.

But with that the exhibitor cannot do the sort of advertising he wants to do. In the first place, there can be no cut or trade mark used in an advertisement unless the space used is at least four inches double column, and even after the theatre has taken larger space he cannot use anything of the black effect in types or borders. While the pages in the reproduction opposite are brought down so small that only the general effect is shown you can see that the exhibitor is not given a chance to do anything at all in the way of display.

If we did not know the situation in Kansas City we would condemn the displays as mighty bad work, but the truth is that the exhibitors are so hemmed in by rules that they have lost all desire to try to do anything original, because they have seldom been allowed to get away with it. And when these regulations by the dominant paper hold them down to such an extent one would not expect the theatres to go to a great deal of trouble and expense for their displays in the papers of lesser circulation.

In the *Star* there is the same rule followed in the way of news cuts. There is never a half tone used in the news pages of either paper. In the center of the top row on the opposite page the drawing shows the manner in which the paper is "illustrated." The reduction makes this cut look blacker than it really appears in the full sized sheet, for it is a very light line drawing. This ruling prevents the exhibitor from getting a chance to use in the news pages any of the matter supplied by the producers. Scenes pictures are out of the question, because they could not well be re-drawn and have any punch to them.

But there is not much use of worrying about this fact, because the *Star* gives the theatres NOTHING in the way of cooperation. Sometimes you will find one of these drawn illustrations and about a column of motion picture notes in the *Star,* but this matter is printed without the slightest reference to the interests of the local theatres. In the issues that we have at hand, daily and Sunday, there is not a reference to motion pictures except in the advertising columns.

Can you imagine a newspaper that is ranked as being one of the leading papers of the country following such a policy?

Can you imagine a newspaper that pretends to represent the interests of its readers ignoring the desires of the thousands of motion picture fans among its readers?

The Kansas City Star is holding its position largely by tradition. In so far as motion pictures is concerned it does not deserve the dominance it holds. It deliberately ignores one of the biggest interests of the country because it has the power to do something.

We do not know a case on record where there are such ARBITRARY policies followed and if the treatment of motion pictures is any guide to the rest of the paper the people of Kansas City would do well to forget the age-old position of the Star and go out and buy a paper with a little less prestige and a little more energy.

A lot of people live on the past and get away with it. The *Star* appears to be doing so as far as the photoplay is concerned. It is not a representative paper: it is twenty years behind the times so far as amusement is concerned; it is unjust and unfair, in this regard, at least to the public's interests.

And here is another remarkable point about the Kansas City situation:

There are about fifty motion picture houses in Kansas City and there are thirty-one theatres represented in the *Star* advertising, the highest proportion that we have found in any of the large cities.

There isn't any use to analyze the advertising of the various theatres in the *Star,* for we have already pointed out that the theatres have no real opportunity. The entire layout of advertising is little more than a directory and within the limits set for them the houses are doing the best that they could.

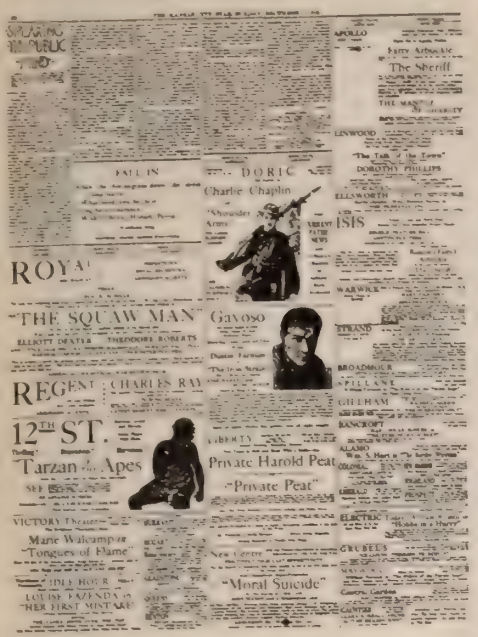
There are twelve downtown theatres including eight first run. The Liberty is the largest house with a seating capacity of about a thousand. The others are Twelfth Street, 700; Regent, 650; Royal, 750; Doric, 900; Wonderland, 500; Idle Hours, 600 and the Victory 450.

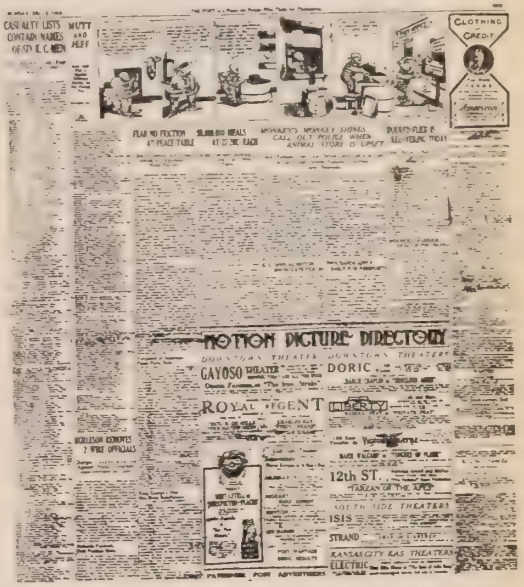
We have printed the "dramatic" page of the *Star* to show the matter that is given to the legitimate—and nothing to the motion picture.

In the Saturday *Star* we find the displays of thirty-four theatres, some of the smaller neighborhood houses coming in for that edition. Practically the same advertisements appear in the *Times* daily.

In its Sunday issue the *Post* makes a stab at getting out an

(*Continued on page* 3872)

One Newspaper Out of Four Gives Some Hope in Kansas City

At the top left and center are two pages from the Sunday Star and at the right a Saturday page. In the center row are Saturday and Monday pages from the Post. Below at the left is a Saturday page from the Times and then a Sunday and Wednesday page from the Journal. Note the peculiar style of advertising that is used in the Star and the Times.



Only One Paper Sheds Any Ray on Situation in Kansas City

(*Continued from page* 3870)

amusement page. It carries more than three columns of motion picture advertising gathered together under the heading "Motion Picture Directory" and carries the displays of sixteen theatres. There are reading notices for those using the larger spaces, but the most of the space is devoted to legitimate and vaudeville attractions under the larger head at the left of the page, but at the right, under "Stage and Screen," the photoplay gets a little the best of it.

This same directory is carried during the week, but in the papers we have examined we have not found any photoplay matter.

But into the Kansas City situation there comes a real ray of hope through the *Journal.* Under the direction of Miss Lorena M. Wade, the Sunday *Journal* has a real motion picture page, but we regret to see that it is not supported to any extent by the theatres, only eight of them using any space, and the Liberty being the only one to use any considerable space.

There is not a reading notice on this page. *It is all strictly news matter, the sort that will encourage interest in the motion picture and help every theatre in the Kansas City section.*

If in addition to this page there were added another, giving a layout on productions at the local theatres and short stories about the current attractions, we would be just about satisfied with the co-operative efforts on the part of the *Journal.*

Three times a week, on Mondays, Wednesdays and Fridays, under the heading "Film Facts and Fables," the *Journal* prints brief gossip of the photoplay. There are, apparently only three theatres using the *Journal* every day in the week, the Royal, Regent and Liberty.

Now, regardless of the fact that the *Star* has far the larger circulation, they should encourage in every way what this paper is doing, and there is no doubt in our minds that advertising in the *Journal* will bring the theatres a 1,000 per cent. greater result per reader than in the *Star.* We would advise the exhibitors of Kansas City not only to encourage the *Journal's* policy by advertising, but to call attention to the fact that you are advertising in this paper by using slides on your screen.

So far as the situation is concerned the deal that is being given motion pictures by the *Star* is a disgrace to Kansas City. The cock-sure, dictatorial policy of the *Star* offers not the slightest hope. It is in the same position, so far as motion pictures are concerned, as the aged lady on getting her first sight of a railway train. It is distinctly the "old lady" of newspapers of the country.

The only hope that the exhibitors have is by showing the owners of the papers that the people are interested in motion pictures by patronizing the paper that gives them some attention. Probably it is useless to make the suggestion, but if the exhibitors of Kansas City would get together and reduce their advertising in the *Star* to five or ten agate lines each, just enough to carry the bare announcements of their bills and then devote this money to the support of the *Journal,* we believe that there would be ultimate results.

While the paper in question was probably not so strong as the *Star,* we know of a case where one of the arrogant, dictatorial sheets was brought around. In this case the managing editor and the city editor and various other employees, who wanted to be considered very "high brows," were fond of openly boasting that if they had their way there would not be a motion picture show in the country. It accepted the motion picture advertising "as a favor" to the exhibitors and gave them nothing. But the showmen had no recourse until another paper with young blood and new ownership came along and started a real motion picture department and gave real co-operation. The "old lady" stood it for a few months. She saw the livelier paper getting the motion picture advertising and herself losing it. And she heard the people talking about the motion picture department of the other and livelier sheet, saw people turning to these departments on the street car, and her employees reported that from their own families came a demand for this matter. Finally she saw the light.

But where she slipped in motion pictures she slipped in everything else, and from that day until now she is distinctly a second in the field, though she has the old age and the "distinguished past" of the *Star.*

Radical medicines generally work. Possibly it might in the case of the *Star.*

Display on "Yellow Dog" at Criterion, Atlanta, Ga.

Animated Lobby Display and Youthful Detective Build Business in Atlanta

ONE of the most novel exterior lobby displays ever seen outside a motion picture theatre in Atlanta was that which was devised by James F. Jackson, manager of the Tudor in Peachtree street, the home of Universal photoplays, for the showing of "The Yellow Dog" in Atlanta.

The effect produced outside was directly in line with the picture on the screen—a yellow dog cringing and cowering before Uncle Sam. In Manager Jackson's display Uncle Sam was represented by a huge foot in the act of kicking the figure of a dog. The foot showed the red and white striped trouser leg of Uncle Sam and was operated by an electric motor, striking the dog every five seconds. The figure of the dog represented a yowling cur, painted yellow, with its tail between its legs—an abject coward. A red light was placed in the dog's mouth, and every time the foot came in contact with the dog the light flashed in the dog's mouth.

This device is believed to have been instrumental in drawing many persons into the theatre—persons who would have ordinarily passed by without entering the house. Manager Jackson contends that there are many photoplay goers who determine the merits of the films only by the color and attractiveness of the exterior displays, and that an effectively dressed lobby has a real box-office value. Hence, the big display for "The Yellow Dog."

In connection with the showing of "The Yellow Dog" in Atlanta, it might be mentioned that the Tudor made a special appeal to the juvenile photoplaygoer, and on Saturday before the opening of the picture on Monday, distributed "detective" badges to all youngsters presenting themselves at the theatre. Mr. Jackson had previously advertised that all boys on hand at the theatre at a certain hour would be sworn in a regulation "detectuf," and would be commissioned to investigate all persons antagonistic to Uncle Sam.

On Monday there were more boys at the Tudor theatre than had been there on the opening day of any picture's engagement

How Exhibitor Can Become a "Producer"

By Harold B. Franklin
Manager, Shea's Hippodrome, Buffalo

THE war has given the public a loftier conception of the motion picture than ever before. Now that the war is won, managers should strive to make their theatres more deserving of this public confidence. The motion picture theatre is the great "national" theatre of today. It is an acknowledged "necessity" in the public life of the nation.

One of the big reasons for its popularity is because the motion picture has an appeal for every member of the family. Pictures are the favorite diversion of most folks. Managers should arrange their programs so that there is something that will please both young and old. There is a popular notion that any one can arrange a motion picture program. Motion picture exhibiting is rapidly passing away from "star show" methods.

The successful exhibitor has become as much a "producer" of pictures as a manufacturer. The arrangement of the program, and the proper staging of the picture is the one function that is entirely in the hands of the exhibitor. It is here that he distinguishes his entertainment from the other fellows. Careful staging, playing up the details, music that syncronizes with the action of the public, attention to lighting, all help to enhance the production. The artistic side of the manager's tastes and refinements finds expression here. The booking of the picture is really the easiest thing the exhibitor can do.

In arranging the program at Shea's Hippodrome we strive to have something on the program that will appeal to every possible taste. We try to keep our entertainment cheerful and inspiring. We pick our program just as an editor picks his make-up for a magazine. Variety, diversity of program is what counts. And quality is the watchword.

The successful exhibitor must know what a large portion of the public wants—study and observation is necessary to achieve this knowledge. The story quality of pictures naturally has different appeal. A "good" story generally appeals to all. A woman's natural instinct is towards romance, while a man prefers mystery and adventure. Comedy appeals to everyone. What does the public demand of a picture? It must have something to tell and it must be well told. The most successful story mirrors life. Most of our inspired literature has been taken from actual incidents that have happened. Suggestive pictures cannot find a place on the screen of the theatre that expects to prosper.

Franklin stage setting marking the Hun surrender

There cannot be any set rules as to what a program should consist of. It depends entirely on the class of theatre you run. First discover what class of people you play to—then cater to them.

Good music appeals to every member of the family—neither too classical nor too popular. Give them some of each. Haunting melodies, good marches, beautiful lyrics! Good music is always a source of pleasure. It is not necessary to have a great symphony orchestra to produce good music—a piano well played is better than a big orchestra out of tune.

The comfort of your patrons is a big subject. The future of your theatre depends entirely on what the public impression is of your theatre. Service is the cheapest thing you can give, yet it is most important. Every thoughtful service strengthens the foundation of your success.

Novelties and stage settings give the "exhibitor" unlimited scopes for his talents. It is here that the more prominent theatres of the country have developed an "artistic touch," that seldom misses fire. This part of the motion picture theatre program is "still in its infancy." Great development can be expected here. It binds itself to color, music, singing and is looked for with interest by every class of patron. It is the atmosphere you surround your picture with that give it "individuality."

Taste! The motion picture theatre must be run with good judgment and taste. No one would willingly appear at a disadvantage indoors. Make your theatre inviting and restful. Don't overlook the many little details that delight the eye.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Sorlero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Gressman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
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Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

THIS quarter page of the Standard theatre, Cleveland, O., certainly has the distinction of being entirely different from any other that we have seen. The corset with an inset of the picture of Mabel Normand, and then her name, and the title of the picture will get the attention at the first opening of the paper.

The general style of advertising of the Cleveland papers is to use some striking display and then merely announce the star and the picture, the selling argument being omitted. We believe that this would have been bettered as a business puller if there has been a few lines telling the character of the picture. Some people may get a wrong impression merely from the picture of a corset. But as a teaser stunt it is mighty hard to beat because most of those who see this will take the trouble to come to the theatre to find out what it is all about.

Get the Christmas spirit now and keep it all the year in the courtesy of your theatre.

AFTER the somewhat rough things that we had to say about St. Louis theatres' advertising in general we are mighty glad to see that the Royal is proving an exception to the rule by using larger space than the others and seeking to get something worth while into the displays.

This one is five inches across three columns and the person who wrote this has been studying the picture and is really trying to put the message over to the public. Some of the lines that were suggested in our Special Service Section on this picture have been used. Directly under the cut the writer has taken care to call attention to some of the other big successes in which Miss Phillips has appeared.

We would like to have seen a more striking cut of the star used, preferably one as she appears in the picture. But the display, at that, shows great progress as compared with the other St. Louis theatres who rarely use a cut no matter how big the attraction is and depend merely upon the name of the star and the title of the picture to get the people to the theatre.

I've Always Wanted to Do Something Naughty
Dorothy Phillips
In the Biggest and Most Dazzling Sensation in the Photo-Play World
New York Is Still Gossiping About
"THE TALK OF THE TOWN"
A UNIVERSAL-JEWEL ATTRACTION
She Neither Loved—Honored—or Obeyed.
TODAY AND ALL WEEK
ROYAL THEATER
SIXTH AND OLIVE
Box Office Opens 12 Noon—Menges' Orchestra—Prices:

Forget what you "always did" and do what TODAY demands.

WHAT a good looking cut of a pretty woman will do for an advertisement. the pulling power that it will give, is shown by this nine-inch three-column display of the Majestic, Topeka, Kan. Here the name of the star and title of the picture are used in only 14 point type, with the name of the author in 10 point bold and the selling talk in 10 point light. Now we would like to have seen the name of the star in somewhat larger type than was used, and the display could have been much improved by taking only another inch of space and getting these two lines sufficiently strong.

NOW PLAYING—UNTIL TUES NITE
MAJESTIC
Continuous 11 to 11
Marines at Idaho Football Game Will be Shown Starting Sunday
Don't Cough Don't Spit Don't Sneeze Except— into your handkerchief
CORINNE GRIFFITH
in
"THE GIRL OF TODAY"
By ROBERT W CHAMBERS

But it was a great deal better to have done it this way than to have attempted to crowd a lot of matter into the space between the cut and the border. As it is the pretty picture gets the eye and one will read the matter even if it is in comparatively small type. The man who discounts the worth of attractive cuts in motion picture advertising is several years behind.

THE LURE OF THE CIRCUS
THE GREATEST SERIAL FILM SHOW ON EARTH
FEATURING SENSATIONAL
EDDIE POLO
UNIVERSAL
18 WEEKS OF THRILLING PHOTO PLAY
REMEMBER your boyhood days when you'd play hookey from school, or get up at 3 o'clock to see the Circus come to town or big water till your back ached just to get in free. Remember the thrills, the glitter and glamor that fascinated you—the daredevil trapeze and aerial acts that held you spellbound, the million dollar free street parade and all you loved in days gone by.
"THE LURE OF THE CIRCUS" is a romance of circus life, a love story and packs of exciting adventure.
You've never been thrilled until you have seen a serial—and you won't know what real thrills are until you have seen "The Lure of the Circus." It's a picture of a lifetime. Don't miss it. See it!
ALSO CHARLIE CHAPLIN IN "Shoulder Arms"
STARTING MONDAY
CASINO
Theatre
5th West Madison

WE have referred a number of times in these columns that Casino theatre, Chicago, is a mighty good advertiser. Most of the specimens we have printed have been in small space on account of the exceedingly high rate for advertising in Chicago and because there are a number of media to be used. But this theatre has solved the problem of getting a punch in a few inches as we have shown you several times.

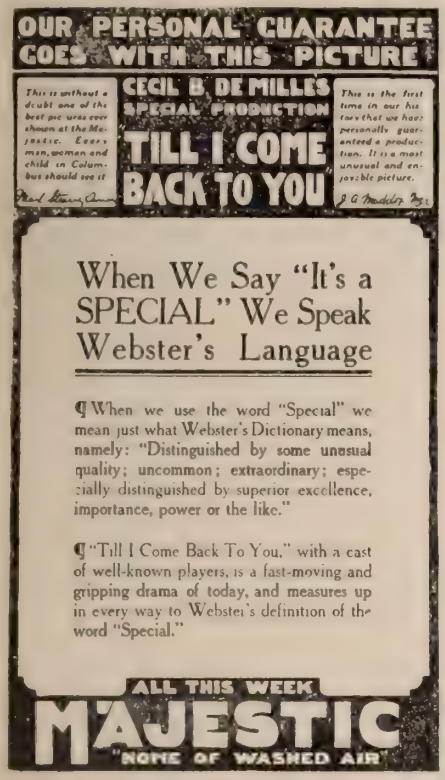
But here is a case where the Casino has used large space for a Chicago theatre—and in advertising a serial. The display which consists largely of the same Universal advertising as appeared in the trade papers occupies 7¼ inches, double column and is bound to attract attention. The reading matter takes one back to his boyhood days when he got the greatest of all his thrills when the circus came to town. Then it goes ahead to tell that this is a real circus picture with all the thrills.

For some reason there has been a feeling on the part of some exhibitors that it does not pay to advertise serials, and most exhibitors book the serials because they believe them sure money and then force the pictures to put themselves over by their own power. We are certain that every exhibitor would make more money with these chaptered stories if he gave them a big send off. The Casino is proving the value of advertising by devoting more space to "The Lure of the Circus" than it usually does to a feature. We believe it is right.

The tail may not wag the dog, but "little things" jar a lot of theatres.

HERE is a remarkably fine example of the "personal guarantee" advertisement, and Max Strean, owner of the Majestic theatre, Columbus, O., reports that it attracted more attention than any display that he had used in a long time. And we don't doubt it for this is all carried out in splendid taste. The theatre itself does not use any adjectives. It simply calls your at-

What Live Wires are Doing


OUR PERSONAL GUARANTEE GOES WITH THIS PICTURE
This is without a doubt one of the best pic ures ever shown at the Majestic. Every man, woman and child in Columbus should see it
CECIL B. DE MILLE'S SPECIAL PRODUCTION
TILL I COME BACK TO YOU
This is the first time in our history that we have personally guaranteed a production. It is a most unusual and enjoyable picture.
When We Say "It's a SPECIAL" We Speak Webster's Language
¶ When we use the word "Special" we mean just what Webster's Dictionary means, namely: "Distinguished by some unusual quality; uncommon; extraordinary; especially distinguished by superior excellence, importance, power or the like."
¶ "Till I Come Back To You," with a cast of well-known players, is a fast-moving and gripping drama of today, and measures up in every way to Webster's definition of the word "Special."
ALL THIS WEEK
MAJESTIC
"HOME OF WASHED AIR"

tention to the definition that Webster gives of the word "special" and let's him use the adjectives. Mighty good way to put a thing.

We also like the quotations at the top from the owner and the manager of the house. Now you will note that the theatre is made the dominant thing in this display, and quite properly because the theatre itself is made responsible for the statements. The arrangement has the effect of going still further and carrying the message: "The Majestic is always a theatre showing the best, but here is one so unusually good that we don't want any of our friends to miss it."

Now just a word. The guarantee style of advertising is good once in a while, but be mighty sure that you have a real special before you try it. And repeated use of the same plan will destroy its value.

Speeding a show will also add momentum to the parting patron.

NATURALLY you have to take into consideration the character of the city in which your theatre is located in deciding

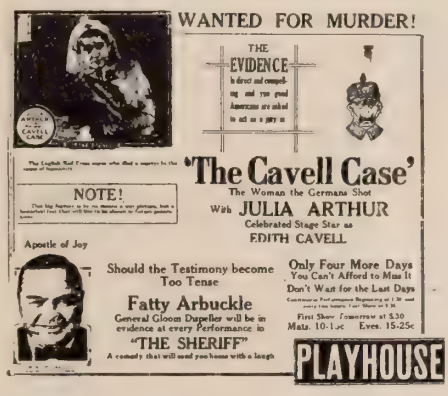
CROWN THEATRE
Peace Is Declared! For Four Long Years of Untold Misery, Hardships and Sacrifices Untold, the World Will at Last Enjoy Quiet Again. Kaiserism Is at an End Forever—
"FOR THE FREEDOM OF THE WORLD"
The Fighting Spirit of the Americans, Their Unexpected Resources and Magnificent Support Given the Allies Has Brought to the World The Freedom. Here Is a Seven Reel, Vital, Smashing Photo-Spectacle — A Grandiose Production of Wonderful, Inspiring Portrayals of American Heroism—Features
E. K. Lincoln, Barbara Castleton, Romain Feilding
Added Attractions—FUNK CAPRICE in "THE CAMOUFLAGE KISS." a Six Act William Fox Production—Comedy — Others — Usual Prices

on the style of your advertising. Now Lowell, Mass., is a manufacturing city and the biggest portion of the population is working people. Another thing is that theatre patrons have to be appealed to there as getting a great deal for their money, that being the reason why double bills are the vogue there. Another thing to be considered is that the writer of the displays for the Crown tells us that it is almost impossible for him to get any cuts from his exchanges and that he has to rely on type effects.

Even with these things considered we distinctly do not like the heavy rule effects and the use of the black type all the way through. We don't believe that it impresses half as much as would an artistic display, no matter if most of the patrons work for "daily wages" instead of an "annual salary." And we believe that the use of adjectives weakens, rather than adds to the appeal. Also, the printers have been very careless and there are errors in the names of two or the three players mentioned.

Let's also celebrate Christmas as the birth of your real progressiveness.

THIS ten-inch five-column display of the Playhouse, Wilmington, Del., has too much of the "jumpy" effect about it. In other words the eye is kept traveling about from one set of type to another without getting any consecutive selling argument. We believe that all advertising should have the straight away effect, that


WANTED FOR MURDER!
THE EVIDENCE
NOTE!
'The Cavell Case'
The Woman the Germans Shot
With JULIA ARTHUR
Celebrated Stage Star as
EDITH CAVELL
Apostle of Joy
Should the Testimony become Too Tense
Fatty Arbuckle
General Gloom Dispeller will be in evidence at every Performance in
"THE SHERIFF"
Only Four More Days You Can't Afford to Miss It
Don't Wait for the Last Days
First Show Tomorrow at 9:30
Mats. 10-15c Eves. 15-25c
PLAYHOUSE

one thing should get the eye and then lead the reader to the next, AFTER he has read the first. Certainly this is not the case here. Certainly there can be no reason for the ruled in connection with the box on "Evidence." Straight type without any rules of any sort would have much better connected the line "Wanted for Murder" with the title of the picture.

However, there is one splendid thing about this display and that is the way that the comedy is brought out with the line "Should the testimony become too tense," and then the announcement of the Arbuckle picture. We would, however, have carried the matter about the comedy in a different style type from that used through the most of the advertisement—Cheltenham bold. It would have set this off as more distinctly talk about a different picture, while the effect as at present is confusing.

FIVE DAYS STARTS TODAY
Strand
DIRECTION of A. H. BLANK
FIRST TIME IN THE CITY
DOUBLE STAR ATTRACTION!
Biggest Ever
FATTY ARBUCKLE
The "Laff" producer,
in
"The SHERIFF"
"Doug" Fairbanks and Bill Hart were his movie Gun-men Heroes He wanted to do something, and his chance came when a pretty school teacher is taken away by "bad men"
Then the Fun, Laffs and Screems
ALSO
MARY PICKFORD
in
HOW COULD YOU, JEAN?
Mary is a kitchen maid, soon cooks the dyspepsia from a grouchy old millionaire
"No no, You're wrong, she don't marry him"
Shows - 11-1-3-5-7-9 Come Early

ALTHOUGH it does consume a lot of space, we are printing this eighteen-inch three-column display of the Strand, Omaha, because it represents one of the best plans of advertising two attractions that we have seen. And it is very simple. The Arbuckle comedy is advertised with black on white and the arrangement is just reversed in case of the Mary Pickford picture. The cuts have been intelligently used and there is just enough of the selling campaign to be in the right proportion.

Note that reference is made to Bill Hart and Doug Fairbanks in the display on "The Sheriff," and this is done in a way that is calculated to get every admirer of the two more strenuous players into the theatre. The talk on the Pickford picture is equally good and we are especially pleased with the line, following the reference to the old millionaire which says "No, no. You're wrong, she don't marry him."

Another thing that we like about the display is that the name of the theatre is not sacrificed for anything else. It is still kept the most prominent thing about the entire arrangement. Never sacrifice your theatre for anything.

Seeing Rialto and Rivoli with Rothapfel

AT both the Rialto and the Rivoli theatres the start of the Red Cross membership drive was given momentum by the picture displays that were made. It was fitting that at the Rivoli there should be the first presentation of "The Greatest Gift," the scenario for which was written by Hamish McLaurin, who has been the publicity director for Mr. Rothapfel since the opening of the Rialto and up to the time that he entered his duties with the Bureau of Pictures of the American Red Cross a few months ago.

Before he left here on his tour across the country Mr. Rothapfel left orders that this picture, written by his former aide be given the best of presentations, and it certainly has been. Not only is there a special musical number with one of the brilliant Wenger settings, but there is a musical score prepared just as carefully as if the picture were a seven-reel special. And at the Rialto the Red Cross punch is put over effectively through the arrangement of the Animated. It is done so that the call for giving is not a wring at the heart, but a message that brings cheers.

Specialization has come to motion picture theatres of the first class. Possibly most of us know that we should add something of the holiday cheer around Christmas time and that we should get in the patriotic stuff when the Fourth rolls around, *but there are too many houses that do not keep themselves up to the minute on the live events of the day.* And there is one thing that it is well to remember. The big news is going to die down with the signing of peace. We won't have these celebrations to record or the thrill of victory to picture. *We are going to have to make more of the way that we record the lesser things.*

There are lots of ways in which you can keep your theatre up to the world ticker. Watch for the chances. Don't pass over any of them. *And don't make them mere records, but appeals that get to the heart—not obvious things, but the sort that leave a happy impression while they are performing their mission.*

All of the lights are red and the orchestra bathed in the glow for the brilliant overture, "Sakuntala," at the Rialto this week. It is a selection that tells of the love affair of a king and a nymph and how a powerful priest causes her to lose the ring by which she is to make the king recognize her. But in the end the ring is recovered through a fisherman and then all his happiness. And as this part of the story is unfolded in the music the lights come up to gold with the orchestra flooded with brilliance with the final peal.

Then follow pictures of "Versailles," where the peace conference will be held. Though these are old they have been retitled so as to give them the today appeal, with the result that they got great applause at the end. The first, second and fourth of the "Trianon Suite" are used.

Comes William Fedor, 'cellist of the Rialto orchestra, playing a Spanish dance, with the lights red in tone and the spot upon him, with the rest of the orchestra in darkness.

Rialto Animated opens with Gaumont pictures of the final parade of 35,000 men at Camp Funston and for these fine shots of the marching soldiers. "Entrance of the Guard" march is used to the accompaniment of great applause. Then follow Hearst-Pathe pictures of the arrival of wounded soldiers in New York. For the most of this "When You Come Back" is played by the full orchestra, but there is a scene where a Red Cross girl is shown playing a piano on shipboard and here the orchestra dims down until the pianist alone is playing.

Immediately after this comes the Red Cross appeal, a reproduction of the poster, "I am the Red Cross" and then with the warning "Join." Following this comes a Gaumont picture telling us that a busy executive is taking his time off to feed the pigeons, but judging from the sign on the windows this was rather an advertisement for the brand of pictures. During these two numbers "Kentucky Dream" is played. Then come Hearst-Pathe pictures showing the sultan and his people at Rabat, Morocco, celebrating the victory of the Allies, and here we get "March Arabe," which changes to "Japanese Hymn" with Gaumont pictures of the visit of the Jap prince.

Then come Hearst-Pathe pictures of the surrender of the German fleet. These are practically the same as those of the same event that are included in the Official War Review and shown at the Rivoli this week. There are some striking views of the big German fleet as it sails in to its ignominious doom and then of the submarines. It is strange to watch the audiences with these pictures. As the vessels come into view a flag is seen, but it is hard to determine what the emblem. But the audiences are taking no chances and they remain silent, and properly so because the flag proves to be German. And then there is another close-up of a crew, and for the moment one cannot tell their nationality. There were a few stray handclaps, for one fellow wore a uniform near American, *but when the conviction comes that they are Germans there follow hisses which serve to even up for the mistaken applause.* "War March" is used up to the time that the title tells us that these are types of the German battleships that surrendered and here we have *"March to the Gallows," and never has there been a more timely selection. We wish that the audience could have known the title; it would have cheered the more madly.*

Gaumont then shows us pictures of the German supergun being viewed by the crowds in Paris, and then come pictures of "Our Boys in France," under the subtitle of "Pushing on to Potsdam." These get great applause all the way through, but when the picture tells us that they advance in open formation "because no one trusts the Hun," there is a regular outburst. And at the end when Foch and Pershing are shown shaking hands—well, there were never 2,500 people who could make no more ever drawn together than there were the Sunday afternoon when we witnessed the event. "To Victory" is used for this smashing ending of the Animated.

With the lights all in red except for purple on the orchestra, Vincente Ballester then sings "And Would Thou Thus?" from "The Masked Ball."

"Heloise" is the theme for the feature, William S. Hart in "Bucking Broadway," which is first introduced when the baggageman spies "Sands" in his car and then comes back with Hart, seeing the story in the newspaper of the guardian needed for Larry Harrington. It is not used again until the very end, practically all of the music being confined to the Rothapfel numbered selections. In this picture Mr. Hart rather gives away the fact that he is not altogether a rough and ready Westerner. He is supposed to have his first introduction to a silk hat and to be eager to get rid of same, yet unconsciously he shows that he knows just how to handle it, even getting down to giving it the w. k. sleeve rub.

Selections from "Princess Pat," played by the orchestra follow, and then comes a bunch of mirth with the Mack Sennett comedy, "Hide and Seek Detectives." Here are the music selections in the order they are used: "Paddle Addle," "Who's Who," "Kangaroo Hop," "Hy Sine," "Song d'Ete," "The Roaring Lion," "Sinbad," "The Star Gazer," "Peter Piper,"

YES, THEY HURT

But It is Hard to Ask People to Leave the Theatre

JUST the other day the problem was put up to us by a visiting manager as to what he should do with people who "politely" misbehave in the theatre, the talkers and the gigglers. It's a hard problem to decide. When the manager is spending money to get people in his house it is pretty tough to ask them to leave.

For instance, the other night we sat in one of the leading houses. During a portion of a picture paying a tribute to the Red Cross a couple of young women began to "act smart," to talk loud and to laugh when there wasn't the slightest thing to stir their mirth. They disgusted everyone who sat around them, but they belonged to the class of "smart alecs" who thought that they were either very funny or showing their unusual intellectuality.

The manager who invites such people as these to either keep quiet or leave his theatre will lose nothing in the long run. They may never come back again, but the mass of your patrons come to the theatre to enjoy your show and not to see fools "show off."

Rialto and Rivoli

and "Song d'Ete." Yes, they go away laughing and every fellow who walked out into that cold Sunday rain was chuckling.

Lighting effects continue to play an important part in the rendition of the overtures at the Rivoli since the new settings, which give such wonderful opportunities, have been installed. With the rendition of "Zampa" this week the general effects are in gold, with the stage curtain in green and a suggestion of pink showing at the top around the curtain effects, the color blending into the gold with rare beauty.

Robert C. Bruce, who has set a new mark in scenic pictures with his releases for Educational, has one of his best being shown this week. The two actors in this are the Great Dane, who is now familiar to most motion picture goers, and the "Whositt," which turns out to be a terrier much in need of a hair cut. We are told at the start that the Great Dane is a dog who knows no master and we are shown a number of scenes in which he appears, and after a while he scents the fact that he is not alone in the snowy wilderness, and then we have a few shots of the "Whositt" rolling in the snow. Of course these dogs are merely accompaniment to the wonderful views that are shown, but soon the audience is applauding the animals, who prove splendid actors. "How do they make them keep so still?" and "Oh, isn't that just too cunning," are samples of the remarks that come from the women, especially with the close-ups. And these dogs are really better actors than a lot of people who get real money for showing themselves on the screen. There are masterpieces of photography when the animals are shown *en silhouette* on the top of the snow covered mountain and there is a great volume of applause called forth. The picture gets more applause at the end than most features.

"Cherry Duet" from "L'Amico Fritz"—not one of the German sort, but a creation of Mascagni—is the first vocal number and for this John Wenger has one of his artistic settings. With the dome in blue and the sides blue slightly striped with pink, the orchestra plays a few bars before the curtain parts, revealing a cherry tree loaded with fruit, a village in the distance, and a dead tree at the right. Miss Annie Rossner is on a stepladder picking the fruit and singing to Carols Mejia, and then the duet follows with the two finally coming forward to the front of the stage and then strolling off, with the curtains closing after a few notes behind the scene.

Rivoli Animated is this week confined to Official War Review No. 26, which first shows some scenes in the fighting around St. Quentin. First we have pictures of the anti-aircraft guns firing and we see a German observation balloon coming down in smoke. Then we have pictures of the advancing soldiers and as the Americans are recognized there is a great wave of applause. Then we have pictures of the men going forward with the tanks, and finally the Canadians entering the burning city. "Ruy Blas" is played through these pictures.

Then the scene changes to Italy and we have pictures of the heroic Arditi in review, preceded by an exhibition of liquid fire, and then the men moving forward at double time to the crashing music of the Italian national march. With the opening of the pictures showing the surrender of the German fleet we have "Pomp and Circumstance," used through the scenes showing the "Queen Elizabeth," and then the double row of Allied ships with the Germans steaming between them. With the first of the German submarines the music changes to "Coriolanus"—and a storm of hisses from the audience. As there flashes on the screen a view of the cheering sailors the orchestra leaps into "Rule Britannia," which continues to the end, when the audience pays a tribute of the greatest enthusiasm to the waving British flag.

With a pale blue light on the stage and no music from the orchestra the Rialto quartet then scores one of the hits of a triumphant bill with its rendition of a double number, "Winter Song" and Jerusalem Mornin'."

Wealth of the musical library of the Rothapfel houses and the genius of Dr. Riesenfeld are again shown in the arrangement of the score for the feature, Douglas Fairbanks in "Arizona," in which the strenuous actor gives us an entirely different version of the play as we saw it on the speaking stage years ago. Practically the whole music is confined to the numbered selections.

Then, with the quartet seated in the orchestra, we have "Rose of No Man's Land" rendered, and after the first verse the curtains part and reveal Miss Agnes Tait, who posed for the original of the poster, "The Greatest Mother in the World," in the same pose, with the setting the quaint church scene that has been used before at the Rivoli. The audience bursts into applause and at the end the screen curtain comes down and "The Greatest Gift" starts. Then the orchestra takes up "Rose of No Man's Land," while for the scenes in Egypt we have "Lakme" used, and then when the change comes to Buddha we get "Desert" with the organ carrying the music for the opening of the story of the Good Samaritan. Then follows the scenes of the various blessings, Straus's "Adagio" being largely used. But the crash comes with the endorsement of the three chief figures of the war. As the picture of Gen. Foch and his message are thrown on the screen we have the last strain of "Pere de la Victoire," and then with Gen. Pershing "Battle Hymn of the Republic," and finally with the appeal of the President one chorus from "Rose of No Man's Land," which can scarcely be heard for the applause. It is a most effective appeal, especially with such a music setting.

After the orchestra has rendered Percy Grainger's "Dance Tune," we have a screaming Fox Mutt and Jeff comedy in "The Draft Board," about as crazy a thing as well could be imagined, and the audience was soon yelling in its delight. "Our Old Town Pump," "Anvil Chorus," "Old Town Pump" repeated, "Hello Wisconsin" and "Make Way" are the selections. They are two mighty good presentations, but music has a lot to do with them. And one thing that we like about them is that there is not a note of sadness in them, if we except the stirring appeal of the Red Cross film.

They are bills that bring hundred per cent AMUSEMENT.

More than that, these two bills form splendid arrangements for the holiday season. It is going to be this year a season of greater cheer than ever, now that the end of the fighting has come in Europe and people will want to see that same spirit reflected in your programs. Rialto and Rivoli show you how to keep the "sad stuff" out.

2nd BIG CHAPLIN WEEK
AT THE BIJOU THEATRE
COMMENCING MONDAY DECEMBER 16
MON. & TUES.
CHARLIE CHAPLIN
"A Dog's Life"
MAE MURRAY
"Her Body in Bond"
GAUMONT NEWS
WED. & THURS.
MRS CHARLIE CHAPLIN
OTHER NOVELTIES
FRI. & SAT.
CHARLIE CHAPLIN
"SHOULDER ARMS"
No need to tell you this is a scream. The whole town is laughing over it, both those who have seen it and those who have been told about it. Ask Somebody.
W. S. HART
"The Bandit"
GAUMONT GRAPHIC
Come Early—Don't Be Crowded Out This Time

How the Bijou theatre, Boston, advertised its Chaplin week

Comedian and His Bride Featured in Chaplin Week at Boston

"CHAPLIN WEEK" has just been featured with great success by the Bijou theatre, Boston. Attendance is reported as unusually good as the result of the clever advertising plan and the arrangement of the program.

On Monday and Tuesday, December 16 and 17, the comedian was seen in "A Dog's Life," the first of his "million dollar pictures," and Mae Murray in "Her Body in Bond." This was followed by the showing of Mrs. Charles Chaplin (Mildred Harris) in "Borrowed Clothes," Chaplin in "Shoulder Arms" and a William S. Hart production.

In addition to the regular newspaper advertising, several thousand post cards announcing the Chaplin Week plan were sent out.

Jewel Productions reports that the idea of a Mrs. Chaplin Week has been carried out with great success by a number of eastern theatres. There are now available four productions with Mildred Harris, the comedian's bride, as the star—"The Price of a Good Time," "The Doctor and the Woman," "For Husbands Only" and "Borrowed Clothes."

Waldron's outfit "on the way" and "ready for the show"

Iowa Small City Manager Tells Exploitation Ideas That He Has Put Over for Good Business

IF there were a thousand smaller city managers like George D. Bickford, who directs the destinies of the Graham theatre, Washington, Iowa, writing to the MOTION PICTURE NEWS regularly about the things that they are doing, the presentation of pictures outside of the larger centers would quickly be elevated a hundred per cent.

Mr. Bickford writes: "I am greatly interested in the work of the small town exhibitor because I am one myself. I am running an 800-seat theatre in a town of 4,500, and I wouldn't trade places for a house in New York City." And that statement tells the spirit that governs the Graham theatre. He makes himself a part of the city, and we wouldn't be afraid to make the guess that the people of Washington, Iowa, are mighty proud of this house.

Mr. Bickford has put his own story so well that we are going to print his letter as it comes to us. It is full of sound advice.

"After reading what other exhibitors are doing in the small towns through the columns of the MOTION PICTURE NEWS, in the way of helping the small town exhibitor, I feel at liberty in writing the NEWS of just two little stunts that I find are quite profitable, and as far as publicity obtained from them, I can truthfully say there is no end to it.

"One stunt that can be worked not only in smaller towns, but larger ones as well, is the small placard sign.

"I had twenty-five cards, 7 x 12 inches, printed up with a very simple group of words, that through natural instinct make all that read them inquire about them. The cards read:

> **Go to the "Movies"**
> **——tonight**
> **Ask——**
> **Which One?**

"Now there are but two picture houses in this town. I placed these cards in the business houses around town, and in return for a good position in their business places I gave a few complimentaries, which they accepted gratefully.

"Nine persons out of ten that read the card will ask the proprietor (if they are strangers) which is the better picture house. Naturally Mr. Proprietor will give you the boost. If they are not strangers they will ask which showman or exhibitor put out these cards. Of course, the hotel man, restaurant man, or whatever the proprietor may be, will mention your name, or the name of your theatre.

"Instinct will cause the average stranger to watch for ads in the papers, or at least recognize the name of your theatre. This little stunt is the least expensive and the most effective I have yet tried.

"Another idea which any exhibitor may work to a perfection is the exhibitor's OWN WEEKLY NEWSPAPER. The first thought the reader will give this idea is the expense that it must incur to carry on such a good method of advertising. Well, in the first place, it will not cost the exhibitor one cent, except his time. A convenient size for your weekly is a half sheet, or better still a sheet 18 x 22 inches.

"One of your newspapers will gladly quote you prices on getting this out for you each week. At the most it would not exceed $20 per three thousand. In this city I get them for $15 for three thousand. Now for contents, you have a whole page to tell probably 5,000 people what you have at your theatre for the entire week. Have them delivered by your bill-boys early Saturday mornings, so as to be in the homes over Sunday. You can absolutely make fans out of people who never thought of attending a 'movie.'

"Solicit advertising for your paper from the merchants of your town. They will all be only too glad to advertise in three thousand homes, or whatever the number may be, for perhaps two dollars, or three, according, of course, to the size of the ads. Naturally Christmas week you must have a SPECIAL EDITION.

"This little stunt will make you *the* exhibitor of your town. You will feel independent as far as being *the* advertiser, and the results, you may be sure, will be to your greatest satisfaction."

Traveling Motion Picture Show Scores a Success in the Northwest

REMINDFUL of the early days of the motion picture when "The Great Train Robbery" was being exhibited by carnival companies, the northwest section has been enjoying for the past four seasons a traveling motion picture show.

This is conducted by Harry G. Waldron, formerly an employee of the Universal Minneapolis exchange, who carries his entire outfit, as well as posters in a motor car, visiting only towns where there are no regular motion picture theatres. He makes it a point to use only big pictures, for which the great demand has already been created.

Mr. Waldron has had unusual success with his traveling show and during the past summer and fall he has, despite health conditions and the war, made a bigger success with "The Kaiser, the Beast of Berlin" than he previously did with "The Birth of a Nation" and "The Spoilers."

Mr. Waldron has continued his showing in the small country towns up until December, when it became so cold that he had to abandon his outdoor showing.

Newman and Ralph Ruffner Visitors in New York

Frank L. Newman, president and manager of the Royal and Regent theatres, Kansas City, spent the past week in New York with his architect completing contracts for his splendid new million-dollar house which will be opened early in the new year.

Ralph Ruffner, manager of the Rialto Theatre, Butte, Mont., was another member of the Advisory Board among the visitors.

Roth Urges All Exhibitors to Speak Out

By Eugene H. Roth

Managing Director, California and Portola Theatres, San Francisco

MR. SAMUEL GOLDFISH. Our thanks for his article appearing in the MOTION PICTURE NEWS of November 30. I am flattered that my few remarks published in your number of November 16 should have called for a reply from so august a source. It now seems that the splendid efforts of the MOTION PICTURE NEWS are going to be productive of gratifying results for the entire industry, and that those who are in a position to accomplish the results that we all hope for, are being stimulated by your efforts. Mr. Goldfish prefaces his reply with the query:

"I wonder how many exhibitors there are in the United States who really know what kind of stories, scenarios and productions the audience—the public—really like and desire to see on the screen?"

The answer to this query as it suggests itself to me will carry with it not only a surprise to the questioner, but possibly some clarifying of the present situation. It is my opinion that a modest estimate would be that at least half of the exhibitors in the United States have a pretty shrewd notion of what manner and sort of stories, scenarios and productions their audiences demand, and this knowledge has come to them from sources that are numerous and are not confined to the daily balance sheet. Practically every exhibitor in the great cities and in the small country places are endeavoring with daily regularity to ascertain what the public's demands are, and it will be necessary for each and every one of them to plug up their ears if they are not to hear abundant comments from their patrons, and these patrons, as we all know, have by their constant attendance at moving picture shows been educated to a degress that permit them to claim that their judgment has some discernment.

Asks Exhibitors to Reply

Mr. Goldfish's article has left an opening for the exhibitor to reply to him. Ordinarily it would have been a bit of a presumption for most of us in the motion picture industry to have dared to suggest a definite plan of action to him, but his article permits us to state what in our opinion the public demands and what our knowledge of the public is, and the writer sincerely hopes that all exhibitors who are steadfast of purpose and who are striving to make their theatres the success that the industry warrants, will, now that the opening has been given them, grasp the opportunity to express their views and offer suggestions.

The Motion Picture News has by its broad course of conduct clearly indicated that it at all times welcomes suggestions from no matter how obscure a source, and I am sure that its columns will be at the disposal of all of us.

It must be borne in mind that the producer and the exhibitor have a common interest. The one is indispensable to the other. It therefore follows inevitably that any efforts for the betterment of the industry must be of a friendly and co-operative nature, and that the suggestions must be considered as sincere, and not fault-finding.

Eugene H. Roth

Who Should Know?

Who is in a better position to suggest to the producer what the public does not want than the individual who is in daily contact with the millions who are viewing his product? Would the manufacturer resent the retailer merchant's telling him what character of fashions his trade will not purchase? A designer with an automobile model would necessarily curtail or expand his product depending upon the demand of the consumer. So, too, with the exhibitor of motion pictures. It seems hardly necessary to justify the exhibitor's right to do so. I mean to state directly that when the exhibitor says what the public do not want, the individual who is in close contact with the public is speaking for that public to the producer.

I think that if Mr. Goldfish would more carefully analyze my article he would discern therein an unbiased version of a consistent exhibitor's ideas. My article was qualified by the following statement:

"I wish I were able to advise the producer, but that is a branch in itself, and suggestions only can be made by the exhibitor which may guide the producers," etc.

What the Public Wants

Consistently, and in line with that statement, I reiterate that as an exhibitor my experience has taught me that the public want good, wholesome stories, with a heart interest and appeal. It is my conviction that this statement can be made with equal force by the vast majority of other exhibitors, who, by a process of exclusion, would unanimously state that they do not want fairy tales, biblical pictures, costume pictures, licentious pictures, and I might add that the sudden termination of the war makes it necessary to add war pictures to this group.

At the same time I fully realize and am anxious to admit that there are a number of pictures of this last type which have been produced, and that the producer is justified in expecting the co-operation of the exhibitor, and this for the reason that many of these productions were undertaken for the purpose of meeting the demands of the exhibitors who were clamoring for this character of product during the period of the war. As to this character of product, I only desire to be understood as saying that I think it would be ill-advised at this time to start the making of any other or further war pictures.

Of course, Mr. Goldfish does not take direct issue with me on any of the above notions, but he does state that I do not go far enough. I am an exhibitor. Don't you think that Mr. Goldfish would resent my handing him a scenario?

Must See the Light

There can be no doubt but that Mr. Goldfish is subject to many complaints of the exhibitors, or, as he phrases it, "the endless bias of exhibitors." Yes, exhibitors are biased, *especially in favor of good pictures.* Also, like all other human beings, of any particular group or class, there are in the vast army of exhibitors some who are shortsighted and some what have their shortcomings. This portion of our fraternity must be made to see the light, and it does seem to me that we are in a measure justified in asking that *the producers who have a broader and keener view help with all the strength that they have in guiding these exhibitors to the road of understanding and the haven of a better and higher aim.*

Mr. Goldfish writes glibly of his encouragement of the best literary efforts on the part of the scenario writers, but he tells us that his pictures are produced in the most modern and up-to-date studio plants; that his stars are the brightest in the firmament, his directors the most highly developed in the industry, and his productions the last word in artistic development. In the next breath we learn that a thousand dollars is the standard price for a creditable scenario to a writer. Can anyone say that the proportion is maintained? The production and salaries costs runs into the tens of thousands. The vehicle for their showing is maximized as one thousand. To be a bit personal, but just for a moment, does Mr. Goldfish imagine that he could purchase a scenario from such a capable writer as Mr. Rex Beach for the price of one thousand dollars?

What He Suggests

I am not endeavoring to reconstruct the producing end of this industry, but I do maintain that it would be vastly better for

all of the interests concerned if the bigger and better producers would purchase plays, scenarios or books for prices ranging from three thousand to ten thousand dollars, and, as a result of this investment and effort, secures the very foundation for a successful picture, rather than to pay any sum ranging from nothing to one thousand dollars for the background of a picture, which in most instances portrays on the screen not only characters that are not known to the public mind, but are so poorly developed that they can never make an impression on the public mind. A successful spoken drama has the advantage of already having produced an impression on the public mind, lest a star misconstrue what I say, I hope to make it clear that it is my notion that the moving picture star is as capable of portraying any character as is the star of the spoken drama, but that the added advantage lies in the fact that the successful spoken drama has a big past, thousands spent on an advertising campaign, and in already achieved and demonstrated nation-wide popularity.

It is a matter of much concern to me, and I keenly regret that Mr. Goldfish has become wearied and exasperated with the "monotonous cry that the producers do not encourage authors," etc. We are producing pictures with the hope of realizing a profit for ourselves by so doing, and the very moment any individual of originality or novelty would offer a scenario properly produced, we would welcome it, encourage it and pay him for it. Mr. Goldfish must know this. His experience must have taught him that the vast number of popular magazines in the United States vie with one another and offer fabulous prices for the story, be it short or long, that will attract. I fail to see that Mr. Goldfish has offered one single suggestion that calls for the statement that the exhibitor's view on the writer's problems are absurd. We do not want to put any shackles on the writers, but they are no more privileged than is any one else to go outside of acceptable subjects for the meat of their scenarios.

It is not my purpose to discuss "Baby Mine," or "Nearly Married." I did not play them. Exhibitors who have are qualified to voice their opinion and expressions. It is evident that if Mr. Goldfish is basing his notion of all exhibitors, or the majority of them, on the type of exhibitor he mentions, which exhibitor said: "Why, I have never even heard of her (meaning Madge Kennedy)," *then it is a waste of time to even engage in any discussion.* But Mr. Goldfish must admit that his big rental does not come from that type of exhibitor, and I cannot for one moment believe that the genuine and legitimate exhibitor could ever make the statement that he had *"never heard of Madge Kennedy."*

Tribute to Rothapfel

Our industry as a whole is under a tremendous obligation to Mr. Samuel Rothapfel, whose extraordinary insight and ability have accomplished more for the advancement of the exhibition of pictures than that of any other individual member of the craft. Mr. Rothapfel is always anxious to offer his patrons the best pictures, *but he insures his customers pleasure by magnificently arranging musical offerings of the highest standard,* and other notable features of his program aid materially any picture, and add extraordinarily to a weak feature. Exhibitors the country over modeling their features along the lines thus suggested, are not only standardizing, *but always elevating the motion picture industry, and these same exhibitors have invested in their plants enormous sums of money, years of present, and the hopes of years of future effort, and it would seem to me that this in a measure justifies and gives them the right to at least state what they consider the public does not want.*

I have no quarrel with Mr. Goldfish, and more especially so when he states his dissatisfaction with a large number of exhibitors who, individually or in concert, seem to take the position that they hope to starve the producer of pictures. But that is another story. It was my aim in the article to which Mr. Goldfish did me the compliment of replying to touch upon other and different aspects of the motion picture problem. It is my hope that the notions contained herein will be taken in the spirit in which they are intended.

The motion picture industry has absorbed all of my time for the past eight years. It is my hope that all of whatever years are left to me can be devoted to work in the industry. I am at all times ready to serve the industry in any capacity, with the object only of co-operation, and with the sole purpose of raising the standards in all of its many activities.

AN INVITATION FROM ONE OF OUR MEMBERS

You Exhibitors All Are Invited Into This Discussion

DURING the "closed season" we invited a number of the members of the Advisory Board to tell us what were the greatest needs of the industry, what better things could be done. Under the heading "Check Up Now, Everybody," we published an article from Mr. Roth in the November 16 issue in which he urged manufacturers and exhibitors alike to take stock of themselves and took occasion to point out the sort of stories that were needed.

This drew a reply from Samuel Goldfish, president of Goldwyn, in which he asked how many exhibitors of the country really knew what sort of pictures their audiences want. If you haven't read his article dig out the November 30 issue of the NEWS and read it.

Now comes back Mr. Roth clarifying and making stronger the points in his original letter. EVERY LINE OF THIS IS VITAL TO YOU AS AN EXHIBITOR.

We want to call attention to one paragraph in this article in which Mr. Roth says:

"The MOTION PICTURE NEWS has, by its broad course of conduct, clearly indicated that it at all times welcomes suggestions from no matter how obscure a source, and I am sure that its columns will be at the disposal of all of us."

You are right, Mr. Roth, these pages of the Exhibitors' Service Bureau are just what they are labelled—the exhibitors' own department, for, by and of the exhibitor.

We would like to hear from you all.

HOLIDAY SPIRIT

A Little Touch of It in Your Theatre is Good Advertising

THIS issue will reach the exhibitors just before the holidays. How many of you are planning to get something of the holiday spirit into your bill during that week? It is not what lavish things that you do, but merely a question of absorbing something of Christmas time.

Everything that you do out of the ordinary causes word of mouth advertising, and that is the sort that you cannot buy for mere money. And it makes the people think that your theatre is up to the minute and taking advantage of every opportunity.

Plan something "different." It need not be big. But do something that you have not done before. And then write us about it so that in these pages these good ideas of showmen everywhere will be useful on another Christmas to those who have not had the initiative to plan for themselves.

Phonographs Boost Business for "My Cousin" in Omaha

When "My Cousin," the first of the Caruso pictures, was shown at the new Rialto theatre, Omaha, Manager H. M. Thomas used a giant phonograph behind the scenes and played renditions of Caruso records to the great delight of his audiences. Music from "I Pagliacci" was played by the splendid orchestra.

Prize Offers Arouse New Interest in House Program

Manager Phil Gleichman of the Broadway Strand theatre, Detroit, came to the conclusion that he was not getting full value out of his house organ because not enough people were reading them, and too many of them were being thrown on the floor. So he determined to make them even more valuable and started the plan of numbering them, announcing a certain number of lucky numbers each week. The prizes consisted of free passes. The same plan has been worked in baseball parks for several years.

Two of the recent "pocket edition" stage displays used with vocal numbers at the Circle theatre, Indianapolis

"Pocket Edition" Stage Displays Welcomed by Motion Picture Followers at the Circle Theatre

By Davis Hampton

AST week the MOTION PICTURE NEWS recorded the presentation at the Circle heatre, Indianapolis, of one of the elabrate stage spectacles that are such a disnctive feature of that house. This week everal of the smaller but not the less interesting of the S. Barret McCormick prouctions are shown, not for purposes of omparison but for the reason that they erve to demonstrate the value of conantly providing the unexpected for the heatre-goer. The detail and audience ffect that is so carefully worked out for he bigger productions is never neglected these miniature stage pictures which are resented during the weeks when the more aborate ones are not being staged, and as result they blend into and help to make or the general excellence of the program.

The McCormick idea in presentation like the McCormick idea in advertising is aimed at a definite target—the imagination of the public. The melody of a song may appeal to the ear but when the eye can also understand the sentiment and see the beauty of the words the effort is just twice as enjoyable for two of the senses have been appealed to instead of only one.

One of the recent "pocket editions" was a pictorial setting for the Kipling song poem, "Mandalay." A British soldier of the India service was discovered before his little thatched hut overlooking a mysterious lagoon that stretched away to a boundary line of black mountains. Beyond that lay nothing. Then as he sang the rollicking words that told the story of his former adventures and of the Burmah girl "who was awaiting" a new picture dissolved into the scene and the audience looking into the deep blue of the India sky saw his vision, a golden city of the East, a dream city that rose above the Black Mountain peaks.

It was simply a case of putting italics into a story or a "close-up" into the scene. The imagination of the audience was stimulated by the emphasis.

The mysticism of the Far East was likewise conveyed in another scene in which a Hindoo temple dance was presented by straight, rough columns that stretched away into the distance against deep blue background, while in the center sacrificial fires burned into a huge and vividly red brazier.

The "pocket editions" quite often are the settings for excerpts from well known operas, one illustrated here being for a scene from "The Tales of Hoffman." The desert scene provided a musical and scenic curtain raiser to a picture of Oriental locale.

DIGNITY WITH A KICK

Another McCormick Advertising Article in Next Week's Issue

THERE will be another one of S. Barret McCormick's "Zero Hour" stories on advertising in next week's issue of the MOTION PICTURE NEWS. No articles that have been printed in the history of the motion picture industry have attracted more attention than this work of the managing director of the Circle, Indianapolis. "Dignity With a Kick" is the title of next week's.

Exhibitors all over the country have been following the ideas that Mr. McCormick outlines in these articles, and since there are numerous reproductions of the display printed his plans are easy of imitation.

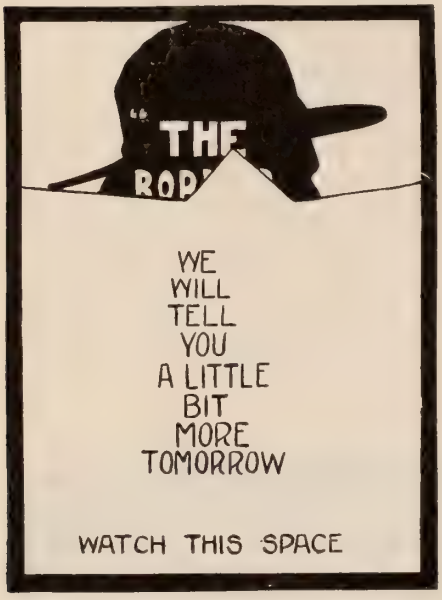
This setting was used with the rendition of "Mandalay"

Noble Uses "Growing" Newspaper Displays as a Stunt and Stimulates New Interest

HERE is an unusual teaser campaign that has just been put over by P. E. Noble, advertising manager for the Liberty and Columbia theatres, Jensen and Von Herberg houses, in Portland, Ore. After trying out this campaign Mr. Noble writes that he is convinced that this advance exploitation of pictures is a paying proposition and recommends the plan that he has followed here to other exhibitors.

When one considers that these displays as they appeared in the newspapers were only three inches deep, single column, it can be seen that the plan is not expensive. Naturally these displays were run separate from all of the other advertising of the two theatres. Black and white effects have been found by Mr. Noble the best to get the desired results for this teaser sort of advertising.

The picture that was chosen for this test was William S. Hart in "The Border Wireless." The first step was to draw the outline of the advertisement with the whole thing as it would appear complete and then proceed to cut it so that none of the

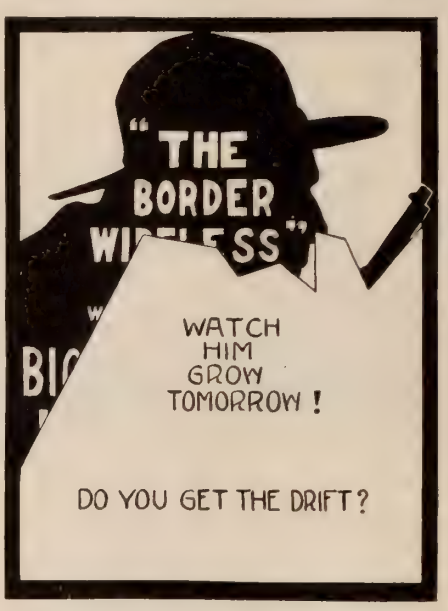


First of the series of four teaser advertisement used by Liberty, Portland, Ore.

advertising until the final one would tell the complete story, but the interest would be kept up strong. Mr. Noble warns especially against using too many words for the reason that the displays will then become confusing.

The first of these advertisements showed only the hat and a portion of Hart's forehead. It was enough to give a bare hint of the character to those thoroughly familiar with him, but certainly there was enough lacking to make most of the people wonder what it was all about. Except for the word "The" there was nothing to indicate what the reading matter would say. Traced in were the words, "We will tell you a little bit more tomorrow."

Then on the second day there was a little more of the black and white effect with the title of the picture given so plainly that



Hart fans would recognize

most of the people would get it. There was just a suggestion of the name of the star, but the barrel of the "gun" was added and the Hart fans could begin to guess that it was their favorite. But that did not dull their interest in what the rest of the display would say. The third display gave the features in full with the name still left in some doubt, but as yet the name of the theatre had not appeared. This was left for the fourth of the displays when the full story was told.

Here are the conclusions of Mr. Noble on his campaign:

"I have used them here, four a day on right hand pages, getting page edge position, and the same space for each cut each day and the effect is working out fine. Already I have seen people in restaurants looking for them to see what is to follow and I have been asked by people familiar with my style of 'stuff' what the big idea

Waiting for time and place

is, which proves that they are attracting the attention I wanted, and once you have done that, the rest is easy.

"I am foolish enough to believe there is unlimited possibility here for everybody to work on, from the producer on down, as matter of this kind really means something to the exhibitor of today as it is totally DIFFERENT."

All teaser campaigns depend upon their novelty. Some times it is the mere title of the picture that may be used to excite the interest. But the trouble about most of the so-called teaser campaigns is that there is nothing to them to hold the interest from day to day. In this case, with the progressive development of the drawing they will be noticed even my those who have possibly guessed from the first display that it referred to Hart and was a motion picture advertising stunt.

Another reason for the teaser campaign is the interest that it arouses in your theatre. Your patrons like to see that you are doing things "different" and when they see evidences of it in your newspaper advertising they are mighty apt to conclude that there is pep in your presentations and that your house is the one that they should patronize.

Teaser campaigns should not be a habit,

The "finished product"

but as a business stimulant they are hard to beat—when they are well done. But if you haven't a real idea to put over do not waste your money.

Another Exchange Man Becomes Big Theatre Manager

Another exchange man has become an exhibitor with the appointment of J. William Houck as manager of the Liberty theatre, Spokane, Wash. He succeeds Sam W. B. Cohn, who resigned the management to enter the army. However, he had just reported to the officers' training camp when the armistice was signed, and after a few days he was dismissed. In the meantime the owners of the Liberty had signed a contract with Mr. Houck, who has been with the Famous Players-Lasky organization for some time.

Simplicity marks display at the Broadway

Wilby Exploits Installation of Big New Organ and Brings More Business to Montgomery Theatre

WITHIN the past few months we have called attention to several institutional campaigns that have been conducted by the theatres in Montgomery and Birmingham, Ala., which are under the direction of R. B. Wilby. He believes in talking over his theatre with the public and it is a mighty good idea—when you have something to talk about.

So when the Strand installed a new $11,000 organ a few days ago Mr. Wilby went to the newspapers and for several days used space about eight inches deep across three columns with talks about this musical instrument. Two of them are reproduced on this page. The others were written in the same vein, with the purpose of telling the people of Montgomery how much better music they were to have in the future.

You will note that one of these recites the instruments that are represented on the organ. Now, to get behind the scenes, the truth is that the Strand has been having some trouble with its musicians and decided to replace them with an organ. So you can see the impress that is made on the public with the recital of the number of pieces that are represented under the new arrangement. Then the display goes ahead to say that an orchestra with this number of pieces would be impossible under the scale of prices charged—hence the organ.

Another display is headed "We ought to call it a $25,000 organ," and then goes on to say:

"And we could do that without missing the truth any further than she is usually missed in announcements of that kind. But the cost of the organ is about the only thing that concerns us more than you. What we want you to know is that the organ is the largest instrument in any Southern theatre, that it has been designed as a perfect musical accompaniment to pictures, that in point of variety, tonal quality and volume, it is easily the equal of an orchestra of thirty men with the additional advantage of giving the player better control of its parts than a director can have of so many musicians."

Two of the displays were devoted to talking about the organist, telling his experience and outlining the quality of music that he would supply. It recited the things that Mr. Allen had done in the past and left the impression with the patrons that the theatre had gone out and acquired the very best musician that could be obtained. In addition there were a few lines about the two assistants, or relief organists.

It's all mighty good work and you won't make the slightest mistake when you spend money in improving your theatre to spend a little more in the newspapers and let the people know what you are doing. Without this advertising the installation of the big instrument would have caused nothing more than a little comment. But, as it was handled it was one of the big topics of conversation in the Alabama city.

We Wish to Introduce Mr. Oala D. Allen

Student of Dudley Buck and Eugene Thayer

Assistant Director, Hendel and Hydyn Society, Boston, Mass.

Recitalist, World's Fair, Chicago, Ill.

Official Organist, Kirilfy's Ballet "America," Chicago Auditorium

Recitalist, Carnegie Hall, Pittsburg, Pa.

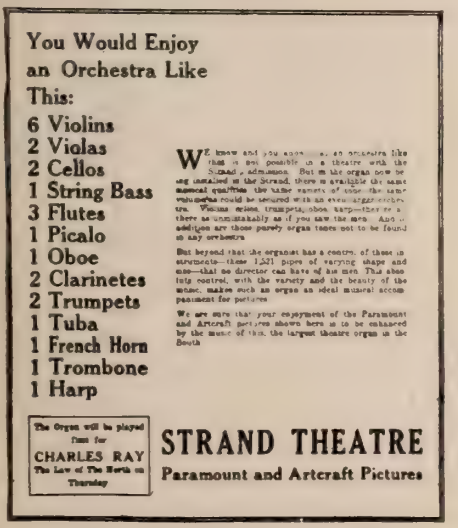
Erected and opened organs in City Auditorium, Saginaw, Mich.

KNOWING Mr Allen is going to give you a lot of pleasure for it is Mr Allen who will play the organ at the Strand most of the time. And it is HIS organ for he caused its purchase, he designed it, he planned the cemented chamber in which it is installed, he made the installation, and now he will play it. Certainly here is a real case of a musician who knows his instrument

Mr. Allen is one of the real organists of America, a man intimately connected with organs in three ways, building, erecting and playing. He has played most of the celebrated organs of America,—he erected many of them—and has held any number of positions quite as important as those mentioned in this advertisement.

We are proud to have secured Mr Allen for HIS organ. We know that he is going to increase the pleasure of your visits to the Strand. You will enjoy his part in the musical accompaniment to Charles Ray's The Law of the North" today

Strand Theatre
Paramount and Artcraft Pictures

Introducing the organist

You Would Enjoy an Orchestra Like This:

6 Violins
2 Violas
2 Cellos
1 String Bass
3 Flutes
1 Picalo
1 Oboe
2 Clarinetes
2 Trumpets
1 Tuba
1 French Horn
1 Trombone
1 Harp

We know and you know, an orchestra like that is not possible in a theatre with the Strand's admission. But in the organ now being installed in the Strand, there is available the same musical qualities the other owners of those same instruments could be secured with an even larger orchestra. Violins, violas, trumpets, oboe, tuba—there is there as unmistakably as if you saw the men. And in addition are those purely organ tones not to be found in any orchestra

But beyond that the organist has a control of those instruments—those 1,221 pipes of varying shape and size—that no director can have of his men. This absolute control, with the variety and the beauty of the music, makes such an organ an ideal musical accompaniment for pictures

We are sure that your enjoyment of the Paramount and Artcraft pictures shown here is to be enhanced by the music of this, the largest theatre organ in the South

The Organ will be played Tues for CHARLES RAY The Law of The North on Thursday

STRAND THEATRE
Paramount and Artcraft Pictures

Boosting the organ as better than an orchestra

French Idea Carried Thro' Whole Performance at the Broadway

IN designing his lobby display at the Broadway theatre this week and, in fact, in his entire presentation of his program Maurice A. Kashin is carrying out the French idea from the sidewalk to the stage, a policy that has attracted attention with many of his bills.

Priscilla Dean in "The Wilcat of Paris," is the feature picture and along with this is being shown "How Stars Twinkle Away from the Studios," being the first meeting of the Motion Picture War Service Association. There were the usual news and comedy pictures, with all French music.

Preceding the showing of the feature Mr. Kashin staged a real Apache dance with two noted dancers as the principals. This fitted splendidly into the first scenes of the feature, the title coming on the screen just at the conclusion of the dance.

Simplicity marked the display in the outer lobby. There was a large head of Priscilla Dean used as the only decoration, an enlargement from one of the posters. The French style of design was followed in all of the window cards and the shadow box at the rear of the lobby was devoted to the motion picture star's picture.

Clever Stage Setting Used with Charles Ray Picture

Charles Ray's picture, "The Law of the North," was shown at Grauman's million dollar theatre recently with an elaborate and artistic setting. It is a story of the north woods, with a stockade in the midst of the great snow wastes as the background for much of the action in the picture. Immediately after the title, cast and introduction to the picture have been thrown on the screen the curtain is suddenly withdrawn and brilliant lights play on the stage, where a couple open the huge gates of the stockade. Ray is cleverly represented in this bit of atmosphere, and when the door closes again the first scene of the picture is flashed on the screen, an exact duplication of the realistic stage setting.

Live News from the Producers

Film Influences Public Opinion

Motion Pictures Rapidly Becoming Greatest Possible Medium in Swaying the People—Many Topical Themes

IN presenting big problems of the moment in concise, visualized form, so that every spectator can at once grasp the salient points, and by grasping them the better form a comprehensive judgment as to what should be done in the matter, motion pictures stand alone.

Magazines, newspapers and the drama cannot, by the greatest possible extension of their particular provinces, compete with motion pictures in humanizing and clarifying the world's big questions.

Motion pictures are rapidly becoming the greatest and most effective medium in enabling the public to formulate sane and satisfactory opinions.

A realization of this fact came early in the war to England, France and America, and these countries made use of this powerful organ for molding public opinion by creating governmental departments or divisions of film.

The effectiveness of their screen propaganda is best illustrated by the change in attitude of the neutral powers who for a long time are said to have wavered in their determination to take sides with the Central Powers, and were held back only through the irrefutable arguments presented by the Allies through motion pictures of the certainty of ultimate victory resting with the cause of humanity.

If there were no other illustration of the ultimate use of moving pictures to sway not alone individuals but also collective bodies of men and women, yes, even nations, than what was done by films during the long years of war, it would be sufficient to show that in the future the motion picture will have an established position as the best method of getting to men in order to convert them to a certain line of thought.

McClure's Productions, in distributing through World Pictures their latest production, "What Shall We Do With Him?" have seized upon the topic of the moment as the theme for an interesting photoplay that not alone carries entertainment qualities but acts as an ocular demonstration of the subject that is commandeering the front pages of every newspaper in the world, according to an announcement from World Film Corporation.

Its six thousand feet of pictorial representation of acts of the greatest criminal the world has ever known is declared to carry with it the summing up by humanity's lawyers of the evidence that has been brought out in the trial that is now taking place "Over There."

Sheehan Looks for Prosperous Year in 1919

JUST back from a tour of the William Fox branch offices throughout the country, Winfield R. Sheehan, general manager of the Fox Film Corporation, is optimistic over the outlook for the motion picture industry in the coming year.

But at the same time he sounds a note of caution, warning producers and exhibitors alike against over-confidence that they can make increased profits in 1919 without hard work and sound business methods.

"The coming year," said Mr. Sheehan, "will be the most prosperous in the history of the films—for those who deserve prosperity. The country is returning to a peace basis, and after the first unsettled conditions due to the readjustment from a war to a peace foundation the country will enter upon the greatest period of commercial and industrial development we ever have seen.

"Naturally the motion picture business will derive direct benefit from the prosperity, for, it goes without saying, good times mean plenty of spending money.

"But exhibitors and producers need not think that this prosperity and these profits are to be had for the asking. Hard work and close attention to the changing tastes and conditions are absolutely necessary.

"During the year now closing the motion picture exhibitors have endured greater trials and tribulations than ever before. The imposition of heavy taxes by the Government, the tightening of the Government's war curb on all activities not absolutely necessary to the winning of the war, the influenza epidemic and a number of other things have combined to make the lot of the exhibitor a hard one.

"It is to the credit of exhibitors, however, and of the industry that only a comparatively few were unable to stand up under the strain. The great majority of exhibitors, doing business along tried, proved and sound lines, surmounted difficulties and made money.

"For this last class the year 1919 holds out great promise, and they deserve it."

Cupid Wins Again

Lester Brown, chief of projection of the Rivoli and Rialto theatres in New York, and Miss Violet Daniells were married recently at Trinity Church. It was their intention to keep the marriage secret, but "it leaked out."

Romayne Leases Home in Los Angeles

To insure perfect interiors, the Romayne Super Films, Inc., has leased the use of one of the finest furnished residence properties on fashionable West Adams street, Los Angeles, and here Director Wyndham Gettins is producing many of the interiors and exteriors for the company's second production. This home is considered one of the finest in Los Angeles and has beautiful gardens adjoining, all of which will be used for this film. Another feature of the subject which will make it decidedly attractive is that Mr. Gettins, by the aid of the owner of this home, has induced many of the best known society people of Los Angeles to take part in ball room and dining scenes within this home. In this manner Director Gettins has been able to secure people who not only look the part they are playing, but are capable of naturally acting the various roles in the society scenes.

This second production of Romayne Super Films will offer Vera Sisson and Edward Hearn in the leading roles, with Hector Sarno appearing as the heavy. A cast of well-known West Coast players will support these three principals. Director Gettins is also author of the story, which he speaks of as being intensely dramatic, with comedy touches and satire sufficient for relief. It is based on present-day conditions in the business world, and will offer a treatise on a theme that is of great interest to everyone of the nation at this time.

Director Gettins, following a long career as story writer and magazine editor, became film editor for the Universal company, where he remained for more than a year. Following this he served in a similar capacity for Triangle, and there did his first directing. Probably his best known release is that of the Triangle titled "The Ship of Doom," which received unstinted praise from the critics throughout the country when it was released. Indications point to the present subject, as yet untitled, as being one of the promising independent releases of the season, Director Gettins having all the essential facilities needed for such a subject.

Film Star Combination for Universal

What Universal considers as one of the best film-star combinations of the screen has been assembled at Universal City where Monroe Salisbury and Ruth Clifford have begun work on "Pirate Gold," under the direction of Rupert Julian, of "Kaiser, Beast of Berlin" fame.

Last year under the direction of Mr. Julian, the Salisbury-Clifford duo was featured in "The Desire of the Moth," "The Savage," "Hands Down" and "Hungry Eyes."

Wm. Fox Activities Reviewed for 1918

Past Twelve Months Declared to Have Been Most Successful Year in History of Fox Film Corporation—Introduced Three New Brands

DESPITE the difficulties created by war conditions and the sudden cessation of hostilities, not to mention the nation-wide influenza epidemic a few of the big producers, by dint of close study of conditions and a policy of quick acceptance of opportunities, can point to 1918 as the most successful year in their history.

Intensive development of merchandising in distribution, elimination of waste and a close adherence to basic business principles in production, have enabled many producers to serve their exhibitors even better than during the year previous, and at the same time show reasonable progress on the profit side of their own ledgers.

Chief among these producers is William Fox, who, it is reported, has just put the Fox Film Corporation through the most successful season of its history.

The Showman Vision

Officials of the Fox Corporation, commenting on this record, declare it is a result of the keen showman's vision of William Fox and the sound business principles upon which the Fox Film Corporation has always operated.

The ability of Mr. Fox to forecast the wants of the public, they say, has given Fox pictures an appeal that insured big profits to the exhibitors; and the safe and sane business methods of the Fox organization have enabled the Fox Corporation to surmount the difficulties caused by unsettled conditions and to extend the distribution of Fox films as in normal times.

Not only has William Fox continued the same high output of the Fox Film Corporation, it is pointed out, but he is the only producer who introduced three new brands of pictures to the trade this year. These brands are the William Fox Big Timely Pictures, Victory Pictures and Excel Pictures.

Beginning with the opening of this season, in September, Fox officials declare that these three brands have forged to the front in a manner that more than justifies Mr. Fox's confidence that, despite the unsettled conditions of the world, big pictures, made in a big way and featuring big stars, would prove successful.

Big Timely Pictures

In the Big, Timely group, five pictures have been released to date. These are R. A. Walsh's drama, "The Prussian Cur"; "Queen of the Sea," featuring Annette Kellerman; "The Land of the Free," based on the life of General John J. Pershing; "Every Mother's Son," R. A. Walsh's production dealing with the end of the war and the reconstruction period, and "Why I Would Not Marry," Richard Stanton's morality play.

The Victory Pictures group was inaugurated with the opening of the fall season in September. The stars in this group are Gladys Brockwell, Tom Mix and George Walsh. Every one of the pictures have scored heavily, it is declared.

Victory Pictures so far released are "Kultur," featuring Gladys Brockwell; "Mr. Logan, U. S. A.," with Tom Mix; "On the Jump," starring George Walsh; "Fame and Fortune," starring Tom Mix; "The Strange Woman," with Gladys Brockwell, and George Walsh in "I'll Say So."

"The other new William Fox series, Excel Pictures, has attained a tremendous success," declared a Fox official. "Made by stars of assured drawing power and produced on a big scale, these pictures have already earned a reputation among exhibitors as pictures that can be relied upon to fill theatres."

The stars in this group are Peggy Hyland, Jane and Katherine Lee, Madlaine Traverse and Virginia Pearson.

Since September 1st these Excel Pictures have been released: "Bonnie Annie Laurie," starring Peggy Hyland; "Queen of Hearts," with Virginia Pearson; "Swat the Spy," featuring Jane and Katherine Lee; "Marriages Are Made," with Peggy Hyland; "Buchanan's Wife," featuring Virginia Pearson; "Tell It to the Marines," with Jane and Katherine Lee, and "Caught in the Act," starring Peggy Hyland.

Twenty-six "Standards"

The William Fox Standard Pictures, it is stated by the Fox Film Corporation, have maintained a high grade of excellence. Twenty-six subjects have been released in this group, and the exhibitors who have contracted for the Standard Picture program have almost doubled in number during the year, it is said.

Not only has William Fox instituted two new groups of photoplays, but he also has added two more stars—Evelyn Nesbit, whose pictures are being released under the Standard Picture program, and Madlaine Traverse, who is now making Excel Pictures in Los Angeles.

The William Fox year has been marked also by the release on the open market of three big special productions—"Cleopatra," "Les Miserables," starring William Farnum, and "A Daughter of the Gods," with Annette Kellerman. William Fox states that since their release they have proved themselves among the most successful pictures of the whole year.

Two Extravaganzas

The two extravaganzas—"Fan Fan" and "Ali Baba and the Forty Thieves"—another new group of William Fox plays which this season has brought forth, are said to be produced on a lavish scale. It is claimed that they are the first film extravaganzas made by any producer, and that although they were released in November, they have already made a huge success.

Since last January William Fox has produced and released a total of 170 pictures. Production has been about evenly divided between the William Fox studios at Hollywood, Cal., and the Fox studios in and around New York City. Except for the four-week shutdown due to the influenza epidemic, fifteen Fox companies have been working constantly, East and West.

"There has been a persistent combing of the film profession for directors, until today the Fox staff of fifteen directors represents a corps d'elite," said Mr. Fox.

Mr. Fox also he re-edited and revised a number of his greatest successes of former years. The Great Nine, a series of pictures, the success of which is declared to have established Mr. Fox as a producer, will have its first release the latter part of December; one of the pictures to be released each week thereafter.

Early in the summer Mr. Fox also released the Big Six, another series of his former best productions. Primarily intended as a summer attraction only, it is said these pictures, in their new form, are still carrying on, and bookings for the holidays is declared to have shown that their attraction to exhibitors and the public will probably last for a long time to come.

"Infatuation" Benefits by Former Publicity

Reports from Pathe branch offices all over the country, said to be coming in daily, are taken to indicate that "Infatuation" is meeting with unqualified success and that Gaby Deslys has made a personal hit in the picture.

It is interesting to note in this connection that the story, that was published in practically every newspaper of the United States at one time and which was probably responsible more than any factor in creating for Gaby Deslys the interest and curiosity which are tremendous advantages for a star, has been denounced by Miss Deslys as absolutely without a word of truth.

This story connected her name with that of a profligate European monarch, and he was supposed to have lost his throne through neglect of his royal duties while paying court to "Gaby."

Perret Chooses McAdoo

Leonce Perret, the French film director, who has become well known in the motion picture field through his recent film productions, "Lafayette We Come" and "Stars of Glory," wants no less a person than William J. McAdoo, the present secretary of the treasury, to assume a post as leader of the film industry.

Mr. Perret thinks the well-known organizing capabilities of Mr. McAdoo would be of invaluable aid to the motion picture industry, and has written a letter to William J. McAdoo in which the French film director points out how the motion picture industry can help during the reconstruction period and of what great assistance it can be to solve big problems.

Ebbing Year is the Greatest for Metro

More Than Seventy All-Star Series and Screen Classics Produced Besides Erection of Million Dollar Studio and Participation in Patriotic Drives

RICHARD A. ROWLAND, President of Metro Pictures Corporation, is highly elated and pronounces the year 1918 as the most active and brilliant, from an artistic, production and achievement standpoint in the history of that company.

During the twelve-month period the organization which Mr. Rowland heads has made more than sixty-two All-Star Series features, distributed the monthly "super de luxe" productions of Screen Classics, Inc., spent many thousands of dollars in enlarging and improving its studios and laboratories and purchasing the rights to novels, plays and manuscripts for future use, and finally has begun the erection of what is described as one of the most complete and up-to-the-minute studios in the world in Hollywood, California, a studio which, when finished, will accommodate more than a dozen big companies at the same time.

A Banner Year

Maxwell Karger, under whose personal supervision all casts for Metro and Screen Classics, Inc., pictures are selected and directed, feels with Mr. Rowland, that 1918 has been an unparalleled banner year for the companies. He has just recently gone to California to supervise production work in the companies' new studios.

"In addition to its producing and distributing activities, Metro has done as much if not more than any other three companies," said Mr. Rowland, "in arousing and quickening patriotism with its stirring Screen Classics, Inc., superfeatures, "The Slacker," starring Emily Stevens, "Draft 258," starring Mabel Taliaferro, "My Own United States," the William L. Sherrill masterpiece, produced by the Frohman Amusement Corporation, in which Mr. Arnold Daly was starred, "The Legion of Death," with Edith Storey as star, "To Hell With the Kaiser," featuring Lawrence Grant with Olive Tell and a cast of 2,000, and Screen Classics, Inc.'s two latest seven-reel productions, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns" and "Why Germany Must Pay," historical records of the war which future generations will view with the same enthusiasm as they read Gibbons now.

"For Liberty Loan and Red Cross drives Metro and Screen Classics, Inc., stars and directors contributed their services as four-minute speakers, made special patriotic productions for the government, and in other ways unselfishly gave their time and talents to aiding in crushing Germany's mad monarch.

"Over two hundred employees, including stars and directors, served in different arms of the service and in the loan drives the company and its stars raised over $25,000,000—thousands of dollars of this being contributed by the corporation and its employees, one star alone taking over $200,000 in Liberty bonds."

Many Big Productions

Among the works of extensively read fiction used by Metro were "The House of Mirth," Edith Wharton's society novel, which was produced with a cast composed of Katharine Harris Barrymore, Henry Kolker, Joseph Kilgour, Lottie Briscoe, Christine Mayo and Edward Abeles; Myrtle Reed's two books, "Flower of the Dusk" and "Weaver of Dreams," in which Viola Dana did some of the best work of her career; "Lend Me Your Name," Francis Perry Elliott's story, played by the late Harold Lockwood; "The Landloper," also one of Mr. Lockwood's most successful pictures, adopted by Fred J. Balshofer from Holman Day's appealing novel of the same name; Edward Moffat's novel of the west, "Hearts Steadfast," with Edith Storey, under the title of "Revenge"; Louis Joseph Vance's novel, "No Man's Land," which served to introduce Bert Lytell; "The Trail to Yesterday," a picturization of Charles Alden Seltzer's tale of the same name, and Mr. Lytell's first Metro picture; C. N. and A. M. Williamson's romantic story, "The Demon," the screen version of which Edith Storey used as a starring vehicle, and "Kildare of Storm," Emily Stevens' mid-summer All Star Series picture, which was adapted from Eleanor Kelly's novel, published by the Century Company.

May Allison, Metro Star

Ten Screen Classics

Among the Screen Classics, Incorporated, "Big Super-Features" which the Metro organization distributed were "Lest We Forget," in which the French stage artist, Rita Jolivet, survivor of the Lusitania, starred; "Pals First," a picturization of Francis Perry Elliott's novel of the same name in which Harold Lockwood was starred; "The Legion of Death," a tremendous screen epitome of Russia's famous battalion of women, in which Edith Storey played the commander of these Joan d'Arcs; Charles A. Taylor's photo-version of Joseph Arthur's melodrama, "Blue Jeans," starring Viola Dana in her first Screen Classics, Inc., production; "My Own United States," in which the dramatic star, Mr. Arnold Daly, appeared; "The Million Dollar Dollies," the feature which served to introduce the Broadway beauties and dancers; "The Slacker," starring Emily Stevens; "Draft 258," starring Mabel Taliaferro, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," an adaptation of Maxwell Karger's novel, depicting the causes and end of the war, and "Why Germany Must Pay," also written by Mr. Karger. The two latter productions were directed by Charles Miller.

"While Metro has always been unique in the class of stars that headed its productions, its casts of nationally known stage and screen artists, the excellence in direction, setting and lighting of its big photo-dramas, its achievements for 1918 have exceeded all of its previous efforts in these lines," said Mr. Rowland.

"And Metro enters upon its new year with still further plans of expansion and enlarged activities. It will be even a more active producer than ever. It foresees in the coming year a great improvement in business conditions and public patronage which will mean greater returns for exhibitors and Metro."

Jefferies Assigned to Secure Stories

Norman Jefferies, who transacted the purchase of "High Pockets" for the Betzwood Film Company, to be released through Goldwyn, is now commissioned to negotiate immediately for several other stories suitable for Louis Bennison. Original or published stories with Western, Canadian or Alaskan locals are required at once.

There is also instant demand for a feature story for Katherine McDonald, whose work with W. S. Hart in "Shark Monroe" and "Riddle Gawne" is known to picture patrons.

Quick action is promised on stories of the designated type if submitted to Norman Jefferies, Real Estate Trust Building, Philadelphia.

Riddle Assistant Manager N. Y. General Exchange

Announcement is made by General Film Company of the appointment of B. S. Riddle as assistant manager of the New York City exchange. Mr. Riddle was promoted to this position from traveling auditor, in which capacity he has served the company several years.

At the New York exchange he will cooperate with Manager J. A. Hammell, his duties pertaining to the accounting work of the office. Mr. Riddle is known to motion picture people through the East and has specialized in system and office management.

Zukor Sees the Industry Victorious

Declares Past Twelve Months Have Been Most Trying Motion Pictures Have Ever Experienced—Sees Breakers Ahead But Thinks Crisis Is Passed

THE motion picture industry during the past twelve months has weathered the stormiest year since its inception, according to Adolph Zukor of Famous Players-Lasky. "Never before has our business been confronted with such perplexing problems as have evidenced themselves during the year of 1918," said Mr. Lasky to a representative of MOTION PICTURE NEWS. "Through it all the industry has survived, a bigger and mightier enterprise than ever before. The motion picture has stood the acid test. War and epidemic have only acted as the fire that strengthens and purifies the steel, welding together an enterprise that, has it been less potent, less beneficial to mankind, would have tumbled and perhaps fallen into a ruin that would have taken years to rebuild.

"To everyone who has stood by the industry and contributed towards its everlasting recognition in the eyes of the world must surely come a distinct sense of gratification and pride at this time when the future seems clear of obstacles that have been thrown in the path of our progress during the past twelve months," continued the producer

Big Dangers Ahead

"I do not mean to infer that the motion picture industry is now in a sea of calm and that before it lies clearly defined a passive voyage. Both from without and within our business we must always anticipate dangers the like of which are unknown to other gigantic institutions.

"However, it is quite right to feel that we have passed the crisis. With peace at hand it is only natural to expect that the motion picture enterprise will enjoy conditions that will make possible its great advancement, not only as an art, but as a regular business project.

"With conditions at normal I anticipate greater developments during the next year than within any similar period heretofore. The reason for this supposition seems quite obvious. During the past year we have as a unit devoted our energies chiefly toward the welfare of our Government. What we have accomplished in this connection is history and needs no repetition here. Suffice to say that our efforts have brought forth expressions of sincere and full appreciation from Government executives in whose hands has been entrusted the future of some hundred and ten million people.

"From our store of brains and genius we have contributed freely and gladly toward the ultimate victory of our country, a reward for heroic sacrifice which must always come to those peoples who fight for right.

"With the advent of 1919 the motion picture industry embarks on a new era of business association. More things have happened during the past twelve months to make the industry a modern business enterprise than during any previous year. The better motion pictures of today are being embarked in a manner befitting the importance of our gigantic business. The product is being sold not only to the exhibitor, but to the public as well, along lines employed by large distributors in other modern industries.

Service the Main Issue

"Service is the keynote of all business success once the quality has become established. During the past year the exhibitor has been given increased service as the time progressed. Systematic sales plans have been embodied in the distribution of the motion picture product. The haphazard manner of distributing and exploiting films, although not entirely extinct in some cases, is rapidly giving place to more business-like methods.

Adolph Zukor, President of Famous Players-Lasky

"With the beginning of the new year nearly all pictures are being sold on their merit, and the producer and exhibitor profit or loss is absolutely commensurate with the quality of the product. In other words, since the inception of the motion picture business it is only through the distribution and presentation developments of the past year that producers, distributors and exhibitors alike are better able to calculate their earnings in advance by virtue of the fact that we are now dealing in concrete values.

"In bringing about this improved business relation within the industry itself no single organization has done more than the Famous Players-Lasky Corporation. This I feel we can say without any sense of egotism. Paramount and Artcraft pictures have been merchandised along modern business lines. With our tremendous advertising and sales systems we have established new standards of service to our customers, realizing from the very start that our organization could only succeed along strict business lines based on the fundamental laws which govern all commercial institutions.

"For the first time in the history of the motion picture business, a definite product, a concrete schedule for an entire year was presented to the exhibitor by the Famous Players-Lasky Corporation last June. At this time we announced our policies and product for the entire year of 1918-19, starting September 1. From our announcements the exhibitor could definitely figure out his plan of action many months ahead. Our production and distribution plans were clearly outlined. We definitely announced just how many pictures of a given star and brand of film there would be during the new season, giving a schedule which also made it possible for the manager to arrange his dates far in advance. In short, we instituted a schedule of product on which our patrons could absolutely depend. We catalogued our output just as it is done by large organizations in other branches of the commercial world.

Business Now Firm

"This stability of enterprise was never before evidenced in our industry. It marked the evolution of our business from a more or less uncertain 'game,' as it has been called, to a commercial proposition of sound foundations. Because of the absolute reliability of the Famous Players-Lasky Corporation exhibitors no longer needed to wonder where the pictures to be shown in three and six months would come from. If they wanted consistent quality of product they knew they could sign for the backbone of their business for a year. Instead of doing business from week to week, they planned for a year, and therein lies the positive proof of the statement that our industry has become more of a sound business during the past year than ever before.

"The fundamental business basis of the motion picture industry is now firmly established. I can see great improvements and enlargements within the next year, however. Our own confidence in the success of our year's prospectus is in the good will and reputation which we have built up with public and exhibitor. That reputation and good will does not come over night and does not come haphazard. It is the result of hard work backed by a constant ideal and the ability to show the sincerity of our aim to the public through our national exploitation work. Everyone connected with our business knows that the public has learned to discriminate in the purchase of its mo-

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Monroe Salisbury is the Universal Featured Player in "The Light of Victory," Which Promises Unusual Interest

January 5 Is United's Big Day

The First Release of the United Picture Theatres of America Is Scheduled for First Week of New Year

CONCRETE evidence of the activity which has been reported from United offices is contained in the detailed announcement of definite date of release in January of the first two of United Picture Theatres of America, Inc., features, "The Light of Western Stars" and "Adele."

The former, which is closely based on Zane Gray's Western romance, "The Light of Western Stars," and was directed by Charles Swickard from the screen version of Roy Clements, is definitely announced for release January 5th.

The second United release, which is set for January 26th, will be that of the recently completed Kitty Gordon feature, "Adele," which has gone smoothly from its inception at the Brunton Studios, Los Angeles, and which is said to present this screen star in a novel role differing in its entirety from anything before accomplished by Miss Gordon.

Private showings of "Adele" in New York are reported to have elicited unstinted praise. The piece is based on Adele Bleneau's "The Nurse's Story. Jack Cunningham wrote the continuity and Wallace Worsley directed. Robert Brunton gave personal supervision to the production, while Clyde De Vinney is credited with the camera work.

For the month of February, J. A. Berst, president of United, further announces two other releases. These will be forthcoming in the recently completed Florence Reed feature from the studios of Tribune Productions, Inc., the title of which is not definitely determined, and the second of the pictures in which Dustin Farnum is starring for United, "A Man in the Open," which latter is based on Roger Pocock's romance of the Northwest of the same title.

A letter received by Mr. Berst from Robert Brunton of the Brunton Studios, Los Angeles, has this to say regarding "Adele" and "A Man in the Open":

"May I take this opportunuity to congratulate you on the general excellence of your super-features, 'Adele' and 'A Man in the Open'? We spared neither time nor expense in the making of these pictures, and I consider them the very last word in motion picture production."

"Tarzan" Ad Competition Expires February 1

With play dates on "The Romance of Tarzan" advanced in many contracts from a month to six weeks as the result of the influenza shutdown, officials of First National Exhibitors' Circuit have changed the date for ending the exhibitor advertising competition on the sequel production from December 29, 1918, to February 1, 1919.

With an extension of practically five weeks it is believed that many of the smaller theatres, in the third and fourth class for capacities, will have shown "The Romance of Tarzan" and submitted their entries, so that the judges will have before them an almost equal number of entries from each of the four classes of houses.

Dorothy Phillips Visits Metropolis for Rest

Dorothy Phillips is in New York for a rest. Her director-husband, Allen Holubar, and Film Editor Frank Lawrence, also came to New York from Universal City, bringing with them "The Heart of Humanity" to the Eastern laboratories.

Mr. Holubar and Mr. Lawrence are working with executives at the Universal office, editing, cutting, titling and pre-viewing "The Heart of Humanity."

Weddige Enlarges Supply Quarters at Detroit

C. A. Weddige, president of the Michigan Motion Picture Supply Company, Film building, Detroit, which disposes of Simplex projectors in Michigan, expects shortly to have a "house warming" in celebration of his enlarged quarters on the second floor of the Film building.

In anticipation of an increase in his business as the result of his plans to push the Simplex products in Michigan, he has provided for more floor space to handle this make of projectors.

Mr. Weddige is well known to the exhibiting fraternity in Michigan and has planned an extensive advertising campaign to keep before them the merits claimed for the Simplex machine by its manufacturers.

As part of his aim to keep the name "Simplex" constantly before the motion picture theatre managers in Michigan, he has begun to advertise heavily.

Jack Rose Keeps an Eye on the Coast

Jack Rose, who will be remembered for his clever work as feature cameraman for the Essanay for over eight years, where he photographed Charlie Chaplin, Francis X. Bushman, Beverly Bayne, Henry Walthall, Bryant Washburn and many other of filmdom's bright lights, has the Coast bee in his bonnet, although he is now in Chicago.

Mr. Rose was the first cameraman in the country to use a triple dissolve and has invented many new devices for motion pictures. The gentleman has made cinematograph work a life study and been associated with such directors as Captain E. H. Calvert, Harry Beaumont, Fred Wright, Chas. Brabin and Theo. Wharton, and has made about two hundred and sixty photoplays, approximating eight hundred reels.

Zukor Sees Triumphant Year

(*Continued from page* 3887)

tion picture entertainment just as it does in buying any other article. As a rule the public buys a certain brand of goods, first because it has been brought to his attention by advertising, either in a printed or verbal way, and, second, because that article lives up to all that is claimed of it.

"With peace at Christmas time the whole world will rejoice in thankful expressions of good will. Every industry faces a new era, a time when competition increases, in many instances a hundredfold. In the motion picture industry we are looking toward the future with hopeful expectancy. Surely we have become stronger embedded in the hearts of the entire universe for what our industry has done to save civilization. We are consequently entitled to a year of growth and expansion in a commercial way as well as from the viewpoint of art. The new year is perhaps the greatest in history for the commercial world. If not handicapped it will be the greatest for the motion picture industry and for the Famous Players-Lasky Corporation."

PRISCILLA DEAN as - - -

"The WILD CAT OF PARIS"

"The WILD OF PARIS"

UNIVERSAL
SPECIAL
ATTRACTION

CAT

Priscilla
DEAN

Termed—
"Without a doubt one of the most sensational Productions of recent years"

UNIVERSAL
SPECIAL
ATTRACTION

WILDCAT OF PARIS"

--gripping as a garrote -- hot as cayenne--
--swift as a bullet -- Paris to the very life! --

"The WILD
OF PARIS"

"she purr"_"she claw"_.
yet Mon Dieu __.

CAT

__"she scratch"
how she love"__

UNIVERSAL
SPECIAL
ATTRACTION

"THE WILDCAT OF PARIS"

Priscilla DEAN

Supreme Entertainment for the Millions

The Box Office Attraction of Undreamed of Possibilities

UNIVERSAL SPECIAL ATTRACTION

Special Service Section on

"The Wildcat of Paris"

DURING the time that our boys were in the trenches, when we knew that possibly tomorrow they would be going "over the top" and that days later we might find their names on the casualty list, the public demanded great things in any picture bearing on the war. It had no time to spend on mere "incidents." The producer had to show great battles, the bursting of shrapnel at night, the thousands of men going forward and the Hun put in his right place at the end.

But now it may be said that we are getting down to the "heart" of the war. The public want the heart thrills that come from it—not merely the pageants. The war picture is not dead—not by any means—but we want to know what John did and what Bill did and the sacrifices that little Marie made. For many and many a year it is going to thrill with the little joys and sorrows that come out of the war. And the pictures that carry the human element of the struggle against the inhuman Hun are the ones on which you should turn your best efforts of exploitation.

IN a way "The Wildcat of Paris" is not a war picture. It represents at the most only the part that a few thousand took. Without them the glorious victory might have come just as quickly and just as fully. But it does picture another human element that has been forgotten in all of this struggle—that the spirit of France went into the blood of every Frenchman and that it called forth from the caves and the sewers of Paris even the Apaches to go forth and do battle for their land. *You have here a "side-light" against the great crimson of the bigger event, something that you can etch into the soul of each of your patrons if you exploit this picture as it should be done.*

Now, before we have any further discussion, let's have an eye on the story of the picture. Collette (Priscilla Dean) is the queen of the band of Apaches, and she lords it over the others while "The Toad" pays her particular homage and constantly presses his suit. It is to the section of Paris where the Apaches live that goes Jean Rovel, a young artist, and there he is attracted by the beauty of Collette. It is while hastily sketching her that "The Toad" steals his wallet. Later in the Apache rendezvous this gives hint of greater loot, and he and Collette go to the apartment with robbery in view. But, while the man escapes, Collette is captured, and it is only when she consents to pose that Rovel protects her from the police.

SHE finds him different from other men that she has known; love is budding. But Collette has a rival for the queenship

One-column star cut for newspapers of advertising

of the band in Cherron, who herself goes to investigate, and when she glimpses Collette with a portion of her body bare she goes back to report, and Collette is condemned to death as a traitor. "The Toad" is made the avenger. But in the meantime Collette has heard from the artist the story of Joan of Arc —of how she saved France, and a great idea begins to surge through her heart, for the Huns are drawing close to Paris. "The Toad" reaches the artist's apartment, and in the fight that follows Collette escapes and returns to the cellar rendezvous, where there follows a great fight with her rival, "The Toad" only turning up in time to confirm her story.

Now the gendarmes determine on a real raid to round up the Apaches who refuse to fight, and at that moment Collette inspires them with the story of Joan and they rally about her and directly they are off to the front in the blue of the republic. We are taken then to a chateau at the front, where live Aimee and her helpless grandmother. The Huns come and take possession. One of the officers seeks to possess Aimee and Collette puts herself in her place, with death the reward for the would-be despoiler. Then comes "The Toad," now a soldier of France, and after a second officer goes to his death the Apache is killed in the fighting. He dies in the arms of Collette, who is now a French Red Cross nurse.

The French arrive, with Rovel one of the officers. He hears from Aimee, who proves to be his sister, the story of the sacrifice that Collette has seemingly made. And there can be but one ending.

Two-column advertising cut supplied by Universal

YOU have a title here that will attract attention. You have a star that is gaining popularity with unusual rapidity, if the box office reports may be believed. These two things should be played very strong.

Do not advertise that this is a war picture, but make all of your exploitation show that this is a picture with the war as a background, with a great human appeal in the story, with a new light on the reason for the victory of the Allies, with a new story of the heroism of the French.

The war is the greatest event that the world has ever known. We may be tired of the story based on the actual fighting, but the human appeal of its incidents have barely been tapped. And especially is this true when you realize that while the story of "The Wildcat of Paris" is pure fiction, it is set upon actual events. The Apaches did do their part for their mother land and did it brilliantly.

And you have piquancy, but never filth in this story. You may tell the people that here are side-lights on the life in the artists' colony before the way, the pictures of the criminal side of the city, a photograph of Paris before it was threatened by the outstretched hand of the invader.

Don't be afraid to use the war as a setting, but only as a setting. There are too many other appeals to be put over, and if you will merely use them they should get immediate results.

At right Collette as the queen of the Apaches, and at the left their Joan leading them to fight for France

War Only a Background for Stirring Story Here

NO less a person than the President of the United States will help you in the exploitation of "The Wildcat of Paris." His visit abroad will probably be prolonged a couple of months, and even after his return the stories of his visit to the French people will have the right of way to the newspaper and magazine pages.

There has always been in the minds of everyone a fascination about the French capital. In the minds of some of us, before the war, there the impression that there was the center of wickedness, of daring women, of Don Juans, gamblers and cutthroats. But the war has shown us the heart of France and the soul of Paris, and there is all the more interest in everything concerning that city with with added appeal given by the visit of the President.

So we would make the Paris element strong in everything that we did. In the stills, in the paper, in the ready prepared advertising there is that spicy suggestion of the Apaches and of the Latin Quarter that will arouse a thrill, and to bring nobility to the picture there is that background—which you must never forget—which shows the sacrifice of all of France.

WE would adopt a policy of straightaway advertising on this. There might be possibilities in a teaser campaign, but we would ignore these and devote all of the space possible to putting over the big smashes of the picture in every possible way.

This is a production which heavy advertising will pay. For those who design their own displays there are innumerable opportunities, and for those who do not Universal has supplied one, two and three-column displays which may be well used as the basis for larger advertisements.

There is just one thing that we want to warn against here, and that is not to play the Joan of Arc idea too strong in your advertising—that is, without connecting it up with the real way that it comes into the story. Many people are apt to get the idea that this is a costume picture, when it is a modern, red-blooded story of action and love. But you have probably had your experiences recently with costume pictures. As a matter of fact the only time that the impersonation of the actual Joan comes into the picture is for a brief "vision."

"In her little Latin Quarter garret she fought and beat them all"
"The WILDCAT OF PARIS"
Starring the Amazing Actress
PRISCILLA DEAN
YOUR THEATRE NAME, DATE, ETC., HERE

This three-column cut is available in electro or mat form

In this section there are four of the scene productions used, and there are other pictures in the advertising section that can be used to your advantage in especially designed displays. We would not be afraid here to use pictures containing a large number of people, provided you can afford sufficient space for them, for they carry out the spirit of the production and give the advertising the "atmosphere." But do not use these unless you have the space, for the result will be little more than a blotch.

Particularly will the picture showing Collette posing for the artist stop everyone in their tracks.

ON the front cover of the advertising section in this issue you will find a most striking head of Miss Dean as she appears in this role, and this may be used in your displays, but we would also use some explanatory matter as the "She purr" line which you will find quoted below.

On the fourth and fifth pages there is a striking picture of Miss Dean bearing the French standard and this will prove one of the most attractive halftones that you have ever used.

The series of heads on the sixth and seventh pages will make a mighty attractive bottom line for the same display. In fact, if you are using considerable space you can use the entire display on these two pages for the basis of your advertisement, but let us advise you to take large enough space so that this will not suffer in the reduction.

LET us sum up a few things not to do, and a few things to do, remembering that you are apt to mislead the public to your disadvantage by placing too much emphasis on things which enter only incidentally into the production.

In the first place this is not a war picture in that it portrays the battles, but rather a reflection of the whole spirit of France that made the result of conflict victory.

It is not an underworld picture, except that it shows the true character of these Apaches and how they were led by higher motives than they had ever known before to cut their villainy behind them and devote their blood to the Tricolor.

And then it is not a mere expose of vice, a mirror of the seamy sides of life, but just enough of the spice of the real Paris before the war that you may appreciate the change that comes over these people and that you may thrill with their sacrifices.

There is a real story here. You never know its result until the last moment. We would play this picture as:

Two of the striking studio scenes in "The Wildcat of Paris." At the left the four principals are all shown

"The story with a little spice, a heart grip—and a thousand thrills."

You never know how it is going to turn out until the very end. Indeed, there is a switch near the last few feet that adds a great deal to the punch.

Don't tell too much about the story. It will create lots of word-of-mouth advertising for your theatre.

THERE is a lot of difference in keeping a picture clean and putting a little "pep" into the exploitation. The picture is clean in that there is no actual wrong done, and this girl of the Apaches comes in the end to her sweetheart as pure and noble as any women ever was. Don't let any temptation lead you from that fact.

It is a story that will not offend anyone. There are incidents in studio life, but none of them are suggestive. The furthest that it ever goes is during one scene where Collette is being persuaded to pose for Rovel in the nude, but this has been delicately handled by the director. Here one scene shows the robe being released from her shoulder, and then the next flash shows her feet and ankles. There is no flash of the nude here, although the point is made clear.

There is a thrilling lot of Apache stuff in the opening scenes, and you have here a picture of a side of Paris life that a lot of your patrons will want to see. The sets are well made, there are scores of people used and there are thrills a-plenty.

We would frankly tell the people that they have scenes in Apache life, but we would bring that in with the greater element of the story—a true incident—how these Apaches were aroused to patriotism in the hour of Paris's great danger and went out to fling back the Hun—how they paid the noble sacrifice, the most of them with their lives.

YOU do not have to do any faking. Here is an excellent selling argument that you can use. Thousands of readers will know that it is true, and you have here the backing of the name of one of the best known authors of today. All you have to do is to connect it up with the picture:

"Irvin Cobb, writing in the *Saturday Evening Post* (Nov. 16 issue) says:

"'The slum gave up its Apache—and a magnificent fighter he made, too.'

"Do you know why?

"It was Colette, the new Joan, taught by the man she had come to love, who stirred them and went with them to glorious deeds.

"She, too, was a child of the slums, one of the criminal band, until the Great Inspiration came to her, and then she proved as did the first Joan the magnificence of the French character and won with it victory for her people and utter happiness for herself."

Here is another and a shorter one, though possibly not quite so convincing:

"He was an Apache—a woman's voice—a Joan's plea—moved him to fight and he died, a hero, for France.

"And as he died in her arms the gloriousness of his deeds wiped away his sins, as the girl looked up to find waiting for her the love and happiness with another hero."

LOVE interest is one of the striking things about this picture. And when you have the love of man combined with that of love of country, and great sacrifices combined you have a pretty near general appeal.

The Universal has a splendid line for your advertising included in the single-column cut that it supplied. It reads:

"She purr—she scratch—she bite—but, mon dieu, how she love."

You are going to excite a great deal of curiosity with these lines, but after we had used them as the catch lines, as the attention getter, we would go a little further into the element behind the story, the one that he have already pointed out.

Here is one thing to remember. The people of this country, and especially the women, know a great deal more about love for country than they ever knew before. It took the war to cast off the screen of selfishness and to show the wonder work of women. When you put that appeal behind this picture, and it is there every moment of the time, and you will have every woman in your city talking about this picture and not only sending their women friends, but their husbands and sons as well if you go to this as you should.

Don't exaggerate. Don't lead to false consclusions. Simply tell the truth, at the same time leaving the suspense, the outcome of the story, untold.

GO TO THIS

Here is a Chance to Get Them All In, If You Will Work

SOME of the striking paper that has been issued on this production is illustrated in these pages. One and three sheets which are not reproduced carry striking heads of Priscilla Dean as the Apache girl.

Here is a case where the paper will draw more business than is generally in the case. It does not enter into the character of the production, it tells nothing of the story, but it leaves the mystery element strong, romance stands out and your people will expect to see a new sort of a picture and they will not be disappointed. This is an instance in which you can afford to use bill posting much more than is your custom.

The paper includes 2 one sheet, 2 3-sheets, a 6-sheet and a 24-sheet.

For the lobby there are a set of 8 x 10 stills and then another set of 11 x 14 prints together with a 22 x 28 of the star.

For newspaper use there are one, two and three column ready prepared advertising which can be used as the basis for your display or as complete advertisements. The one column carries the line "She purr—she scratch—she bite—but, mon Dieu, how she love."

There is a one column star cut for advertising or news column and two and three column scene cuts.

At the left is a three-sheet, in the center a six-sheet and a one-sheet at the right. This striking paper should be used liberally to get fullest results

Star's Appeal Should Be Played Strong Here

PRISCILLA DEAN was last seen in "Kiss or Kill." A special service section on the handling of this picture was printed here and the suggestions were followed by a number of theatres. The reports that have been received from the managers are that it has been a paying box-office attraction. If you played that picture you will know that it is a good thing to refer to the fact that you have the same star in "The Wildcat of Paris."

Nn the November 23 issue we gave you some general suggestions on how to play up this comparatively new star who has forged so rapidly to the front. You need not be afraid of going the limit on her personality, for she is the sort of an actress that shows this in her pictures, so that one who has seen her will never forget her, but at the same time will find her "different" in each of the productions in which she appears. Her two biggest successes preceding "Kiss or Kill" were "The Brazen Beauty" and "The Two Soul Woman."

You might say that she is just at the start of the big portion of her career, for each of her new pictures is making her all the better known. Especially if you are expecting to play these Universal special offerings regularly we would advise you to keep this girl before your public in every way and to use frequent news reference to her in your program gossip and newspaper matter regardless of whether she is in a current offering.

RIGHT now is the time for you to begin saving the pictures of Miss Dean so that you can make a special lobby display each time she comes along in a new picture. If you will buy outright the stills that are supplied with each picture you will soon have a collection that you can use as they are or as cut-outs. For instance, if you have preserved the stills of her in "Kiss or Kill" you would be able to put these out and recall the pleasure that your public had in seeing her in that picture, and then show them the entirely different sort of a role that she has in "The Wildcat of Paris."

One thing that we want to impress on you very strongly is:

Don't fail to use the name of Miss Dean prominently in all of your advertising.

Remember that the motion picture business does not consist in showing one picture but in building up your business. *And no matter whether you are contracting for a series of pictures or whether you are following an absolutely open policy in picking your film you are building for the future, working for the standing of your community.*

When they showed "Kiss or Kill" some of the exhibitors played up the name of Herbert Rawlinson the stronger, simply because he was better known to the patrons of the house. In our opinion that is a mistake. You have to take into consideration that the star in the production is COMING BACK AGAIN. And if you are one of those who made the mistake in not calling enough attention to Miss Dean, do not repeat this time.

WITH Louis Barclay, Edward Cecil and LicilleFurness furnishing an able supporting cast—and there are hundreds of others seen in the production—we would use the name of Miss Dean alone in the advertising for the reasons that we have already noted.

There are plenty of other things to talk about in your advertising and reading notices.

You can tell the public that there are many big scenes in this offering, but we would not put any emphasis on the war stuff. As a matter of fact, there is no attempt made to show anything of battle. All the fighting that you see is between individuals in the French chateau. Put this fighting emphasis on the sacrifice that these heroes made for France.

Play the story strength strong. You can go as far as you want in declaring that the patrons of your theatre will never know the ending until the last scene is shown. We have already suggested that you bring out the thrills.

Don't tell the story of the picture in advance. The unusual suspense that is maintained is one of your assets.

TO THE HEART

This Is a Chance for That Sort of Advertising

RECENTLY S. Barret McCormick wrote an article for this magazine called "Advertising to the Heart." Here is a picture on which you have such an opportunity.

Get the humaneness of the production into your displays. Tell the people that here is a story that will give them a thousand thrills and that will satisfy them in the ending. Tell them that it is a great story of heroism and a triumphant love.

Elsewhere we have outlined the story and have given some suggestions. Do not be afraid to go after them, because here is a chance that you have to go the limit without having a dissatisfied patron—if you appeal to the heart.

This striking twenty-four-sheet helps to put over the melodramatic idea

Simplicity Should Mark Display in Your Lobby

WHEN you resort to anything freakish in a picture like "The Wildcat of Paris," you are pretty sure to hurt business rather than increase it. We would advise very strongly against trying to create the Apache atmosphere in the lobby. Doing this outside your theatre and doing it in connection with the presentation of the picture are too entirely different, for when you know that the people are going to see the production you can be sure of the atmosphere of understanding.

One of the most striking displays that you can make is to reproduce the figure of Miss Dean carrying the French flag and leading the Apaches, but use only her figure. Get an artist who can design this properly, bringing out the features and then use a real French flag in her hand. If you can provide a fan arrangement to keep the banner waving, all the better. French flags can be used through your lobby to good effect.

Use the star poster of Miss Dean prominently and also see that every one of the stills are displayed. If you have other pictures of the star in previous pictures, add these to the collection.

"THE Wildcat of Paris" is a tense, but happily-ending melodrama and therefore the balance of the program should be made with comedy.

If you use overtures of the classical character, either with orchestra or organ we would suggest that you employ the work of some one of the French composers or else use Tschaikowsky's "1812" (or "Solonelle" as it is often entitled). This has a counterpoint of the "Marseillaise" and will be very effective.

Vocal numbers should consist of love songs or the rather lighter character.

There is nothing in the feature to interfere with the use of a news weekly, even if it is the Official War Review, or with any scenic or travel picture.

For the end of the bill we would recommend one of the slap-stick or cartoon comedies. That serves to add a lot of laughs to the many thrills.

Music Cue Sheet on "Wild Cat of Paris" :: By J. C. Bradford

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
1	1¾	At Screening	4-4 Moderato	Coetege—Debussy (Petite Suite)
2	1¼	T. The Apaches	3-4 Tempo di Valse	Mecca—Lemieux
3	1½	D. Fight Starts	2-4 Allegro	Hurry No. 1—Langey
4	1¾	D. Street-crowd Run from Scene	2-4 Allegro	Rhapsodie—Schytte
5	2	D. Interior of Cafe	2-4 Allegro	Singad—Romberg (One Step)
6	1½	D. Artist in Studio	6-8 Andantino	Le Lettre De Manon—Gillet
7	2	T. Drawn by	4-4 Moderato	Mysterioso No. 3—Minot
8	2	D. Apache Attacks Artist	4-4 Agitato	Agitato No. 6—Keifert
9	1½	D. Colette in Debrais	4-8 Allegretto	Little Serenade—Grunfeld
10	1¼	T. When Dawn Came	3-4 Valse Lente	Apache Dance—Costa
11	3¾	D. Studio	3-4 Tempo di Valse	Pretty Edelweiss—Lehar (Theme)
12	2¼	D. Colette Starts to Disrobe	3-4 Adagio Sostenuto	Elegie—Barmotine (New)
13	1½	D. Girl at Door	2-4 Allegretto	Jeannette—Reisenfeld
14	1	D. Girl Enters Den	2-4 Vivace	Hurry No. 33—Borch
15	1½	D. Flash Back Studio	3-4 Tempo di Valse	Pretty Edelweiss
16	2	D. Colette Picks Up Picture	2-4 Moderato	Joan of Arc—Wells (Chorus)
17	2½	T. The Apaches	3-4 Andante	Andante Dramatico No. 15—Herbert
18	3	T. The Door was Locked	2-4 Vivace	Hurry No. 26—Minot
19	1½	D. Apache Den	2-4 Moderato	Admiration—Tyers (Repeat Apache Dance)
20	2½	T. You Lied About Me	2-4 Agitato	Agitato No. 37—Andino
21	1½	T. Fall Came	2-4 Tempo di Marcia	French Spirit—Ganne (French Intermezzo)
22	3½	T. With the Gendarmes at the Front	4-4 Allegro Agitato	Dramatic Agitato No. 43—Borch
23	1½	D. Apache Leaves Bedroom	3-4 Tempo di Valse	Pretty Edelweiss
24	1½	T. Dawn	2-4 Tempo di Marcia	French Defile—Ganbe
25	3	T. With	2-4 Moderato	Joan of Arc—Wells
26	1½	T. The Apaches Salute	4-4 Moderato Maestoso	Marseillaise
27	2	T. The Hun Advance	2-4 Allegro	Le Ville—Puccini (J to K)
28	1½	D. Colette at Door	2-4 Andante	Romance—Karganoff
29	1½	D. Colette Picks Up Photograph	3-4 Tempo di Valse	Pretty Edelweiss
30	1¼	D. Soldiers at Fireside	4-4 Allegretto	Triste—Tschaikowsky
31	1½	D. Battle	4-4 Allegro	Battle Agitato No. 48—Shepherd
32	4	T. The German General	4-4 Tempo di Marcia	Nibelungen—Wagner
33	5	D. German Officer Leaves Lower Floor	4-4 Molto Allegro	Athalia—Mendelssohn (Overture)
34	2¼	D. French Officer Enters	2-4 Tempo di Marcia	French Defile—Ganbe
35	1½	T. Comrades Salute	4-4 Moderato Maestoso	Marseillaise
36	1½	T. Captain Revel	3-4 Tempo di Valse	Pretty Edelweiss

No Matter what you've booked or paid for —

Get this in!

Extra!

EXTRA! EXTRA! EXTRA! The first OFFICIAL motion pictures of the greatest historical naval event in the entire world's history—"THE SURRENDER OF THE GERMAN FLEET." Remember these are the—

OFFICIAL PICTURES

—showing every detail of this colossal historical event. See the German fleet that menaced the world. See the German officers whose arrogance has been broken. See the biggest motion pictures of the most tremendous naval event in the records of man.

The Surrender of the GERMAN FLEET

Entire German fleet with British escort, Close-ups of the entire German U boat flotilla with crews, with battleship New York bringing up the rear of the flotilla parade. Monster reception scenes of King George, Admirals Beatty, Sims, Rodman and the Prince of Wales. Close-up views of these and other great men. Without a single doubt, the most wonderful historical picture ever taken. WIRE your nearest Universal Exchange for booking or reservation for this amazing special release that will pour a stream of gold into your house. Book and advertise this special like the biggest feature you have ever shown. WASTE NO TIME. Get your booking by wire THIS MINUTE.

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices, 1600 Broadway, New York City

We have secured good advertisers to talk to YOU. Listen to them!

Additional Live News from the Producers

(Continued from page 3988)

"Lion and Mouse" Cast Chosen

Vitagraph to Feature Alice Joyce in "The Lion and the Mouse," Released in February

THE full cast for the Vitagraph production of "The Lion and the Mouse," in which Alice Joyce is to be featured, has just been announced.

The players who will support Miss Joyce have been chosen with great care, and both the screen and the stage are giving their talent to the making of what is promised to be a better production even than Vitagraph's "Within the Law."

Miss Joyce will play the role of Shirley Rossmore; Anders Randolf will play John Burkett Ryder; Mrs. John Burkett Ryder will be played by Jane Jennings; Conrad Nagel will play Jefferson Ryder; W. T. Carleton will be seen as Senator Roberts; Mona Kingsley will play Kate Roberts; Henry Hallam will play Judge Rossmore; Mary Carr will be seen as Mrs. Rossmore; William H. Burton plays ex-Judge Stott, and Templer Saxe will be seen as the Hon. Fitzroy Bagley.

The production will be directed by Tom Terriss, who has directed the Alice Joyce productions for many months past.

The date set for the release of "The Lion and the Mouse" is February 10. It will be the third of the Alice Joyce Star Series now being released under Vitagraph's new booking plan and policy. Miss Joyce's first production under the Star Series plan was "Everybody's Girl," which was released November 18; her second production, "The Captain's Captain," will be released on December 30.

The release of "The Lion and the Mouse" on February 10 is looked forward to by Vitagraph as one of the big events of the picture year. As a play, "The Lion and the Mouse," which is from the pen of the late Charles Klein, is declared to be quite as famous as "Within the Law," and is a rival to it in the matter of financial success as a stage production.

Corinne Griffith, Vitagraph Star

The play is probably as well known to picture fans and playgoers in general as any drama produced within the last twenty-five years.

It is a woman's story; that is to say, the heroine dominates throughout, and for that reason its selection as a vehicle for Miss Joyce is said to be ideal.

Goldwyn Announces New Dramatic Films

CONTINUING the pace set by Goldwyn since the beginning of its second releasing year in September, the schedule of coming Goldwyn releases bring exhibitors of America a battery of dramas that are expected to even surpass the successful records established by Goldwyn's first eleven Star Series releases.

On December 22, Mae Marsh's second Star Series production, "The Racing Strain," by Tex Charwate, directed by Emmett J. Flynn, will be featured in the country's leading first-run houses. In "The Racing Strain" Miss Marsh is seen in the type of role that first won her fame in Griffith's "The Birth of a Nation."

On December 29 Tom Moore in "Go West, Young Man," by Willard Mack, directed by Harry Beaumont, is scheduled for nation-wide release. Moore's appearance in this drama is anxiously awaited by the fans of the country. As a romantic young Westerner fighting to win the girl of his choice, Goldwyn's only man star will be seen to his very best advantage.

Madge Kennedy in a drama of love and romance comes next. "Day Dreams," written for Miss Kennedy by Cosmo Hamilton, and directed by Clarence G. Badger, is the title of this release. The production was originally named "Primrose," but Goldwyn has selected the new title in its place.

Mabel Normand's third Goldwyn broad comedy production, "Sis Hopkins," from the Rose Melville stage success, follows the release of "Day Dreams."

Geraldine Farrar, successful in her first two Star Series releases, "The Turn of the Wheel" and "The Hell Cat," will be seen in "Shadows," by Willard Mack, directed by Reginald Barker, as her third Goldwyn production. "Shadows" shifts from the wild dance halls of far-off Alaska to the fashionable quarters of an Eastern metropolis. Milton Sills and Tom Santschi appear in a supporting cast of favorably known players.

Gaumont Graphic Shows Our Boys in France

Gaumont Graphic, No. 38, released December 13, showed a big variety of interesting subjects of which the following is a partial list:

Supply wagons keep pace with the boys on the march, because Uncle Sam believes that "an army marches on its stomach."

Billeted in quaint little French homes the boys are entertained by German prisoners and an occasional song by a vaudeville artist.

The advance is continued in open formation as nobody trusts the Hun, then a little sight-seeing trip through an abandoned German trench.

While at Headquarters, Gen. Foch bids Gen. Pershing adieu, and returns to Paris.

50,000 Italians march in victory parade in Chicago.

Japanese Prince visits Washington.

A German supergun captured by the Fourth American Army, is exhibited in the Champ de Mars, at Paris.

The "Empress of Britain" brings home another load of doughboys. Among the number is a lot of New York's own Twenty-seventh; many wounded. Greeted only by the ladies of the Red Cross with their ubiquitous coffee and sandwiches. Off to the demobilization camp.

35,000 Yanks pass in great farewell review at Camp Funston. Major-General Wood and General Hoffman, veterans from France, witness great spectacle of American power. Red Cross trailer.

J. Le Roy Drug Joins Hamilton and Kern

An addition to the scenario department of Hamilton & Kern is J. Le Roy Drug, a veteran newspaper man, having been at one time associate editor of a New York daily, and has had several years' experience in the writing game. It is the intention of Hamilton & Kern of making this department the best on the coast, and Mr. Drug, realizing the importance and the vital necessity of the scenario in the moving picture industry, has resigned as business manager of Grauman's theatre so that he may devote his entire attention to this department, and is now busily engaged writing the continuity on a five-reel story for a well known star.

Pegler Takes Charge of Sherry Publicity

Arthur James Pegler, who for the last two years has handled newspaper and magazine publicity for the Mutual Film Corporation, has resigned to assume charge of publicity for the Sherry Service.

Mr. Pegler is well known in newspaper circles and is a contributor to the magazines as well as author of several plays.

Pathe Names Eight Months Releases

Paul Brunet Announces Schedule of Pictures for Distributing Within Thirty-five Week Period—Attractions Already Completed from Comprehensive Program

WHAT is declared to be a permanent schedule and subject only to additions of special releases which will in nowise affect the arrangement, is announced by Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc.

And the period is for eight months, from December 1, 1918, to July 31, 1919. This provides for monthly releases both of the "Extra Selected" and the Program Features. The attractions embrace the Extra Selected Star Photoplays, the Pathe Program Features and the Pathe Special Features.

It is said that thousands of cards already sent to exhibitors throughout the country announcing the long period releasing schedule has met with tremendous success and most satisfactory results.

This schedule is not an unaccomplished plan, but is a statement of completed work and declared to be done without the rush and incomplete finish that go with what Frank Keenan terms the "machine method of making machine pictures."

Pictures All Made

"These pictures have been made, assembled, edited and titled, with ample time for the best possible results," said Mr. Brunet, "and could be ready for immediate distribution, should such a necessity arise. They comprise under the Extra Selected classification the following: Four features starring Fannie Ward; three features starring Frank Keenan; one feature starring Bessie Love; one feature starring Bryant Washburn; total, nine Extra Selected Star Photoplays.

"The Pathe Program Features are as follows: Five features starring Baby Marie Osborne; two features starring Helene Chadwick; one feature starring Henri Krauss; total, eight Pathe Program Features.

"The specials thus far are 'Infatuation,' the pretentious Eclipse production, directed by Louis Mercanton and starring Gaby Deslys, and 'Common Clay,' with Fannie Ward. The strength of the offerings, which will most favorably compare in quality of all essentials to any other production, may be judged by the following summary:

"On December 1st 'Milady o' the Beanstalk,' a five-reel program feature, story by Elizabeth Burbridge, scenario by Clara S. Beranger, produced by Diando and directed by William Bertram.

"December 8th, 'Infatuation.' Pathe Special, starring Gaby Deslys, based on Marcel L'Herbier's romance, directed by Louis Mercanton. The Pathe-colored scenes of a performance in the big Casino de Paris is said to be one of the brilliant and unusual features in this production.

"December 15th, 'The Narrow Path,' a five-reel Extra Selected Fannie Ward Photoplay, adapted for the screen by Ouida Bergere and Jack Cunningham, from A. H. Woods' Broadway production of the same name, directed by George Fitzmaurice and produced by Astra.

"December 29th, 'Dolly's Vacation,' a five-reel program feature, starring Baby Marie Osborne; written by Mrs. George Griffin Lee and directed by William Bertram.

Starting the New Year

"January 12th, 'The Midnight Stage,' an Extra Selected Star Photoplay, with Frank Keenan; produced by the Anderson-Brunton Company from a scenario by Jack Cunningham and directed by Ernest C. Warde.

Pearl White as an Ambulance Driver in "King Coal," Made by Pathe for the Fuel Administration

"January 26th, 'A Vagabond of France,' a Program Feature starring Henri Krauss, the original screen Jean Valjean in 'Les Miserables.'

"February 9th, 'Todd of the Times,' Extra Selected Star Photoplay, with Frank Keenan, supported by Herschel Mayall, Joseph J. Dowling, Aggie Herring, Buddy Post, George Williams, J. Morley, Irene Rich, Arthur Millette and Ruth Langston.

"February 23rd, 'An Old Maid's Baby,' a Program Feature with Baby Marie Osborne; the story by Agnes C. Johnson and directed by William Bertram.

"March 2nd, 'Common Clay,' a special feature starring Fannie Ward, and based upon the successful A. H. Woods' stage production of the same name. It is in six reels and was produced by Astra, with George Fitzmaurice as the director.

"March 9th, 'Carolyn of the Corners,' an Extra Selected Star Photoplay, with Bessie Love. The story is by Ruth Belmore Endicott and arranged for the screen by Frank S. Beresford. It is a product of the Anderson-Brunton Company and was directed by Robert Thornby.

"March 23rd, 'Go Get 'Em Garrity,' a Program Feature with Helene Chadwick. This is a Western story.

"April 6th, 'The Silver Girl,' an Extra Selected, starring Frank Keenan.

"April 30th, 'The Sawdust Doll,' a Program Feature, starring Baby Marie Osborne. Claire DuBrey and Jack Connelly give fine dramatic expression to the romance.

"May 4th, 'Our Better Selves,' an Extra Selected Star Photoplay, with Fannie Ward. Supported by Lew Cody, Mrs. Wise, Leo White, Ray Alexander, Robert Boulder, Charles Hills Mailes and Florence Hauser.

"May 18th, 'Caleb Piper's Girl,' a Program Feature, with Helene Chadwick. W. E. Lawrence is the athletic hero.

Three in June

"June 1st, 'All Wrong,' an Extra Selected Star Photoplay, with Bryant Washburn. It is by Mildred Considine, and prepared for the screen by Jack Cunningham. It was produced by the Anderson-Brunton Company, and directed by William Worthington and Raymond B. West.

"June 15th, 'The Little Diplomat,' a Program Feature, with Baby Marie Osborne, from a story by Burton George. The scenario is the work of Clara S. Beranger and Jack Cunningham. The production was made by Diando and directed by William Bertram. Baby Marie, as the 'Rosebud,' is supported by Morris Foster, Ruth Kind and Thomas Quinn.

"June 29th, 'Our Enemies,' an Extra Selected Star Photoplay, with Fannie Ward, a story of society, politics, patriotism, and the malign influence of a commanding figure in public life.

"July 27th, 'The Cry of the Weak,' Extra Selected Star Photoplay, also starring Miss Ward. These last two offerings are said to form a high peak of dramatic achievement for Miss Ward and take place among her most important work."

"Cannibals" Gets Special Music Score

George W. Beynon, one of the first musicians to inaugurate orchestral scores with pictures, has prepared a complete musical score for Martin Johnson's production, "Cannibals of the South Seas," which is controlled by Robertson-Cole Company and released through the Exhibitors' Mutual Distributing Corporation on December 22d.

The score contains many original numbers prepared by Mr. Beynon and has been pronounced by Mr. Johnson as thoroughly synchronizing with the production. This asset to the service in connection with this picture will undoubtedly be welcomed by the exhibitors who will play this production. Its value is evident, especially in a production of this nature which deals with unknown peoples and countries.

Three Productions on Broadway

Famous Players-Lasky Corporation Points with Pride to Three Pictures, Showing Broadway in Same Week

AN official of Famous Players-Lasky Corporation announced that two Paramounts and one Artcraft picture were shown at as many leading New York theatres during the same week.

At the Rivoli, Elsie Ferguson in her new Artcraft picture, "Under the Greenwood Tree," was the attraction; Enid Bennett, in the Paramount production, "Fuss and Feathers," was at the Rialto, while at the Strand was Wallace Reid in "Too Many Millions," also a Paramount offering.

Miss Ferguson's picture, "Under the Greenwood Tree," directed by Emile Chautard, is based upon Henry V. Esmond's play of the same title in which Maxine Elliott starred some years ago. The screen adaptation is by Adrian Gil-Spear, and the story deals with the adventures of a jaded English society girl of great wealth who deserts her high social circles to take up the simple life of a gypsy and out there in the forest finds a man worth while.

The Thomas H. Ince production, "Fuss and Feathers," in which Enid Bennett is seen at the Rialto, is from an original story and scenario by Julien Josephson and was directed by the star's husband, Fred Niblo. Miss Bennett appears as the daughter of a miner who has struck it rich, and with him she comes East to establish a social position. A meeting with the profligate son of the purchaser of the father's mine results in a series of exciting adventures.

At the Strand, Wallace Reid appeared in "Too Many Millions," an adaptation by Gardner Hunting of Porter Emerson Browne's story, "Someone and Somebody,"

Marguerite Clark, filling Christmas Stockings for the Stage Kiddies at the Famous Players-Lasky Studios

which was directed by James Cruze. It is a tale of a poor young man who suddenly inherits $40,000,000 and doesn't know what to do with it. "'Too Many Millions' has many chuckles," headlined the *World*. "Mr. Reid's latest vehicle abounds in laughs. The story is too good to tell; it must be seen," observed Mr. Oliphant in the *Mail*. "There is never a moment this comedy does not hold interest," said the *Evening Telegram*. "He gives a capital performance," was the comment on the star by Heywood Broun in the *Tribune*.

"Lightning Raider" Makes Good Impression

ONE of the most representative gatherings of exhibitors ever assembled for a trade showing was present at the special view of the new Pathe serial, "The Lightning Raider," featuring Pearl White on the New York Roof recently. The first three episodes of the serial were shown and were received with intense interest by the many picture men present.

As the theme of this serial was unfolded, the exhibitors were unanimous in their praise of this latest output of Pathe Exchange, Inc. That it is the best of the many serials distributed by Pathe was the opinion expressed by a majority of those present, and they even went farther and stated that it was the best serial that Pearl White has ever appeared in.

These comments were particularly gratifying to the Pathe executives present, as they have gone to great pains to have "The Lightning Raider" reveal itself as a forward step in the history of the continued form of screen entertainment. Every effort has been made in the production of "The Lightning Raider" to get away from the impossible creatures and impossible situations that have been so noticeable in many serials. "The Lightning Raider," according to Mr. Brunet, vice-president and general manager of Pathe, is a new idea in serials, since it presents a logical story with a logical heroine. It is a serial based on reason instead of imagination, and not a single adventure in the entire fifteen episodes is one that could not have been accomplished in real life by the leading characters.

In addition to the praise of exhibitors, and the further endorsement of "The Lightning Raider" furnished by unprecedented advance bookings, Pathe is particularly proud of a recent comment on this serial by Professor Thomas O. Masaryk, president of the Czecho-Slovak Republic.

Pathe News Says It Will Broaden Scope

The Pathe News, after December 24, will broaden its national scope, and at the same time come into closer relations to the big centers of population, according to an announcement.

For this purpose, more than ever before, it expects to be operated with the efficiency of an up-to-date newspaper as to rapidity of production and circulation.

Jewel Cites Progress of Mildred Harris

The rapidly increasing popularity of Mildred Harris (Mrs. Charlie Chaplin) is being emphasized by exhibitors from various parts of the country in letters to the New York offices of Jewel Productions, Inc., daily.

In California, Oregon and Washington Miss Harris has developed an unusually large following among the film followers and letters from Porto Rico, and even far off Rio Janeiro, tell of how well "The Price of a Good Time" and "Doctor and the Woman" have been received by Jewel executives.

The following letter from Manager S. M. Kasse of the Empress theatre, Akron, Ohio, and a telegram from the Ree theatre at Wahoo, Neb., tell of the success of Miss Harris' two latest Jewel productions in the respective cities:

Akron, Ohio,
Dec. 5, 1918.

Jewell Productions, Inc.:

Just a few lines to express my opinion on your Mildred Harris productions, especially "Borrowed Clothes."

Without any doubt when I had the pleasure of witnessing the above picture, to my mind it is the best production I ever saw. It is far greater and better than "The Price of a Good Time" and a good many makes of films from different producers.

I am glad to say that I have booked "Borrowed Clothes" for one week for the Empress theatre.

I also think that Mildred Harris is more valuable to exhibitors right now and in the future since she is Mrs. Charlie Chaplin.

Mildred Harris has always been a good money getter for me and I expect to do more so on "Borrowed Clothes." And I also wish to state that I have signed a contract with your salesman, Mr. Saks, for all future Mildred Harris releases. And allow me to congratulate you and your concern for having such a comer in the film industry as Mildred Harris.

Yours respectfully,
EMPRESS THEATRE.
(Signed) S. M. Kasse.

Jewel Productions, Inc.:

"For Husbands Only" was an excellent picture pleasing both myself and patrons.

Yours,
REX THEATRE,
Wahoo, Neb.

Lillian Lawrence Is a Principal in "Made in America," Distributed by Hodkinson

Garson and Neilan Receive Big Offers

Producers Reported in Receipt of One Offer of $200,000 for the Negative of "The Unpardonable Sin," Starring Blanche Sweet

IN these days of big productions it seems nothing extraordinary to hear of as much as $100,000 being paid for a negative of some few film productions. But it remained for two independent producers to refuse just twice that sum for a negative of a nine-reel production recently completed.

According to reports emanating mostly from Los Angeles, Garson and Neilan's production of "The Unpardonable Sin," starring Blanche Sweet, has brought forth many liberal offers for the negative.

Harry Garson declares that he has already turned down a $200,000 cash offer and has not yet rendered a decision on another offer of $150,000, with a sharing contract which might double that sum.

Not a War Film

It is asserted that one particular attraction to the prospective buyer is that the war element does not predominate, and that "The Unpardonable Sin" is one of the really powerful productions of the year.

While some uniforms are worn in the film, the theme is declared to be so intense otherwise that the presence of the brass buttons is scarcely noted.

Messrs. Garson and Neilan announce that territorial rights on this production are not for sale. They contemplate making a big special exploitation campaign and play the larger houses throughout the country.

Beginning New Year's week the production starts a run at Clune's Auditorium at Los Angeles, and it is said that immediately following the showing on the West Coast the eastern premiere will be inaugurated at a leading Broadway theatre for a long run in New York at advanced prices.

Major Rupert Hughes' story of "The Unpardonable Sin" is said to be the biggest seller he ever wrote, and the book is reported as standing forth on all the best sellers of the year.

While not a war story, it is based on the world's greatest struggle, and, from all reports, it is full of intensely dramatic human interest.

Blanche Sweet comes back to the screen after an eighteen months' absence in what is declared to be the crowning achievement of her career. Matt Moore is her leading man, and the entire cast is said to be especially strong and in keeping with the calibre of the production.

Miss Sweet is reported as already on her way back to Los Angeles after her short visit to New York, and will start immediately at work on another Garson-Neilan production.

Now in Nine Parts

After cutting and assembling and also inserting the various sub-titles, the producers find that it will run nine instead of eight reels, originally contemplated. And Messrs. Garson and Neilan both declare that there is no padding, but that the film is full of action and human interest in every foot of its nine reels.

The story starts in Los Angeles, after which the scenes quickly shift to Belgium. Blanche Sweet plays two parts, the wronged sister and the sister that braves everything to save the wronged one.

Walter Beery is cast as Colonel Klem, the German officer who imposes "kultur" upon a defenseless American girl in Belgium.

Miss Sweet is "Dimmy," the young American girl who left Los Angeles for Belgium when she learned that her sister was in trouble. After receiving help in England, Dimmy arrives at the Dutch border, but discovers that her passport is useless.

While attempting to slip over the line at night she attracts the attention of a German officer. He happens to be Colonel Klem, the officer who had mistreated Dimmy's sister, and mistook Dimmy for her sister, Alice, as they looked so much alike; although he has had such a ruthless career with women that he does not even recall the exact circumstances of his original meeting with the wronged sister.

Crosses Belgium Border

Dimmy meets Noll Winsor, a young American, who promises to help her. On his next trip into Belgium he succeeds in smuggling Dimmy across the line. Colonel Klem discovers them and, still unable to recall where he had seen Dimmy before, he decides that she is a spy and has her subjected to the German method of searching suspects.

From then on the many tense situations are said to develop with astonishing rapidity. Dimmy finally foils the machinations of the German Government and is re-united with her sweetheart and sister.

The great difficulties of obtaining the final scenes of this production have already been noted. In one of the big scenes nearing the climax the health authorities in charge of the restrictions during the influenza epidemic stopped work on the production.

It required many doctors and twenty-five nurses armed with inoculators and the entire force wearing gas masks to finally receive permission to take the last stirring scenes of "The Unpardonable Sin."

FOUR MILLION PATRONS STRONG

A Glance Into the Future with Phil Le Noir, of Santa Fe, New Mexico.

Awake! Ye Wizards of the Screen—
Awake! And gaze!—the throng!
Four million men are marching home,
Four million patrons strong.

Think not these men of brain and brawn,
These men of blood that's red
Will squander precious time and gold
On stuff that's weak and dead.

No more the fluff and folderol;
No more the bones, but Flesh
That teems with Life just as it is
Just that and nothing less.

Prepare ye then for that great day.
Prepare! For 'twon't be long
Ere those four million men will be
Four million patrons strong.

Herbert Brenon Returns to United States

Herbert Brenon, who has been in England for the past eight months, has returned to America, it was learned yesterday.

Mr. Brenon left this country last January in response to a call from the English Government to make a British propaganda picture. Under the auspices of the Minister of Information, Lord Beaverbrook, Mr. Brenon has been engaged on its production ever since. Immediately upon its completion Mr. Brenon sailed for America, arriving on the S. S. Lapland a few days ago.

Mr. Brenon did not bring his latest production over with him, but he expects that it will be shown in London within the next few weeks. He did not wait for the premiere, however.

Mr. Brenon finds that the British field p esents untold of possibilities for the producer, but just what his plans for the immediate future are he has not divulged.

"Sahara" Nears Completion on Coast

"Sahara," the first of the Louise Glaum feature productions is rapidly nearing completion. According to those associated in the making of it, including the star, the supervising director, Allan Dwan, and the author, C. Gardner Sullivan, "Sahara" will be a protodramatic sensation of the new year.

Intensely dramatic, spectacular in settings and powerfully impregnated with the atmosphere of the East, Miss Glaum's initial super-vehicle promises to establish a new standard of the modern story in an ancient setting.

The dramatic role opposite Miss Glaum is taken by Matt Moore. Edwin Stevens has the heavy part, and Pat Moore, the four-year-old child actor, also plays a role.

Brabin Directs Next for Evelyn Nesbit

Charles J. Brabin, who directed Virginia Pearson in "Buchanan's Wife" will direct the next William Fox Standard Picture to be made by Evelyn Nesbit. Miss Nesbit is now finishing "Woman! Woman!" under the direction of Kenean Buel.

The Fox Film Corporation, it is said, is negotiating for the picture rights to a big popular novel, published recently, this story being considered exceptionally suited for Miss Nesbit's style of work.

Goldwyn Pictures Is Starring Tom Moore in "Go West, Young Man," and the Film Shows All Signs of Being the Usual Tom Moore Winner. At the Left Is the Hero in the Process of Going West, While in the Center He Is Shown After Arrival. How He Finally Makes Good Is Shown at the Right

Rogers Signs Up With Goldwyn

Goldfish Closes Contract at Cleveland While on Tour of Country—To Be Starred in Human Dramas

WILL ROGERS, star of Ziegfeld's "Follies," who scored a personal triumph in Rex Beach's "Laughing Bill Hyde," recently released by Goldwyn, is the latest addition to Goldwyn's group of personalities.

Samuel Goldfish, president of Goldwyn, placed Rogers under contract during his visit in Cleveland en route to the Coast. The cowboy wit and lariat-thrower will be starred in original dramas, selected or written for him by Goldwyn authors.

Goldwyn has been negotiating with Will Rogers ever since "Laughing Bill Hyde" was released, because his personal success was so instantaneous and unquestionable that there could be no doubt of his future in the cinema. His quaint humor and remarkable humanness have stamped him as the most picturesque star on the screen today.

The contract between the Goldwyn Corporation and Will Rogers was signed while Rogers was playing with the "Follies" in Cleveland. When the news of the affiliation was confirmed by Mr. Goldfish, the Cleveland newspapers featured the story in bold headlines, announcing the acquisition of the new favorite as "another achievement of Goldwyn."

The stories to be provided for Will Rogers will be big, gripping, human dramas of life itself. Following the expiration of his contract with Flo Ziegfeld, Rogers will move his family to Culver City, where he will take up his permanent screen work in the big Goldwyn studios.

Motion picture followers are enthusiastically applauding the acquisition of Will Rogers as a Goldwyn star. The success of "Laughing Bill Hyde" in every locality of the country won for Rogers a following that is equalled by few stars of the stage or screen. His radiant personality and his natural impersonation of the crook who was redeemed by the kindness of others charmed and delighted the most critical of screen adherents.

Hun Fleet Surrender Quickly Distributed

UNIVERSAL executives are claiming the establishment of a new record for the expedient handling of a news film as a result of what has been accomplished in bringing "The Surrender of the German Fleet" before the public.

Having obtained pictures of the surrender of the German fleet, negatives showing the ceremonies were rushed to America on the Adriatic.

After waiting for the arrival of the White Star liner all of two nights and days, Universal representatives were able to get their negatives through the Customs House at half-past four on Thursday, December 12.

Fort Lee laboratories obtained the negative one hour and a half later, and, after editing and cutting, the first print was shown at the Broadway theatre at ten o'clock the same day.

Breaks House Record

The Universal home office, New York, reports that it is in daily receipt of letters of commendation on various Jewel productions, the following being one of many received during the past few days.

Mr. J. W. Kliger, manager of the Hopkinson theatre, New York, played "Borrowed Clothes," November 30 and December 1, and has the following to say regarding business recorded on the feature:

"I think it would be unfair on my part not to inform you how I fared with your Jewel Production featuring Mildred Harris in 'Borrowed Clothes.' The publicity for this picture was a mere trifle compared to what I spent for other pictures.

"The enclosed circular will enlighten you as to how I succeeded in making your feature break the record of the house.

"I ran 'Borrowed Clothes' in conjunction with an old Charlie Chaplin picture last Saturday and Sunday and I wish to state that from start to finish S. R. O. sign was always noticeable."

Blackton Picture Pleases Vitagraph

The reception given to J. Stuart Blackton's new production, "The Common Cause," at its initial presentation to exhibitors at the Rialto theatre, New York City, last week, is said to be duplicated all over the country in the Vitagraph exchange cities.

Private showings for groups of exhibitors have been in progress throughout all of the Vitagraph branch offices and the entire Vitagraph distributing organization is enthusiastic over the reception that is being given the picture.

Following its trade showing in New York, all of the trade papers were favorable in their reviews of the picture and their predictions of contemplated exhibitor success with the production.

Court Decides Suit in Favor of Pathe

In a suit instituted against Pathe Exchange, Inc., for an accounting for the receipts from the Pearl White serial, "The Iron Claw," claiming plagiarism and infringement of copyright, Prince Sarath Ghosh not only lost the case, but the court settled all the costs upon him.

The Prince had written several stories which were published in *Pearson's Magazine*, and had also prepared a sort of memorandum of ideas which might be inserted in a serial and submitted them to Pathe's scenario department. After the appearance of "The Iron Claw" he claimed that many of these ideas were used, according to report, but the court could not see it.

Universal Laboratory Almost Completed

J. M. Nickolaus, superintendent of the laboratories at Universal City, has informed the New York offices that the rebuilding of the present laboratories is started and that it will be completed within a short time.

The re-built laboratories will occupy a structure 60 by over 100 feet.

Select Pictures Is Exploiting a Big Special Attraction Called "The Midnight Patrol," Produced by Thomas H. Ince. It is Said to be an Unusual Feature

Ann May Learns Stunts Plentifully

How'd you like to suffer three mishaps during one production which confined you to bed and then return to the studio to learn that your "next scene" was—a hospital scene? That was the experience of Ann May, playing Barbara Rand in "The Family Honor," a Frank C. Keeney feature produced under Sidney Olcott's direction. The latter asked Miss May, who is only in her teens, to drop 75 feet from an "inn window" at Edgewood, N. J., and Miss Bay successfully essayed it but fainted upon being taken, unscathed, from the net. While Miss May is not distinguished as a "stunt" actress, her next scene called for a roll down an embankment. She had to be assisted to the top of the bank by "Griff," property man, as progress was not easy in the Vivandiere costume and wooden shoes that Miss May wore. But "Griff's" assistance, though well meant and usually efficient, failed for once and the actress stumbled over a rock and did a "backward fall" that was not in the picture. Gritty, she picked herself up and went to the spot of the embankment, where the "roll-off" for the camera was schedpled. This was over forty feet of ground, some of it very rugged—and Miss May woke up in her own bed at Hotel Bretton Hall, Manhattan, with Dr. Erdman and a nurse close by in the place of Director Olcott and the cameraman.

Film Division Schedules Four

The Division of Films of the Committee on Public Information is distributing to exhibitors a leaflet announcing the U. S. A. Series, a collective series of two-reelers, each dealing with some vital war activity, illustrating the methods and the successful results attained. The first of the series will be released December 23rd, with a new release following every two weeks. The pictures in the order of their release are as follows: "If Your Soldier's Hit," "Wings of Victory," "Making a Nation Fit," "The Bath of Bullets," and "The Storm of Steel."

"Midnight Patrol" Stars Cop

Ince Is Said to Have Made This Select Production Especially for the Policeman — Exhibitor Has Good Opportunity

THE corner cop has stood for a good deal in his more or less turbulent career, but the millennium dawn for this guardian of the peace is here at last, in the form of Select Pictures special attraction, "The Midnight Patrol." With the distribution of this big Thomas H. Ince production the policeman comes into his own, and also, the exhibitor has one of the richest opportunities for advertising ever contained in any picture.

Thomas H. Ince is said to have produced "The Midnight Patrol" for the policeman. In a recently published story, authorized by Mr. Ince, he declared that "The Midnight Patrol" was written and produced for the purpose of crediting the policeman with a few of his many unheralded achievements. The plot of the story is woven around the life of a young patrolman, portrayed by Thurston Hall, depicting his rapid advance from the rank of roundsman to chief of the force. The scenes are laid in the Chinese section of one of the largest Western cities, while the story itself deals with the life of a Chinese underworld. Throughout the entire picture the policeman is the hero.

Without any known exception there has never been a picture in which the policeman, individually, and as a department, has been shown to such good advantage, and in the face of this it is easy to believe that the average policeman will be a ready champion and willing to aid in boosting for the exhibitors who show this special feature.

There have been several suggestions offered for enlisting the co-operation of the exhibitor's local police department in advertising "The Midnight Patrol." While a few of the suggestions might not appeal to the police in larger cities, there is every reason to believe that the police of the smaller cities and towns will willingly lend their efforts to push this picture.

Mr. Ince produced "The Midnight Patrol" with the welfare of the policeman in mind. It will be an easy matter, therefore, for exhibitors to arrange a private showing for the policemen of their town, and unless the calculations of the shrewdest students of human phychology go amiss, these knights of the night stick are going to be the best advertising medium in town. It will be possible, even, for some exhibitors who are on good terms with their police captain or chief, to arrange a short parade, or to have a squad of policemen stationed in front of their theatre on the day they show this attraction.

World Pictures Reports Great Prosperity

World Pictures reports that it is having the most prosperous period of its existence at the present moment, and that every branch exchange is going at full capacity due to the renewed interest in motion pictures as the reflex of war conditions.

The World is reaching out with perfect assurance that it is seizing the moment at its flood tide. In addition to its regular weekly releases of pictures in which Montagu Love, Louise Huff, Carlyle Blackwell, Evelyn Greeley, June Elvidge and Madge Evans are the stars, it has arranged for a number of specials, including "America's Answer," "Under Four Flags" and a picture of the moment entitled "What Shall We Do With Him?"

Nine Companies Active for William Fox

No fewer than nine companies are now at work, in the East and on the Pacific Coast, making pictures for William Fox, three of the companies having begun on new productions last week.

At the Triangle studio in Yonkers, J. Gordon Edwards is staging a super-production temporarily titled "The Scarlet Altars." The story was written by E. Lloyd Sheldon and J. Searle Dawley, and was scenarioized by Adrian Johnson, who wrote the scenario for "Salome."

Why Are We So Optimistic?

A Question Answered by Carl Laemmle

DESPITE the fact that the influenza epidemic dealt us a hard blow and the war brought many restrictions and limitations on film production, it is doubtful if any industry will "come back" so strong in 1919 as the motion picture industry.

Sounds optimistic, doesn't it? Well, there are many reasons why motion picture men should be optimistic.

The armistice has not only brought about peace, but it has created a new, lighter spirit among Americans. It will mean the return of two millions of our boys that have caused us much worry and heartache, from the shell-torn fields of France, heroes every one of them. Their return will mean nothing less than the re-birth of a nation—a nation that has saved the world for righteousness and has asked nothing in return. Certainly this new spirit should create a wonderful change in business conditions.

With light-hearted, alert America again at peace, business should thrive as never before, for America will resume her industrial pursuits with renewed vigor. The motion picture industry will not be found wanting in enthusiams or energy.

Among the returning heroes will be many writers, actors, exploiters. Many new writers with new and novel plots for photoplay production will spring up within the next few months and then there will be many old established authors with an abundance of new and appealing material for the screen.

It is not likely that taxes on various articles used in the production of films will be lifted for many months to come, but with a better market, producers will not hesitate to put more money into productions next year for they realize the future of the industry depends on a better product and better presentation.

The new year will bring motion picture producers aid from many new sources—

among these the Government. The war has proven to Government officials the great good of the screen and as a result Uncle Sam has trained several hundred motion picture cameramen, laboratory men and even scenario writers. Many negatives obtained by army and navy signal corps cinematographers will be obtainable by film producers in the future and it is expected that the Government will give film men help in many other ways.

In speaking of the work of the Universal organization among its initial releases in 1919 will be "The Heart of Humanity," a photodrama produced by Allen Holubar, featuring Dorothy Phillips, and which possesses an unusually strong appeal to the theatre-going public, especially the women. This feature will be the biggest and most impressive Universal ever made.

This proves that we are optimistic.

Universal City Folk to Celebrate Christmas

Universal City will be temporarily forgotten Christmas Day, for employes of the great motion picture center will celebrate this year as they never have before.

Following the annual studio Christmas party December 24, stars, directors, supporting players, carpenters, laboratory men and photographers will scatter all over the Coast for their St. Nick parties.

Dorothy Phillips will spend Christmas with her husband, Allen Holubar, in New York, as will also Mae Murray and her director, Robert Z. Leonard.

Harry Carey will give a turkey barbecue at his ranch at Newhall, Cal., and about one hundred cowboys and their friends will participate in the celebration.

Carmel Myers will distribute baskets of food and gifts to the Los Angeles poor folk before her celebration starts, and Eddie Lyons will provide merriment for newsies at a big Christmas party at the Los Angeles Newsboys' Club.

Lee Moran will be kept busy preventing his two-months' old daughter from chewing up a new speaking teddy bear, and Priscilla Dean will motor over to Riverside to hear Christmas carols played on a mammoth pipe organ.

Edith Roberts and Mary MacLaren are going to celebrate their Christmas with Uncle Sam's boys, the former being hostess to a score of army aviators at her bungalow in Hollywood, while the latter will wait upon her naval proteges at San Pedro.

Monroe Salisbury will share his celebration at his Hemet ranch with chieftains of the Soboba tribe, and William Stowell will hie himself to a mountain cabin to spend Christmas where the snow-covered ground will bring reminders of boyhood days.

Helen Gibson will perhaps be the happiest of the Universalites this Christmas, for her husband, "Hoots" Gibson, will return from a year's service in war-torn France on the twenty-fifth. Ruth Clifford will celebrate with her mother in her home at Los Angeles.

Crowned Heads Enjoy William Fox Film

NOT only has "The Honor System," the prison reform film staged by R. A. Walsh for William Fox, had a big following in this country but in other countries also it is said to be creating a sensation by reason of its strong dramatic qualities and the message it carries. Copies of Christiania newspapers received by the Fox Film Corporation show that the King of Norway, the Crown Prince and other Norwegian notables recently attended a showing of "The Honor System" in the Cirkus Werdensteater, one of the principal playhouses of the Norwegian capital.

The clippings from the Christiania newspapers show that unique honors were paid "The Honor System," as the film was accepted as a text upon which Mr. Morgenstierns, secretary of the Norwegian Department of Prisons, delivered an address for the reform of Norwegian penal institutions.

In its account of the showing the *Aftenblatt,* the leading Christiania newspaper, has this to say:

"There was a distinguished assembly yesterday at the Cirkus Werdensteater—headed by the King and Crown Prince. Among the visitors were the members of the Storthing, the Chief Justice, the president and several of the university professors, who naturally take a great interest in prison reforms. And it must be pointed out that the film, 'The Honor System' agitates very powerfully for reforms of the prison system."

New Reel a Success

That the Pathe Review, the new film Magazine of Interesting Topics to be released by Pathe every other week commencing January 19th, is going to be one of the most popular subjects ever issued by this firm, was evidenced last week when the first reel was shown to the trade on the Roof of the New York theatre.

Bob Cummings Engaged by S-L Productions

Arthur H. Sawyer, general manager of the newly formed organization known as "S-L Productions," announced the acquisition of another well-known player to the cast engaged for the company's first picture.

Bob Cummings, the actor in question, is known to theatre audiences for his characterizations on stage and screen for the past ten years.

"Little Miss Hoover" Is Clark's Next Film

Marguerite Clark, Paramount star, who will next be seen in "Little Miss Hoover," a release of December 29th, has finished her newest Paramount picture, "Mrs. Wiggs of the Cabbage Patch," and has gone on her long-deferred honeymoon, although her marriage to Lieut. H. Palmerson Williams took place last summer.

Goldwyn Reaches Its Second Birthday

Finds Self with World-Wide Organization and Exhibitor Contracts Numbering Over Six Thousand—Resume of the Business Shows Healthy Condition

ACCORDING to an announcement this week, the chief points of Christmas cheer within the Goldwyn Pictures organization are "expansion and prosperity." The holiday season incidentally finds Goldwyn Pictures and the Goldwyn Distributing Corporation celebrating their second birthday, all the while gaining in weight and importance and believed in and respected by all elements of the industry, especially by the more than 6,000 exhibitor-customers with whom Goldwyn does business under contracts.

In the estimation of Goldwyn officials, the picture industry does not present another parallel to the Goldwyn development. In the fall of 1916 Samuel Goldfish, then lately retired as chairman of the board of Famous Players-Lasky, decided to re-enter the industry on a larger scale.

Selects His Partners

Into his new organization he invited Edgar and Archibald Selwyn and the Goldwyn trade name represents a merger of the "gold" in Goldfish and the "wyn" in Selwyn. The initial Goldwyn policy was to produce and release annually twenty-six productions and the stars of these productions were Mary Garden, Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl and Maxine Elliott. Long before the first year of Goldwyn had come to an end, those who ruled the destinies of the organization had seen it attain the important position in the industry that awaited a producer of quality productions and realized that in its second year there would have to be a doubling of production to meet the demands of the theatre owners of the country.

In consequence, the second releasing year of Goldwyn began with an announced production of fifty pictures for the year and the celebrated stars offered by the organization were, and are, Geraldine Farrar, the Rex Beach productions, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore, a likeable leading man whose personal popularity grew to be such that he was elevated to stardom.

On his recent cross-country tour to California, Samuel Goldfish, president of Goldwyn, while stopping over at an exhibitors' banquet in Minneapolis, dwelt on this point in the following words:

"In Goldwyn we do not profess to be superhuman. Not all of our pictures have been perfect and not all of them will be, for that is an impossibility. But the measure of the big and fine things we have done and continue to do far outweighs the lesser things in which we have not been quite so successful, and everything that we do reveals a sincerity and intensity of effort by fine craftsmen seeking to achieve the better things in the motion picture industry."

Heads Very Successful

Next in rank in the Goldwyn Pictures Corporation to Mr. Goldfish comes Abraham Lehr, recently made a vice-president and in charge of the company's California studios in Los Angeles. Thirteen months ago he had never seen the interior of a studio and did not know positive film from negative film.

In the Goldwyn Distributing Corporation Alfred Weiss, one of the best known figures in the film industry, and F. P. Warren, for many years a successful editor and publisher of newspapers in several of the country's larger cities, have been vice-presidents from the day the company was organized. They have given their thought and effort to the creation of a distinctive, wholesome, unusual mechanism in which they have rewarded and advanced from the field the men who showed promise or achieved results for the company. Distributions are by no means formed over night, nor is good will a mere matter of clever exploitation and printed promises. It has to have behind it the strength of promises kept; of business honor and cleanliness. An evidence of the nation-wide regard for Goldwyn is found in the fact that today, in a crowded industry of many companies, Goldwyn Pictures are shown in 50 per cent, and perhaps even more than that percentage of the total number of theatres in the United States.

Goldwyn in England

In Great Britain the Goldwyn distribution is in affiliation with the Stoll Film Company, Ltd., owned by Oswald Stoll, the largest amusement factor in the United Kingdom. In Australia the Goldwyn affiliation is the J. C. Williamson Film Company, Ltd. The three managing directors of the Williamson interests, F. W. Thring, George Tallis and Hugh Ward, are all well known to American motion picture and theatrical magnates.

Gabriel L. Hess is the other member of the Goldwyn executive family. He is the secretary and treasurer of Goldwyn, as well as general counsel of the two Goldwyn organizations.

The biggest step taken by Goldwyn in recent months was the decision to move all production work to California, where the big Triangle plant changed its name to the Goldwyn studios, giving the company one of the finest producing studios in the industry. There, in association with Mr. Lehr, are Hugo Ballin, Goldwyn's art director, and J. G. Hawks, one of the most successful scenario men in the industry.

Harry R. Duran, well-known literary man, remains in New York, where at this time he devotes the greater part of his work to discovering and purchasing the literary material used by Goldwyn.

Goldwyn publicity, which has had much to do with the advancement of the company because of its soundness and freedom from fakeries and absurdities, is in charge of Dwight S. Perrin, director of publicity. Louis Sherwin is general press representative in charge of magazine promotion. Mr. Perrin is a well known newspaper man of long experience, and was the first editor of the New York *Tribune's* graphic section. Mr. Sherwin was for eight years the dramatic critic of the New York *Globe*, with a record for independence and soundness of view. On the Pacific Coast Norbert Lusk, detailed from the home office organization, is in charge of publicity and exhibitor exploitation.

One of the most carefully developed departments of Goldwyn is its exhibitors' service department, in charge of Hunt Stromberg, a young St. Louis advertising agency man.

Distribute for Others

Shortly after its organization the Goldwyn distributing mechanism announced its readiness to distribute the worthy and reputable productions of independent producers. Coincident with this it was announced that Hall Caine's "The Manxman," would be the first outside picture taken for distribution. "For the Freedom of the World," a Philadelphia-made picture, directed by Ira M. Lowry, came next, being one of the striking independent market box-office successes of the past year.

"Smiling Bill" Parsons conceived the idea of Capitol Comedies, and gave their distribution into the hands of Goldwyn.

Three Selexart productions, "Honor's Cross," "Social Ambition" and "Blue Blood" have met with success during the same period.

A new organization, owned by Philadelphia capitalists, headed by Senator Clarence Wolf and including Ira M. Lowry and Norman Jefferies, has likewise sought the advantages of Goldwyn distribution. This is the Betzwood Film Company, owners of "For the Freedom of the East," a romantic melodrama featuring Lady Tsen Mei, the first Chinese star of the screen, and long known in vaudeville.

The newest and most ambitious step by the Betzwood organization is the production of six Star Series pictures with Louis Bennison as their new and certain-to-be-liked personality. Incidentally, Louis Bennison's screen debut is set for December 22, and his first story is "Oh, Johnny!"

Shown in War Review

The passing of Prussianism, the coming of peace and the era of reconstruction will be among the incidents shown in the Official War Review Number 24, for release December 9. Further scenes will be given of the stirring actions of the armies of the Allies along the extended front. The French baby tanks and the more formidable appearing English monsters are shown in their work of finally crushing the Hun.

A Group of Metro Stars, Viola Dana, Bert Lytell, Emmy Wehlen, Hale Hamilton and May Allison

Correct Casting Very Essential

King W. Vidor, Author-Director, Believes That the Director Capable of Selecitng Proper Casts is Most Successful

KING W. VIDOR, who wrote and directed "The Turn in the Road" for the Brentwood Film Corporation, believes that if the author of a story is also the director and has real casting ability, the result should be a perfect rendering of the characters in the story.

"It is as difficult to pick the most important item in the entire art of making a feature picture as to name the most indispensable part of an automobile," declared Mr. Vidor.

"However, since the action of the play could not be shown without people to act it should at least be safe to claim for the cast equal importance with other items and to require for the success of a director the combination of directing ability and casting ability.

"The leaders in the directing profession are popularly credited with possessing a sixth sense in choosing their players, but it would probably be nearer the truth to say of them that, like thorough workmen, they learned their art through long apprenticeship, close study and hard work until their trained glance will single out the one person fitted for a part from the many available in less time thaa a beginner could make notes for a careful analysis.

"Since no two persons can, in the nature of things, form identical conceptions of the same story, the ideal condition would seem to be that where the author directs his own picturization.

"This is the condition obtaining in the filming of 'The Turn in the Road,' which was written and directed by myself for the Brentwood Film Corporation, and which is expected to be ready for release very shortly.

"This picture demanded the extreme of realism and naturalness in its treatment, for it deals with life of today as it is known by the average American," continued Mr. Vidor. "Its humor, pathos, suspense, and climax are drawn from every day life. Over action or over characterization would ruin the picture. The utmost naturalness was required in the portrayal of every main part."

Fox Cites Tremendous Audience Growth

THE recent assertion of William Fox that motion picture audiences have increased 100 per cent. in the last two years has caused considerable speculation in the industry, and is reported to have given several producers food for serious reflection. That this estimate of the increase in motion picture patrons is not an exaggeration is borne out by reports on the success of the William Fox Big Six of 1918—a series of past successes which were released by the Fox Film Corporation last summer.

Not only did this group—Theda Bara in "The Clemenceau Case," "The Two Orphans," and "A Fool There Was," and William Farnum in "The Bondman," "The Plunderer" and "A Soldier's Oath"—prove a great success during the summer, but continued through the fall and gave every promise of being a powerful attraction for a long time to come.

Letters from exhibitors to the Fox Film Corporation are said emphasize the very point that Mr. Fox raised—that these pictures, despite tremendous successes in their original form, are new to fifty per cent. of the present motion picture public.

In commenting this week on the success of the new versions of the Big Success, Herman Robbins, asssitant general manager of the Fox Film Corporation, in charge of the corporation's affairs during the absence of the general manager, Winfield R. Sheehan—who is on a trip to all the Fox exchanges in the country—declared that the record of the Big Six, since the first release, has been an itemized corroboration of Mr. Fox's statement.

"Not only have these pictures," said Mr. Robbins, "attracted the people who did not see them in their original form, but they have brought into the theatres the friends these productions made when they were first released."

Famous Players Makes Staff Changes

A number of changes in the sales force of the Famous Players-Lasky Corporation have been announced by Walter E. Greene, managing director in charge of distribution.

S. R. Kent, formerly associated with Hiram Abrams in the administrative bureau at the home office, and more recently branch manager at Kansas City, has been made special representative to exchanges.

Fred C. Creswell, formerly sales manager at the Chicago office, also becomes special representative to exchanges.

W. R. Scates who, before becoming associated with the Famous Players-Lasky Corporation, was manager for General Film at St. Louis and Milwaukee and handled "The Crisis" in Middle Western territory and has recently been dividing the responsibilities of the Chicago branch with Mr. Creswell, now assumes full charge of the office.

Albert Austin Re-engaged by Chaplin

Albert Austin, who appeared with Charlie Chaplin as a member of the Fred Karno Company during its tour of England, France and America, has been put under contract by the comedian to play leads in future First National releases, and to assist him in production.

Mr. Austin left the varieties stage for motion pictures when Mr. Chaplin was producing for Mutual Film Corporation, and has continued to work with him up to the time the contract was signed with First National Exhibitors' Circuit.

He's Out of Sight!

There is one official actor in J. Stuart Blackton's newest super-feature, "The Common Cause," now being booked by the Vitagraph Distributing Corporation, who is quite important to the production although invisible. He is Captain Richard Haig, the well-known British author-officer. Captain Haig distinguished himself in the memorable battle of the Somme. He and his "Treat 'em Rough" crew were then sent to America to man the tank "Britannia" in its recruiting work here.

"IT'S BIG"

THE
BIGGEST PICTURE
OF THE YEAR – Nine Smashing, Sensational Reels, Punch after Punch. Surprises, One after the Other – Action! Action! Action!

THE
BIGGEST STORY
OF THE YEAR – Stands Fourth in the List of Best Sellers. Stands First as Major Rupert Hughes' Best Seller!!!

THE
BIGGEST BET
OF THE YEAR – Cost More Money Time, Brains and Ingenuity than Any Other Picture This Year!!!

THE
BIGGEST BUSINESS
OF THE YEAR – Is Assured Because It Gets Away from the Usual Cut & Dried Moving Picture Production the Public is Wearied of –

THANKS TO
BLANCHE SWEET
AND
MARSHALL NEILAN

ADDRESS
HARRY GARSON, AEOLIAN HALL, NEW YORK

Even GOD would not forget... could not forgive!

NOW READY!
HARRY GARSON
Presents
BLANCHE SWEET
in Major Rupert Hughes Astounding Story
"The UNPARDONABLE SIN"
Directed in Person by
MARSHALL NEILAN
Address
AEOLIAN HALL
NEW YORK

NOT A WAR STORY

BUT—

A STORY OF THE SACRILEGE OF WOMANHOOD THAT WOULD MAKE ANY RED BLOODED MAN FIGHT!

ADDRESS
HARRY GARSON, AEOLIAN HALL, NEW YORK

Additional Live News of the Producers

(Continued from page 3912)

General Reports Inquiries for "Married Virgin"

Since the announcement of the Maxwell production release of "The Married Virgin," which will be at all General Film Company exchanges in a few days, inquiries have come into the General Film Company exchanges regarding the nature of the film.

"If the title arouses that much interest among exhibitors," said Joe Maxwell, the producer, "it ought to arouse the strongest possible sort of attention from the public."

It is stated that the story of "The Married Virgin," which is by Hayden Talbot, mingles thrills with psychology in a strange domestic complication. There are five principal characters and all of them have very strong work to do.

How a rich man's skeleton in the closet steps out to open the door for a social marauder to enter the household forms the nub of the plot. Vera Sisson, Rodolfe di Valentina and Kathleen Kirkham form the trio of stars who figure most prominently in the ensuing complications.

Three Leading People in "The Married Virgin"

Chosen for their peculiar adaptability to the roles which they have chosen to portray in "The Married Virgin," Maxwell Productions announces three leading people in this feature offering.

Kathleen Kirkham, Vera Sisson and Rodolpho di Valentina are seen as principals in the story by Hayden Talbot.

Vera Sisson was formerly leading woman with J. Warren Kerrigan. She has already done pictures for Metro and for Biograph.

Kathleen Kirkham is said to do the best work of her career in "The Married Virgin."

Rodolpho di Valentina, who has appeared opposite many great screen stars, is cast as a new type of villain. Other well known people in the production are Edward Jobsen, Frank Newberg and Lillian Leighton.

Jinx Threatens Filming of "Challenge Accepted"

When Director Edwin L. Hollywood completed the scenes taken at Camp Dix, Wrightstown, New Jersey, for the first Arden photoplay, "The Challenge Accepted," in which Zena Keefe is starring, he sighed in relief, for a jinx threatened the work to the end.

The military scenes required but the work of a day, and Thursday was the day planned. No sooner had they arrived than a heavy rain fell and continued all day. The next day the sun shone bright and everything promised well until the cameraman fell off a fifty-foot platform and crashed through the roof of the Y. M. C. A.

Fox Sees Successful Year Ahead

Having Completed Successful Year, William Fox Is Confident That Coming Year Will Be More Prosperous

William Fox Presents Charlotte Walker in "Every Mother's Son"

HAVING just put the Fox Film Corporation through the most successful year of its history, William Fox is confident that the coming year will be even more prosperous for the motion picture industry.

The end of the war, he states, is bringing a rapid removal of the restrictions which for the last year and a half have surrounded the production and exhibition of films, so that in 1919 the motion picture business will be operating on a peace basis.

"If ever the motion picture producer and exhibitor had a chance to make money, it is in the year now before us," continued Mr. Fox. "The war, with all its uncertainties, its anguish and its hardships, is gone, and the people are getting back to normal.

"It is safe to say that the United States never faced a period of greater prosperity than that which now lies before it. With Europe prostrated by more than four years of war, this country stands as the only one upon which the rest of the world can rely for food and the material necessary to reconstruction. Thus 1919 will see the beginning of an era of development that will be without parallel in the history of the world.

"This commercial and industrial development can mean only one thing for the motion picture—prosperity.

"But if the war has made America dominant among the nations of the earth, it also has worked changes in the people's outlook on life; and the motion picture producer or exhibitor who fails to take heed of these changes will find himself in grave difficulties.

"One of these changes is a transformation in the taste of the public. For a year and a half the American people have heroically deprived themselves of many luxuries—even necessities—to help win the war. Now that the need for this sacrifice is past it is unthinkable that they will be content with the same entertainment that has satisfied them in the past.

"For four years the world has gone down into the depths of sorrow and anguish. The people have been looking at a tremendous screen, on which they saw real heroism, real sacrifice, real drama, real sorrow, real happiness. And it stands to reason that they will demand more than cheap travesties, insipid love stories and picture plays without body or soul.

"The plays the American people will demand are pictures of real, flesh-and-blood human beings, enacting real, human life stories.

"It has long been my contention that the day of the 'prettified drama' was passing; that the American people deserved something better, and the Fox Film Corporation's basic policy is to give these better plays—big, vital stories enacted by stars and supporting casts of recognized talent and drawing power. This policy, needless to say, will be continued during 1919—and will be developed.

"Another factor which will have an important bearing on the motion picture industry next year is the return of some 4,000,000 men to civilian life."

Mix Two-Reel Comedies Released by Fox

In his tour of all the William Fox exchanges in the United States, Winfield R. Sheehan, general manager of the Fox Film Corporation, has found that one of the big difficulties confronting the exhibitors is that of obtaining two-reel comedy subjects of sufficiently high quality.

Conversations with numerous exhibitors is declared to have revealed also a strong demand for all Tom Mix subjects.

Because of these two factors, the Fox Film Corporation, it was announced this week, intends to release its two-reel Tom Mix comedy subjects, which, as part of the Foxfilm Comedy brand, were among the most popular comedies.

It was these plays that brought Tom Mix before the motion picture public of the country, and, because of his work in them, went a great way to establishing him on his present foundation.

The Tom Mix two-reel comedy releases will be started January 12, a Tom Mix comedy being released every other week alternately with a Fox-Lehrman Sunshine Comedy.

A Moment in "Little Women," the William A. Brady Production Which Paramount Has Secured for Distribution

Newest Maciste Film Is Shown

Giant Italian Star Appears in "The Liberator," a Twenty-four-Reel Production Controlled by Raver.

"WHOEVER heard of asking a critic to contemplate twenty-four thousand feet of pictures in one production, much less sit through it all and then try to remember what he saw?" said one reviewer when requested by Harry Raver to attend a press showing of "The Liberator," his newest production starring the Italian soldier-star, "Maciste," who was also the stellar figure in Gabrielle d'Annunzio's "Cabiria," and Mr. Raver's more recent importation, "The Warrior."

Yet the original plan of a complete showing of "The Liberator" was carried out, except that two sessions of two and one-half hours each were allowed the reviewers instead of one long stretch of five hours, the total time of projection. And, according to Raver, the experiment was a success beyond his wildest expectations.

It proved, he said, his contention that the exhibitor should know all about a series of pictures before he books them and should not be kept in ignorance about the quality of any number of episodes of a production.

That there was some slight diversity of opinion among the critics may be accounted for by the fact that they had never before sat through a complete series and that the episodes were not broken up by synopsis titles, as is the custom when releasing such a production.

At any rate, each reviewer had his opinion and none of them agreed, which, as Harry Raver explained, "leads me to believe I have an unusual production, and, without doubt, should arouse comment."

Commenting further on the reviews of "The Liberator," Mr. Raver said: "One reviewer said the production lacked the weirdness and thrills of the American serial, while another said it was the most weird and unusual film he had ever seen. The first reviewer objected to deep sets and massive interiors and said there were too few close-ups.

"Another said a noticeable quality was the massiveness of settings and the minuteness of detail so rarely found in American productions, and that close-ups were used only when necessary to register an important bit of business and not shoved in to satisfy the vanity of a star."

"The Liberator" went into production over a year ago and suffered many difficulties owing to the demands on members of the cast for military duty.

Harry Raver is said to be considering several offers for the purchase of the entire North American rights before giving definite decisions in the matter of selling individual territories to buyers of previous "Maciste" productions.

G. R. Meeker General Sales Manager for World

World Pictures announces the engagement of George R. Meeker, lately connected with the Division of Films, in charge of the distribution of the official Government pictures, as general sales manager of World Pictures. Mr. Meeker will assume his new position on January 1.

Mr. Meeker's entry into the picture business was inaugurated when Klaw & Erlanger entered into an arrangement with the Biograph company, following which he became an exhibitor and specialized on taking over small theatres, building up their business, creating circuits and then disposing of them.

After successfully following this line of endeavor, he was engaged by the Paramount company and put in charge of their short reels, both as regards manufacturing and distribution. Mr. Meeker is credited with having created the pictograph, the first magazine ever projected on the screen.

Peggy Shanor Portrays Egyptian Queen

Peggy Shanor was requested by the Film Division of the Red Cross to appear in its Christmas Roll Call Picture, "The Greatest Gift," which was shown at the Rivoli theatre during the week of Dec. 15.

Miss Shanor was considered the perfect type to portray the character of the Egyptian Queen, in the first episode, and it is reported that immediately following Miss Shanor was engaged by the Famous Players to play an important part in "Here Comes the Bride," with John Barrymore, directed by John Robertson.

Harris Resigns from U. S. Division of Films

Raymond S. Harris, special representative of the Committee on Public Information, Division of Films, has resigned to become sales manager of the Outing-Chester Film Company, Inc., producers of the Outing-Chester "camera adventures."

Mr. Harris had charge of the official presentations of Government war pictures in many cities, and by his co-operative work with S. Barrett McCormick was said to be in a measure responsible for the success of the presentation of "Under Four Flags" at the Circle, Indianapolis.

Pathe Names New Toto Release

Handling baggage has long been a fruitful source of humor for the newspaper funny man, the professional humorist and the comic artist, but the invention and the satire of all of them are said to have been outclassed by the riotous comedy creature, "Check Your Baggage," with Toto, "the flexible, fun-making clown," who flip-flapped into screen comedy through the Rolin Film Company. "Check Your Baggage" will be released by Pathe December 22d.

Frank Kirchner, Operator for Watterson Rothacker, and the Directing Staff Filming the "Smiles" Picture at Charlotte, N. C.

Nesbitt Supplies Rhodes Picture

The story of Billie Rhodes' first feature, "The Girl of My Dreams," which is controlled by the Robertson-Cole Company and will be released through the Exhibitors' Mutual Distributing Corporation, was written by Wilbur Nesbit.

"The Girl of My Dreams" is an adaptation of Mr. Nesbit's story of the same name which has been widely read throughout the country. It's construction is such that it readily adapted itself to motion picture form, and in its leading part it gives Miss Rhodes opportunity to display her charms and ability as a full-fledged star.

A cast has been supplied Miss Rhodes which includes Jack McDonald, Lamar Johnson, Golda Mawden, Jane Keckley, Frank McQuarrie, Benjamin Suslow and Leo Pierson.

Goldwyn Shows Faith in Bennison

The prediction that Louis Bennison will be a highly successful screen star and repeat his stage successes received verification this week when Goldwyn managers in every branch office of the company held exhibitor trade showings of "Oh, Johnny!" the first Betzwood Film Company production in which Bennison is to greet the motion picture public.

"Oh, Johnny!" is the first of six Louis Bennison Star Series productions which are to be released exclusively through Goldwyn and on which contract bookings are reported as being very large. This first production will have its premiere throughout America on December 22d.

Universal Films Wilds of Kentucky Mountains

Harry Levey, manager of the Industrial Department of the Universal, will shortly head a motion picture expedition into the wilds of the Kentucky mountains where Alice Spencer Geddens Lloyd has built a community center at Caney Creek, in Knott County, and the surrounding illiterate mountaineers live in windowless cabins.

How these uncouth men, women and children who did not know the country was at war are being educated is a story of such surpassing interest as to once again bring home with added force that truth outrivals fiction.

Dembow Returns to Fox Exchange

Honorably discharged from the army after having won a commission as second lieutenant, George F. Dembow, formerly manager of the Philadelphia exchange of the Fox Film Corporation, returned last week to his former duties, succeeding Jack Levy, who has severed connection with the William Fox organization.

Lieutenant Dembow entered the army early last summer. He soon was recognized as officer material, and was sent to an officers' training school. He was commissioned seconud lieutenant just before the armistice was signed.

Ruth Clifford, Bluebird Star, and Mae Murray, Also a Universal Stellar Light. Both Are Presented in New Productions

"Woman" Cites Showmanship of Tourneur

THE remarkable way in which the various territories are selling for Maurice Tourneur's epic production, "Woman," suggests an interesting angle upon the producer. Maurice Tourneur is first of all a showman. This, of course, is the chief essential of the successful man of the theatre or the screen.

Maurice Tourneur productions possessing this quality, are pictures that appeal to that other showman—the imaginative and successful exhibitor. There is always some one element that stands out of them, gripping and holding the interest. This has been apparent from the first in Tourneur offerings. His famous production of the Drury Lane melodrama, "The Whip," for instance, has a sensational railroad collision, which was the biggest sort of thing in the way of gripping the interest. In a word, it had the punch of the showman.

Step by step, this has been clear in every Tourneur film. His exquisite production of the Maeterlinck symbolical fantasy, "The Blue Bird," introduced to the screen the new impressionistic art of the theatre. Here again was the big thing to appeal to the showman.

"Sporting Life," Mr. Tourneur's adapted Drury Lane melodrama, possessed some remarkable fog scenes in the London streets. Aside from their striking atmospheric beauty, they started everyone talking. How did Tourneur get the startling fog effect in a studio, for the street scenes were built in his Fort Lee studio? Even experts have been puzzled—and the showman's art is once more apparent.

But in "Woman," most of all, is this quality manifest. "Woman" makes the biggest appeal of all the Tourneur productions to the innate sense of the showman. For "Woman" is absolutely unique, unlike anything ever done in the films. Indeed, it completely defies classification. "Woman" is neither a spectacle, a drama or a melodrama. It is something radically new to the celluloid drama and there is no one word to describe it.

Cecil B. DeMille Arrives in New York City

CECIL B. DE MILLE, director general of the Famous Players-Lasky West Coast studios, arrived in New York from California on his annual business trip, to discuss production plans of the western organization for the coming year. He was accompanied on his transcontinental trip by his brother, William C., also of the Paramount-Artcraft producing organization.

While in New York, it is reported that Mr. De Mille will also consummate a deal with a famous playwright for an original story which he will produce for Artcraft release on his return to California in the near future. The story is said to be of a particularly interesting theme, disclosing an idea unlike anything ever presented on the motion picture screen. William C. De Mille, in collaboration with the dramatist from whom the story will be purchased, will adapt it to the screen.

"I am here purely on business but hope to see a good show or two before I get back," said Mr. De Mille. "My stay here will only be of short duration and there is much to be attended to.

"We are planning greater activities for our West Coast studios than ever before. Things there when I left were resuming their former busy aspect before the epidemic closing order went into effect. At present I am negotiating on a new type of story which I will stage as soon as I get back to the studios. It has always been my ambition to produce pictures that get out of the beaten path both as to story and technique in production."

Gerald C. Duffy Engaged By Bessie Love

Bessie Love, the star who recently became affiliated with Vitagraph productions, has just engaged Gerald C. Duffy, magazine writer and editor, as her personal representative.

Coming Program Offerings

Four Metro Comedies Shortly

A Quartette of Metro Productions in the All-Star Series Will Be Released in January

FOUR Metro All Star Series productions, headed by an equal number of stars, comprise this firm's contribution to screen attractions for the month of January.

While each is announced as a comedy, cheerful in tone, packed with action, and wholesome pathos, great care is said to have been taken by Richard A. Rowland, president of Metro, to supply the exhibitor and public with stories widely different in theme, treatment and locale.

The stars represented in the list are Bert Lytell, Viola Dana, Ethel Barrymore, and May Allison, appearing in the order named. Two of the comedies are adaptations from stories in national magazines, one from one of the great stage plays of the last decade, and another is from an original scenario by an army officer writer.

The first of these is "The Spender," starring Bert Lytell. It will be released throughout the country on January 6th. It is somewhat different from Mr. Lytell's recent pictures, being purely comedy and therefore a departure from the robust melodramas to which this young actor has devoted much of his efforts since becoming a Metro star.

"The Spender" recounts the adventure of young Dick Bisbee, nephew of old "Tightwad" Bisbee, septuagenarian boss of the Bisbee tanneries and a millionaire. Dick is "fired" when he propounds the revolutionary theory to his uncle that it is more blessed to spend than to hoard.

Mary Anderson, "Sunshine Mary," plays opposite Mr. Lytell in the sympathetic role of Helen Stetson. The other characters are announced as being in exceptionally competent hands, among the players being Thomas Jefferson, son of the late Joseph Jefferson, as old man Bisbee; William V. Mong and Clarence Burton. "The Spender" is from Frederick Orin Bartlett's original story which appeared in the *Saturday Evening Post*, and was adapted for the screen by George D. Baker and Albert G. Kenyon. It was directed by Charles Swickard, with Robert B. Kurrle operating the camera.

"Oh! oh! Annice," Viola Dana's All Star Series contribution, is a picturization of Alexine Heyland's novel which appeared originally in the *Woman's Home Companion*. It is said to be one of the most entertaining, swiftly moving and best rounded features in which this comedienne has yet appeared. It is scheduled for January 13th. John H. Collins adapted and directed the picture.

Ethel Barrymore's newest Metro picture is a photo version of her stage success, "Lady Frederick or the Divorcee," from the pen of W. Somerset Maugham. It will be released January 20th.

"In for Thirty Days," an original story by Lieutenant Adjutant Luther A. Reed, U. S. A., adapted by George D. Baker and T. Jefferson Geraghty, and directed by Webster Cullison, is announced as a fast and sparkling comedy romance. It will be distributed January 27. The story revolves around Helen Corning, a wealthy and aristocratic young woman, who delights in speeding her automobiles.

Gloria Joy Makes Her Bow on Pathe Program

THE Pathe program for the week beginning December 22 introduces the infantine star, Gloria Joy, in the first of three comedies, released two weeks apart, which deal with the surprising and amusing adventures of a precocious and lovable child.

The first is called "The Fortunes of Corinne" and, besides setting an admirable setting for Gloria, is said to be a charming study of rural life and character, not omitting the philosophic tramp, whose stories start the wee heroine in her wanderings into the big, big world.

Toto, the clown, who apparently has no bones in his structure, gives laughing value to the Rolin comedy, "Check Your Baggage."

The eleventh episode of the patriotic serial, "Wolves of Kultur," featuring Leah Baird, is called "Betwixt Heaven and Earth," which title gives a fair indication of the perils faced by the heroine high in the air with no apparent avenue of escape.

Official War Review No. 26 gives a collection of views of the great struggle from the snow-covered heights of Italy to the lowlands of France, and shows some of the very courageous work done by the Americans under heavy fire.

Singapore is one of the strange and populous ports of the seven seas, and, during the war, has come into more than usual prominence. Post Travel Series No. 24, which deals with both the island and the city, is widely instructive and entertaining.

Besides the curious native views of place and people, one is given an impressive idea of how Great Britain has made this a most important port for her shipping.

Five "Mutt and Jeff's"

With five pictures scheduled for release, December is a big month for exhibitors booking the Mutt and Jeff Animated Cartoons.

"Pot Luck in the Army" is the title of the Mutt and Jeff subject released December 1. December 8 "The New Champion" was released, and December 15 was "Hitting the High Spots."

"The Draft Board" and "Throwing the Bull" are the last two releases for December.

Walthall Special Reaches Screen in January

An announcement probably fraught with more than passing interest for exhibitors is that Thomas H. Ince's production of Louis Joseph Vance's story, "The False Faces," in which Henry B. Walthall plays the leading role, will be released as a Paramount-Artcraft Special January 12th.

This production was directed by Irvin V. Willat under Mr. Ince's personal supervision, and according to Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of distribution, it more than measures up to the standard it has been determined shall be maintained in this series of twelve special productions for the year.

Triangle Offers Crook Play by Hill

Robert Hill has written what is said to be an unusually interesting crook play, "Crown Jewels." It is offered by Triangle as the release for December 22, and Claire Anderson is the featured player.

It tells of a King attempting to collect the cash value for his royal gems by shipping them to his banker in the United States.

Wehlen Film Released

Metro Pictures Corporation released as its All Star Series production on December 16th "Sylvia on a Spree," starring Emmy Wehlen. Though widely different from her previous pictures, "The House of Gold," "The Duchess of Doubt," "The Shell Game," "The Trail of the Shadow," in theme and locale, Miss Wehlen's newest vehicle is said to be a worthy successor to those entertaining photo-dramas.

"The Lightning Raider," Pathe New Serial, Stars Pearl White, and Is Said to Be Filled with Thrills

Vitagraph Names December 23 Films

The Vitagraph program of releases for the week of December 23rd has been scheduled as follows: Blue Ribbon Feature, five parts, "Hoarded Assets," featuring Harry T. Morey. From the story by Raymond S. Spears. Directed by Paul Scardon. Serial, two parts, "In the Coils," Episode No. 10 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst. Big "V" Special Comedy, two parts, "Pluck and Plotters," featuring Larry Semon.

New Red Cross Pictures Through General

The newest Red Cross Films which are being released by the Bureau of Pictures of the American Red Cross include three subjects called "New Faces for Old," "Homeward Bound" and "Russia the World Problem." These one-reelers will go through General Film Company exchanges as regular Red Cross program subjects.

"New Faces for Old" has already been reviewed by the Bureau, and is considered the strongest subject of the series. It shows how soldiers in France, badly disfigured, are transformed by the aid of specially modeled silver wire masks to look just like they did before they were mutilated.

"Bug House" Pictured in Nestor Comedy

Universal will release the week of December 30 a Nestor comedy, "It's Great to Be Crazy," which is said to pictorially explain the pleasures of "bug house."

"Caught in the Act"

"Caught in the Act," featuring Peggy Hyland, is announced as the current William Fox Excel Pictlres release. In this play, which was directed by Harry Millarde, Miss Hyland portrays the role of a young society debutante who undergoes a number of adventures.

Norma Talmadge, One of the Most Talented of Picture Stars

J. Stuart Blackton Going Over the Script of "The Common Cause," Explaining a Situation to His Two Children, Violet and Charles

First National-Talmadge Contract Reviewed

THE new contract which Jos. M. Schenck arranged for Norma Talmadge with First National Exhibitors' Circuit is calculated to give this star a wonderful opportunity to do even greater things on the screen. One official of the First National says that she is the youngest screen star in the world to be accorded the honor and distinction of being at the head of her own company.

"Unlike some well known screen folk who are said to have attained prominence through favoritism," he continued, "Norma Talmadge has reached the top rung of the ladder of success through her own personal efforts.

"According to Miss Talmadge's version of her entrance into the film world, it 'just happened.' She was a fourteen-year-old school girl in Brooklyn when she made her choice between a professional or business life. One night she and her mother were attending a Brooklyn photoplay house, when the little actress saw a picture that so impressed her that she decided to become an actress herself.

"'That's what I want to be,' she told her mother, and Mrs. Talmadge knew from past experience that it was all over but the shouting. The next day she and Norma visited the Vitagraph plant, and the latter was given a job. Her years of experience with the Vitagraph in all sorts of roles enabled her, when at last given a real chance, to bloom forth in leading parts equipped with an exceptional technique and fitted to make the most of her opportunity.

"From the Vitagraph Miss Talmadge went West to join the Triangle forces, where she was starred in a number of successful dramas and comedies. Since becoming the head of her own company Miss Talmadge has brought out a number of big successes, among them 'Panthea,' 'Poppy,' 'The Moth,' 'The Secret of the Storm Country,' 'Ghosts of Yesterday,' 'By Right of Purchase,' 'De Luxe Annie,' 'The Safety Curtain,' 'The Heart of Wetona,' and others.

"Norma Talmadge had no previous theatrical experience, except that which falls to the lot of the average girl in school through amateur theatricals, and she is therefore truly a product of the screen—has grown and is growing up with the business, and First National is glad to handle her productions," he concluded.

"Every Mother's Son" Soon to be Released

CUTTING of the film having been completed, "Every Mother's Son," R. A. Walsh's drama of mother love and peace reconstruction, is scheduled for early release, it was stated this week by the Fox Film Corporation.

Persons who have seen the picture at private showings in the Fox home office state that it is the best work Mr. Walsh has done.

Charlotte Walker heads the cast which enacted the play. Miss Walker, as star of "The Trail of the Lonesome Pine" and other stage successes, is regarded as one of the leading actresses of the American stage, and it is said that she was obtained for this production at an unusually high salary.

Another member of the cast is Gareth Hughes, well-known young American actor. His work in the Beulah Dix play "Moloch" and other big Broadway successes is said to have stamped him as a player of rare talent.

In connection with "Every Mother's Son" the Fox Film Corporation, it is reported, has prepared exceptionally fine advertising and publicity material.

The Independent Field

Berst Believes in War Pictures

Insists That Present Prosperity of the Box Office Will Be Sustained—Cites Own Film as Proof

COMMENTING upon some phases of post-war conditions, the immediate outlook for the motion picture industry in general, and prospects for exhibitors in particular, J. A. Berst, president of the United Picture Theatres of America, Inc., strikes a cheerful note, which incidentally includes considerable comfort for those producers who find themselves with film on hand which the swift ceasing of hostilities has led them to regard as not merely untimely but practically out of date.

Speaking first on some of the immediate effects that are following upon the passing of the war, Mr. Berst is reported to say: "One of the most notable effects that the armistice is having on the motion picture industry is diametrically opposite to what many people seem to have expected, that is, if we may take as a criterion the box-office, which, of course, is directly indicative of the prosperity of the industry.

"As to the class and nature of subjects that will be in favor now that the horrid thing is over, there has been a tendency to suppose that the public will refuse to look at pictures that may more or less directly be reflective of the great struggle over there, and producers have consequently been apt to consider their war picturizations as a thing either to be hurried into quick showing or sent to the scrap heap.

"But consider for a moment. Interest in a drama so tragic, so widespread, so democratically vital to a whole world as was this war, cannot cease over night. With the return of the several million American troops who will for a long time be pouring back to home and friends, not in any sudden bunch as it were, but steadily and a few thousands at a time, there will be for the general public and for the individual household in particular a well sustained and lively interest in the picturization of things that took place over there and an eagerness to see, even though fictionally enacted and screened, adventures, romances and thrills that have their locale in France. A post-war intense interest remains and survives and will seek gratification in the best class of stories that have France for their setting, even though such stories still touch upon the war. Another form of this interest is evidenced by the eagerness of the traveler and the tourist to rush abroad and visit the scene of the war the moment a passport can be secured.

"A vast upheaval and a titanic struggle such as the world has passed through in these last years cannot fail to leave its effect on theatre-going people, and must of natural necessity long be reflected in screen plays that have more or less of the locale of the great struggle for background and its theme for story, especially if there be too some touches of comedy relief.

"Of the forthcoming output of United Picture Theatres of America one superpicture, that of Kitty Gordon in 'Adele,' is based on happenings in France, and the splendid demand for that more than bears out my expectations of a continued steady call for this class of offering."

First Two of 10-20-30 Series Announced

THE launching of the Ten, Twenty, Thirty Series, consisting of twelve special productions at the fixed rental prices of ten, twenty and thirty dollars a day, which was interrupted by the influenza suspensions, is now a fact and the first picture will be released this month.

Julius Steger's extra attraction, starring Evelyn Nesbit and her son, Russell Thaw, is first of the set. This picture was all ready for release when the influenze wave swept over the country, so it can now be booked for immediate presentation.

Second of the series is "Life's Greatest Problem," another production of a special nature, which emphasizes the determination of the company to present the very best pictures available on a fixed price basis.

It is J. Stuart Blackton's pretentious offering featuring Mitchell Lewis, in which Mr. Blackton received the co-operation of Charles M. Schwab and Edward N. Hurley.

Immediate distribution has been arranged for by taking advantage of the recent opening of the Film Clearing House exchanges, which are equipped to handle the pictures of independent producers and groups of producers and also series of special productions.

The Ten, Twenty, Thirty Series will be booked as separate and distinct from all other pictures using Film Clearing House for physical distribution, and bookings will be taken care of by the Independent Sales Corporation, also recently organized and making a specialty of furnishing sales forces for productions going through the clearing house.

Ruth Stonehouse, in "The Master Mystery," Rolfe Serial

Carle Carleton

Carlton Reviews the Year

"The year just past," says Carle E. Carleton, "has been the most unique in the annals of motion picture history because of the uncertain conditions brought about by the war, the influenza epidemic and other unprecedented and unforeseen occurrences since the inception of the motion pictures, and readjustment is consequently now in order.

"The coming year ought to be, and can be if the exhibitors will bend themselves into a unit as in other commercial and artistic enterprises, the most important year in the history of the film business."

Mr. Carleton does not believe that the coming year will in any manner have a derogatory influence on those pictures with a war background if they are such films as have a romantic or heart gripping interest, as well as a depiction of the life of our boys in the trenches.

Repeat Dates Reported on "Ashes of Love"

On "Ashes of Love," the latest production released by the Graphic Film Corporation, exhibitors are booking "repeat" dates, in many cases in theatres where return dates are not in custom, according to a Graphic official.

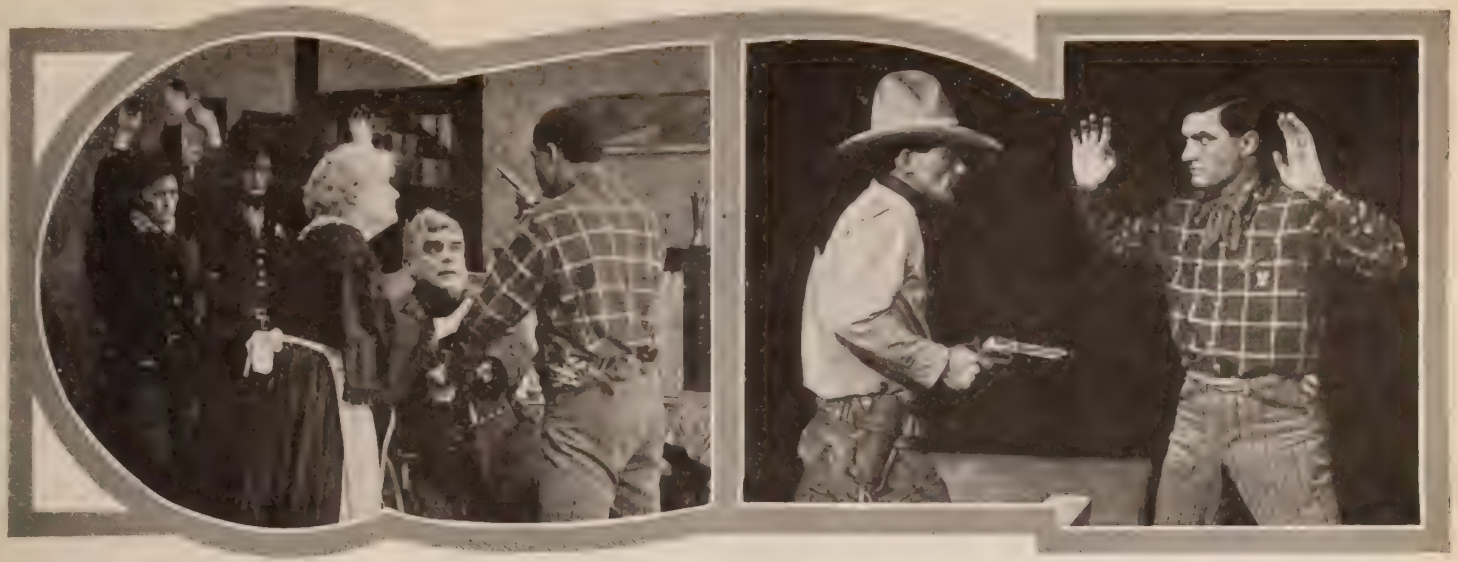
The cast includes James K. Hackett, Effie Shannon, Mabel Juliene Scott, Ruby de Remer, Paula Shay, William B. Davidson, Hugh Thompson, Dora Mills Adams, Thea Talbot and William Bechtel.

Ivan Abramson, its author and director, is busily engaged at the Biograph Studio in making the next Graphic release under the title of "The Echo of Youth."

Gaumont Special in New York to First National

The Gaumont Company announces that its one-reel special, "Driven from the Seas," showing the surrender of the German fleet to the Allied navies on November 21, 1918, will be distributed by the First National Exhibitors' Circuit, 509 Fifth avenue, New York City.

This territory covers Greater New York, Long Island, Westchester, Putnam and Rockland Counties, N. Y., and northern New Jersey."



Tom Mix Is the Center of Attraction in a Series of Reissues Which Exclusive Features Is Distributing, by Special Arrangement with Col. Selig

Leonce Perret Completes "Star of Glory"

Announcement from the offices of the Perret Productions indicates that Leonce Perret, who has bene at work for some months on "Stars of Glory," which features Dolores Cassinelli and E. K. Lincoln, has completed the production and that arrangements for its premier presentation are in progress.

Adolphe Osso, who has been assigned to negotiate the release of the production, and who will handle the exploitation of the contemplated Broadway showing, has already contracted for a prominent electrical display on Broadway advertising "Stars of Glory."

Francis de Croisset Sees Perret's Productions

Among the many visitors to the Metro studio to witness the Leonce Perret Productions was Francis de Croisset, the author of "The Marriage of Kitty," "The Hawk," etc.

It was Lieut. de Croisset's first visit to a film studio in this country, and he expressed his high admiration for the efficient methods employed here in contrast to those in his own country, France.

He also congratulated Leonce Perret and Mme. Alice Balche on their productions and paid his respects to the Italian film artist, Miss Dolores Cassinelli.

Houdini Serial Opens in Southwestern Territory

F. M. Sanford, manager of the B. A. Rolfe Productions of Dallas, announces that the new Houdini serial, "The Master Mystery, opened in his territory, embracing the States of Texas, Oklahoma and Arkansas, the middle of December.

First run of the serial in Dallas was secured by the E. H. Hulsey interests controlling a large number of theatres in the Southwest. They will also play the serial in their other houses outside of Dallas.

Mr. Sanford reports the Hulsey interests contracted for "The Master Mystery" after seeing the first three episodes.

Good War Pictures Here to Stay Says Rapf

"IT is ridiculous to hear all these wise prophets of the film business, and we only have wise prophets in the film business," said Harry Rapf. "Fortunately I have been connected with the theatrical business for so many years that I have had a chance to listen to all the rail birds, but in no end of the theatrical business do these pessimists come to the fore as in the motion picture business. On all sides you hear the wail—war pictures are through, war pictures are done, no more war pictures; and why?

"The Civil War has been used as a background for plays, vaudeville sketches and pictures, and they have all been successful.

"Since the great war of the world has come it is only natural that pictures with the war as a background should hold attention. The movie is not different from the stage, the newspaper or the magazine.

"Every newspaper today has for its headlines matter referring to the soldiers and to war material," continued Mr. Rapf. "War is the basic idea of every cartoon and every editorial. And so with the magazines. Why should the movie be different?

"I claim for my latest picture, 'Wanted For Murder,' which was written by Mr. S. Jay Kaufman, a newspaper man, has a story which contains a human love romance. This accounts for the instantaneous success of the picture. It is different—it is not just a picture, but a big idea made into a picture."

Film Market Sees Rush for Serials

Current interest in motion picture serials indicate that they will command a very important place in the programs of exhibitors during the next year.

The Film Market, Inc., announces that it has orders from three different producers for serial stories ranging in length from fourteen to twenty episodes of two reels each.

Robert W. Priest, president of the Film Market, Inc., has sent announcements broadcast inviting authors and writers to submit 'scripts. The three types of stories most desired are, first, a mystery serial, involving unique and sensational feats, no matter how difficult to perform or hair-raising, and, second, an international detective story, of at least twenty episodes, which will permit a company to actually tour the world for "local color" and use every conceivable means of transportation or conveyance for escape, chase and follow-up.

Billy West Comedies Sold for New England

R. D. Marson Attraction Co. of Boston has bought the New England rights to Billy West Comedies.

Lieut. Bert Hall and Edith Day, in the Carlton Production, "A Romance of the Air," Suggested by the Book Written by This American Ace

Motion Picture Delegates at the War Emergency and Reconstruction Congress at Atlantic City. They are John C. Flinn, William C. Smith, Walter W. Irwin and Fred H. Elliott

Many Foreign Sales Reported of New Houdini Serial

Export & Import Film Company, foreign distributors of "The Master Mystery," B. A. Rolfe's fifteen-episode super-serial starring Houdini, the handcuff king, announces through its president, Ben Blumenthal, the closing of contracts whereby the rights of the serial have been sold in the United Kingdom, Australia, Scandinavia, the Far East, Argentina, the Philippines, Cuba, Porto Rico and San Francisco.

Negotiations are now on for the sale of the rights to the serial in France, Spain and Portugal, and are expected to be closed any day.

A significant feature of this announcement is that Export & Import Film Company has disposed of practically two-thirds of all foreign territory before the serial has been released in New York.

The terms obtained by Export & Import Film Company are said to be higher than any ever paid for a serial before.

D'Annunzio's Works May Be Screened by Perret

One of the recent rumors in film circles is the screening of Gabriele D'Annunzio's works with Dolores Cassinelli as star. The famous Italian poet's works are well known to every lover of the drama, having been presented in this country by the celebrated actress Eleanore Duse.

Traced at the Metro studio, where Miss Cassinelli is working on her third Leonce Perret Production under the direction of Mme. Alice Blache, she would neither admit nor deny the rumor of her appearing in D'Annunzio's works.

She admitted, however, her frequent interviews with Ugo D'Annunzio, son of the famous Italian poet, who is in this country on a special mission from the Italian Government, and has been for some time directing the big Caproni factory in Detroit.

Bookings for Houdini Serial in New York

Carey Wilson, manager of the Effano Film Exchange, temporarily located at 1600 Broadway, New York, controlling the New York City and State rights to the new Houdini serial, "The Master Mystery," announces that contracts have been closed whereby "The Master Mystery" will be shown over the entire Mayer & Schneider circuit, comprising fourteen houses in Greater New York. The contract is an unprecedented one for Messrs. Mayer and Schneider, who have never before booked a serial to play in all of their houses.

Another account secured by Effano for "The Master Mystery" is David V. Picker.

Nilde Babette Is the Vamp in "Ain't It So?" a New Jester Comedy

Eight Territories Sold on Selig-Mix Re-issues

Exclusive Features announces that it has already sold eight territories for its recently acquired Selig re-issues of two-reel western dramas featuring Tom Mix.

The territories already sold are as follows:

Texas, Oklahoma and Arkansas, Southwestern Film Corporation, 1911½ Commerce street, Dallas, Texas.

Iowa and Nebraska, Sterling Film Co., Omaha, Neb.

Northern New Jersey, Frank Gersten, Inc., 126 West Forty-sixth street, New York City.

Michigan, Strand Features, 201 Film Exchange Building, Detroit, Mich.

Eastern Pennsylvania and Southern New Jersey, Masterpiece Film Attractions, 1235 Vine street, Philadelphia, Pa.

Western Pennsylvania and West Virginia, Quality Film Corporation, 414 Ferry street, Pittsburgh, Pa.

North and South Carolina, Georgia, Tennessee, Alabama and Florida, Savini Films Inc., 63 Walton street, Atlanta, Ga.

Delaware, Maryland, District of Columbia and Virginia, Masterpiece Film Attractions, 1235 Vine street, Philadelphia, Pa.

W. H. Productions Teaches Reissue Exploitation

W. H. Productions Company asserts that it is doing a great deal toward teaching the exchange and the exhibitir that a good re-issue can be put out on an equal basis with the very latest productions. Every step in the presentation and proper exploitation of the reissue is being outlined to exchanges through correspondence, it is said, and through the service sections and advertisements in Motion Picture News.

It is reported that inquiries are being received daily from the most reliable exchanges in this country on the W. H. Productions Co. four series of Kay Bee Western Dramas and Keystone Comedies. The territories are being disposed of so rapidly that in some cases where several exchanges were bidding for the same territory, the difference of a few hours decided the purchaser of these re-issues, according to report.

Gaumont News Reels Set Record

"The best issue we have ever seen!" That is how Gaumont laboratory men characterized Gaumont Grophic No. 38, after screening it for inspection before shipping to the independent exchanges for release on Friday, December 13th. Certainly the editors have set a high mark in the annals of news-reel-dom in this issue, which opens with thrilling scenes in France showing how our boys are marching into Germany.

Another war picture in this issue shows the farewell review of 50,000 soldier boys at Camp Funston, Kansas, saddened because the Hun gave up before they had a chance to cross the ocean. And still another big parade is contained in this number.

Export Section

Good Business—Plus Patriotism

IT is good business for the American film producer to turn to the export field now with every ounce of the energy that has made his success in the domestic market.

And it is also—good patriotism.

It's good business because from the four corners of the earth rich markets are calling to the American producer.

But it is good patriotism because all the commerce and industry of America—on which the health of the domestic film business depends—must look to the far flung markets for sustenance.

And what better carrier than the American motion picture to bring the American message of efficiency, square-dealing and energy to strange climes and foreign countries?

What messenger more able to go forward with the Flag—securing the conquests of Peace as it has helped the winning of War?

* * *

IT is good business for the foreign buyer and theatre owner to read the words of American producers and exporters in this supplement. It's good business for the American producer to heed the messages of the reliable exporters advertising in this issue.

And—it's good patriotism.

Because American films are not going out into the foreign market alone—they are going to meet stiff competition, stern competition.

New York is going to cross swords with London, Paris, and Rome in clean business rivalry. New York will meet the desperate come-back effort of Berlin—camouflaged, no doubt, by the good name of neutral nations.

New York must stand by New York. American producers—for good business reasons and for patriotism—must look to and must use New York and New York's exporters.

* * *

IT'S good business for the American producer to decide that he must now handle the export field with the methods of good business.

And it's good patriotism.

There are no more "dumping grounds."

The trumpet call of "Quality" is echoing from every distant market. It is the call that American producers can answer—if they will. And it is the word they will respond to, we believe.

Hand in hand, American producers and American exporters must go forward with the slogan, "There are no more dumping grounds."

Hand in hand, American producers and American exporters, ready to clasp the hands of the world's buyers with the good fellowship of Quality and honest business methods, will—

Send the American Film forward with the American Flag—girdling the globe in a Starry Banner.

Goldwyn Pictures

Announcement

THE GOLDWYN DISTRIBUTING CORPORATION extends to the motion picture industry in general the superior facilities of its Department of Foreign Sales.

The Goldwyn Department of Foreign Sales will handle any production of quality in the foreign markets.

The Goldwyn Department of Foreign Sales will also act as confidential buying agent for any responsible foreign concern.

Increased office space for the conduct of this business has been taken at No. 509 Fifth Avenue, New York City, where all communications relative to the foreign film trade should be addressed.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President
Department of Foreign Sales
509 FIFTH AVENUE, NEW YORK CITY

"Filming Our Way" a Prophecy

Inter-Ocean Globe Reprints Editorial Used in Export Section of Motion Picture News October 12

THE *Inter-Ocean Globe,* journal of the Inter-Ocean Film Corporation, and described as the "first house organ ever issued by an American film exporting firm," will print the following upon its editorial page in the January issue.

"Late in September the MOTION PICTURE NEWS called on President Cromelin of Inter-Ocean for a statement for the NEWS 'Exporters' Special Section,' then in preparation. Mr. Cromelin contributed some thoughts that were printed in the October 12 NEWS. In the light of recent events these remarks—evolved six weeks and published one month before the signing of the armistice—gave a remarkable line on the disintegration of the German 'home front' and the means that brought it about:

FILMING OUR WAY TO BERLIN

"PRESIDENT PAUL H. CROMELIN, OF INTER-OCEAN, TELLS OF FAR-CARRYING POWER OF OUR FILMS

"While our armies and generals are smashing their way through hostile territory, the American motion picture is carrying the American Idea—of Democracy and Freedom—to the heart of Germany, in Berlin and elsewhere, via the screens of the countries that border on Germany.

"This is due to the wonderful aid given to-American film producers by the Committee on Public Information, who have secured for our films shipping facilities despite almost unsurmountable handicaps. And the committee has not aided us because our films were 'propaganda.' Very few of the films sent to the neutral countries bordering on Germany were of that type.

"But the films that did go illustrated the best American ideals, the highest American thought and spirit of absolute Democracy that reigns here. Where neutral peoples would object to propaganda films they did not object to plain stories from real life. The fact that such stories depicted the high moral standards of Americans didn't make them objectionable—quite the reverse.

"Of course, there is a constant ebb and flow of feeling between Germany and the nations on her border. Despite rigorous passport regulations there is really more border-crossing than in peacetime, for the reason that Germany has so many articles to secure, and she is shut out of all but the few neutral markets. Where she had access every country before the war, her representatives are now permitted in only a few, and the result is that these few never saw so many Germans as they do right now.

"These Germans are necessarily affected by the sentiments prevailing in the countries that they visit. So are the citizens of these neutral countries, who in return visit Germany. And the screens of these neutral countries are crystallizing public sentiment, bringing it to a knowledge of the true aims of America and Americans, slowly but surely removing us from the enemy-conceived role of profiteers and mercenaries.

"We have won the heart of the neutrals through the screen, and across their borders and into Berlin is flashing a new, true picture of men who fight for high principle. This great truth is fatal to the plan of the Berlin militarists. It shakes the morale of their populace, makes them ask questions, diminishes their faith in their leaders and chills the war spirit. Thanks to the screen, we are literally 'filming our way to Berlin'!"

Paul H. Cromelin, of Inter-Ocean Film Corporation

Goldwyn Closes Big Deal

IT became known this week that the Goldwyn Company had renewed its contract with the Co-operative Film Company, of New York, for the release of all Goldwyn productions in Ecuador, Chili, Peru and Bolivia.

Atalivar Zepeda is now the Co-operative representative in South America. The new Goldwyn contract includes all pictures released by Goldwyn in the latter part of 1918 up to 1919.

MAX GLUCKSMANN

Buenos Aires, Argentina

Controls productions of the following famous American brands:

Pathe
Triangle
Metro
American
Essanay
Mutual-Chaplin
Edison
Mutual—Edna Goodrich
Mutual—Empire All Star
Lillian Walker Productions
Balboa
Plaza
Oakdale

SPECIAL PRODUCTIONS

Finger of Justice
Still Alarm
Persuasive Peggy

HOUDINI SERIAL
(The Master Mystery)

MAX GLUCKSMANN'S Exchange System extends throughout Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia.

The New York Buying Office will consider offers for any quantity of motion picture features for the whole or part of this territory.

MAX GLUCKSMANN
110 West 40th Street
New York City

JACOBO GLUCKSMANN
Manager

Export Film Requires Careful Editing

L. H. Allen, President of Foreign Markets Distributing Corporation Declares That Conscientious Translating and Careful Re-editing are vital in holding foreign trade

MANY United States producers are too prone to consider the world market outside their own country as a convenience and the monies received for foreign rights as so much velvet, according to L. H. Allen, film exporter, located in the Godfrey Building, New York City.

"Distributors and exhibitors in foreign countries expect the same personal service from American producers as they receive from Italian and French producers who predominated so strongly before the war and bid fair to come back stronger than ever," said Mr. Allen.

"They should realize that when Italian and French manufacturers receive an order from a foreign country they carefully re-edit the film, including title and sub-titles and translate them to fit in perfectly with the peculiar needs of the particular country purchasing the film.

"Even the lithographs and heralds are furnished by the Italian and French concerns, reprinted in Spanish, if the film sold is going to Spain or South America.

"This is the service that nearly all the American producers neglect and possibly believe that it is not very essential. Some of the American producers make a slight effort to meet this condition, but owing to the ready market they have been enjoying in foreign fields of late they seem content and apparently appear to believe that their film is in such great demand that these services can be passed on for the buyer to perform," continued Mr. Allen.

"But those who neglect this personal service preparation may soon find that the war is over and that fierce competition will face them in the very near future.

"The small army of Italian and French directors here in America at present have absorbed all our ideas, and when the studios reopen in Italy and France there may be quite an exodus of able directors to Europe.

"It is a well-known fact that pictures can be produced in either France, Italy or Denmark at much less cost than in America. They are going to give an international angle to their productions that few American producers are far-sighted enough to present.

"There is an international standard; that is, a picture can be made with the scenes and theme so arranged that the production will be just as valuable in every country throughout the world as it is now in just one particular country.

"Of course, the American producers expect that since they have established the star system they will not only hold their own against all prospective competition, but will gain more business from year to year.

"While the star system will keep the American films from being driven out of the field entirely when the competition again starts, great inroads on the export of American made film will certainly be made, and in a short time their gross business may even revert to what it was in 1914.

"I prefer to be an optimist rather than a pessimist, but I do want to impress upon the producers of America the absolute necessity of preparing their films for the foreign market with the same careful attention that they give the home territory.

"There has been such an overproduction in the United States that it was not so difficult for a foreign buyer to select, out of the great number of films produced, a certain number that might appeal to his own country after careful re-editing and conscientious translating.

L. H. Allen, well known exporter

"American capital will assuredly interest itself in financing foreign studios. There promises to be no lack of capital, according to the various authentic sources of information I have at hand. The competition will return stronger than ever.

"Just to show the careful work necessary to prepare an American propaganda film for a territory inhabited mainly by people who only understand and speak Spanish, I will relate my experience in preparing the Vitagraph production of 'Womanhood, the Glory of a Nation,' for the Philippines.

"In the first place, I needed a title easily comprehended, that would aptly cover the theme. I thereupon invited twenty persons, many of them consuls, and some of them professors who had a perfect understanding of Spanish.

"The title chosen, unanimously, after several were submitted was 'Barbarie,' which title was the direct anthisis of 'Womanhood,' but still the only title applicable for that feature in that particular territory.

"I then had to completely re-write the prologue and afterwards, as the United States had entered the world war, I changed all the sub-titles and added new descriptive matter (all in Spanish, of course) to bring it up to the minute as an effective propaganda film.

"It was the same way with 'Civilization' when I bought it for Mexico. Just because the Mexicans did not care for

(*Continued on page 12*)

VITAGRAPH

In Foreign Markets

DURING the past few months I have sold, delivered, or signed contracts for the following VITAGRAPH productions.

This list includes only the so-called Spanish markets, but you should note that I am covering these markets systematically and thoroughly—eight to twelve prints of each acceptable production going out to these territories:

SPAIN: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman." **Contracted for**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and all Blue Ribbon Productions on exclusive basis.

BRAZIL: **Sold or Delivered**—The serials "Secret Kingdom," Fighting Trail" and "Vengeance and the Woman"; three Vitagraph Special Productions. **Contracted for**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test," and "The Man of Might," and all Blue Ribbon Productions on exclusive basis.

CHILE: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; two Vitagraph Special Productions. **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

CUBA: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; three Vitagraph Special Productions. **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

PORTO RICO: **Sold or Delivered**—The serials "Secret Kingdom," "Scarlet Runner" and "Fighting Trail"; fifteen Blue Ribbon Productions. **Contracted for**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test," and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

PHILIPPINES: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; two Vitagraph Special Productions.

ARGENTINA: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman."

MEXICO: **Delivered**—The serial "Secret Kingdom"; two Vitagraph Special Productions.

A Total of 2,792,000 feet from one producer—closed

OTHER productions of other producers, have likewise been placed during this interval.

WHAT CAN I DO FOR YOUR PRODUCT?

L. H. ALLEN

Foreign Market Distribution of Motion Pictures
729 SEVENTH AVE., NEW YORK

JAPAN
CHINA
SOUTH AFRICA

FOREIGN BUYERS, Resident or Oversea, are advised that Vitagraph Productions can be secured for these territories. If interested, get in touch with me promptly.

Sidney Garrett, president of J. Frank Brockliss, Inc.

Big Field Open, Says Sidney Garrett

SIDNEY GARRETT, prominent in foreign fields, notably in the London and the Paris markets, president of J. Frank Brockliss, Inc., and associated in an executive capacity with the Mundus Film Company of Paris, lays stress on the fact that the producers in America must look to the needs of the foreign buyers and specialize accordingly.

"The war opened up big fields in the foreign market for the American producer and it's up to the producer to cover these fields with as much if not more American-made product than he did during the war when there was very little competition to meet.

"According to statistics compiled by experts," continued Mr. Garrett, "only about 65 per cent of the American product reaches foreign lands. All of it should reach every nook and corner of the globe. There isn't a reason in the wide world why it shouldn't. The field is there, the demand is greater now than ever before, but everything won't go. The producer must 'deliver the goods.' When he does—then 100 per cent of his product will reach the most isolated country.

"For some reason or other, the American producer has the impression that many of the foreign countries are not worth consideration. The sooner these producers get this idea out of their heads the sooner will Americans be able to point to the fact that their product is not only 100 per cent quality but is reaching 100 per cent of the civilized world."

Glucksmann Keeps Pace with Times

New Splendid Theatre Near Completion in Buenos Aires While Organization Adds to Its List of Theatres—Owns Twenty-four Outright

FIRST to introduce motion pictures and the phonograph in Argentine was Max Glucksmann, film importer, distributor and exhibitor, with a chain of theatres in South America.

For several years a New York office has been maintained in charge of Jacobo Glucksmann now located at 110 West Fortieth street, and the concern was established in 1891.

It was as early as 1895 (twenty-four years ago), when Mr. Glucksmann was exclusive agent in South America for Pathe-Freres. All foreign subjects and, in short, split reels, formed the entering wedge for the film in Argentine.

The Glucksmann family has watched the film industry grow from a puny baby to a robust man, and they have such confidence in its continual development that they are at present just completing a half-million-dollar theatre in Buenos Aires.

That thriving city has a population of 1,500,000 at present and contains about 150 theatres, of which number the Glucksmanns own several and rent seventy-five.

The new theatre is nine stories high, by 100 feet wide, and has a seating capacity of 2,200. The Spanish people enjoy good music and, besides a huge pipe organ, a twenty-four-piece symphony orchestra has been installed.

"The Splendid" is the name of the new house, and it is an exclusive motion picture theatre, although a complete stage has been built and fitted up. One innovation is that during the extremely hot summer months the sides of the theatre can be manipulated so that the audience is practically sitting in the open air while enjoying the performance.

Max Glucksmann has his headquarters in the building and also maintains exchanges in Argentine at the following cities: Bahia Blanca, Cordoba, Corrientes, Mendoza, Rosario and Tucuman. In Chile exchanges are in Valparaiso and Santiago, while Glucksmann film exchanges can also be found in Montevideo, Uruguay and Asuncion, Paraguay.

When they buy pictures for this South American market the sub-titles are translated and changed into Spanish, which is the language there. The Houdini serial is the latest purchase of the Glucksmanns, and among some of the recent features bought for South America were sixteen Empire and All Star mutuals and eighty-seven five-reel Metro features.

Edna Goodrich and Pearl White are said to be very well liked in that territory. The releases of Balboa, Metro, Pathe, Triangle, American, Selig and Essanay have been bought and are said to be prime favorites with the South Americans.

In Argentine, Chile and Uruguay the Glucksmanns own outright twenty-four theatres. "The Finger of Justice," a six-reel drama, has recently been purchased, and also "The Still Alarm" and "Persuasive Peggy," starring Peggy Hyland. All the Mutual-Chaplin releases have been circulated down there and Mr. Jacobo Glucksmann declares that Mr. Chaplin registers big.

Besides the film exports, Max Glucksmann is sole South American agent for Simplex projection machines and also handles a complete line of North American accessories for the South American trade. The Victor talking machines are also controlled by them for that continent.

Buenos Aires is a cosmopolitan city, and Mr. Glucksmann asserts that many New York people who have visited there state that they would rather live there than in Gotham, and that it also compares favorably with Paris for action, entertainment and life.

What will prove to be momentous and welcome news to all citizens of the United States of America, Mr. Glucksmann reserved to the last; and here it is:

"While before the world war the Italian and French films were the most popular and predominated to the extent that 90 per cent. of the film shown in South America were from those two countries, with America furnishing only 10 per cent., that position has been reversed radically during the past few years," said Mr. Glucksmann.

"At this time it is difficult to get any kind of a crowd out to see an Italian or French film, while the American-made films are packing them in. They have made their choice so definite that at this time the United States producers are furnishing 90 per cent. of all the film shown in the four principal countries of South America."

New Bureau to Aid Exporters

FROM Washington comes word that the Bureau of Foreign and Domestic Commerce is organizing a special statistical service section for the purpose of furnishing regular monthly tabulations of imports and exports in more detail than is contained in the Monthly Summary of Foreign Commerce of the United States.

The plan is, instead of merely listing the total amounts of exports of various articles, to show the various countries to which the exports were made, and so on, giving greater details on all of the information previously furnished.

It is the aim of the bureau to extend this special service as far as facilities will permit. Trade organizations and exporting companies are invited to submit requests for special statistical information.

"Eagle's Eye" Has New Name Abroad

"THE EAGLE'S EYE," the Detective Flynn serial that proved popular in this country is now being announced in England under the title, "Count Bernstorff's Secrets." It is being shown in nineteen episodes, of two reels each.

Little Talks With Foreign Buyers—No. 20

By Paul H. Cromelin
President

BUYERS of "THE VICTIM" WILL BE SURE TO PURCHASE "THE TRANSGRESSOR"

(They will thank the day they read this Talk no less than that on which "No. 13" appeared in The News)

"THE TRANSGRESSOR" is by the producers of the very successful "VICTIM." Therefore we took over the foreign rights eagerly. Especially when inspection showed just as "punchy" a picture. IT IS SUITED TO THE TIMES, as it warns against the extremists of all kinds that the governments and peoples of all lands regard with disfavor: calls for social reform, but of the sensible sort. Like "THE VICTIM" it may be worked with Church endorsement, or just as a rattling good theatre thriller. The mob scenes in this picture are said to be the most thrilling ever shown in a melodrama made in the United States.

Little Talk No. 13

A SPECIAL OPPORTUNITY

"THE VICTIM"

INTER-OCEAN has been selected to distribute in all foreign markets a feature play of such unique dramatic appeal that a trial showing has already resulted in several sales. TO SEE "THE VICTIM" IS TO WANT TO EXPLOIT IT. The effect on the spectator is simply tremendous. It is a "repeat" picture. Even the veteran buyer—the "wise" film man—wants a second look. It is just punch! Punch! PUNCH! The priestly hero, in facing the electric chair, risks all for a principle and we all of us care for that sort of chap. The picture is an absolute succession of thrills. THERE HAS NEVER BEEN A MELODRAMA LIKE IT! And it challenges solution up to the last few feet of the sizzling finish. Can be worked as a "special," with Church endorsement, or just as a rattling good theatre thriller.

"THE VICTIM"—9 REELS

READY

"DOLLARS AND DESTINY," Directed by and Starring PAUL CAPELLANI, with Big Racing Scenes, made in Argentine!

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY
PAUL H. CROMELIN PRES. & GEN'L. MGR.

KATHLEEN CLIFFORD

ANITA KING

GLORIA JOY

JACKIE SAUNDERS

A wonderful program opportunity for live foreign buyers! Twenty star feature productions all ready!

We have taken the famous Plaza Pictures for foreign distribution—twenty of them, ready in a row for booking, a feature offering that is nowhere else available to-day. Apart from this, there is no program of new, finished American pictures to be had! Don't waste time searching. Five thousand feet, average length. Here's the list:

THE ANGEL CHILD THE LAW THAT DIVIDES	KATHLEEN CLIFFORD
MISTAKEN IDENTITY PETTICOATS AND POLITICS WHATEVER THE COST THE GIRL ANGELE PLAYING THE GAME	ANITA KING
THE LOCKED HEART WANTED, A BROTHER THE MIDNIGHT BURGLAR NO CHILDREN WANTED MISS MISCHIEF MAKER LITTLE MISS GROW UP	GLORIA JOY
SUNNY JANE WILD CAT BIT OF KINDLING BETTY BE GOOD BAB THE FIXER THE CHECKMATE JACKIE THE HOYDEN	JACKIE SAUNDERS

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E. MATTSSON, Gen. Mgr.

Will Enlarge "Fulco" Offering in Spring

EUGENE H. KAUFMAN, head of the carbon and accessory department of the Inter-Ocean Film Corporation, and the man who introduced the Speer Carbon to the foreign markets, formerly controlled by German carbon manufacturers, is firm in the belief that the American-made carbons are permanent factors in the foreign field.

"They are no longer mere subjects for experiment and they are distinctly not war-time fill-ins. Our information is the direct testimony of foreign cinema men who have bought them. Their own letters to us tell the tale. The American-made Speer product has stood all tests. These foreign purchasers have settled down to permanent use of it. Many of them have made long-time contracts that they knew must outlast the war. These contracts alone establish that the German-made carbon is out, to stay out.

"The figures on Speer foreign sale are little short of phenomenal. Recent items, for instance, are 100,000 sent to Australia, India 160,000, China 10,000 and Brazil 27,000. Of course, the original chance to place them came through the elimination of enemy-made carbons by war conditions. But the market had to be held through sheer superiority of product. Certainly a year is long enough to tell you whether you have that. It was our Speer experience that impelled us to negotiate the recent contract for the foreign rights of the Fulco accessories. The world-market is waiting for good American goods and it wants them permanently."

Mr. Kaufman announced that the first offering of six Fulco specialties on the foreign market would be enlarged in the Spring to ten articles, because of the call for American products Inter-Ocean finds exists. He is awaiting H. G. Harper's reports on the Far Eastern field.

Arthur Lang in Buenos Ayres

On South American Tour

ARTHUR I. LANG, our well-known Nicholas Power friend, has reached Buenos Ayres in his South American girdling tour in the interest of the Power machine.

In a recent issue of *Imparcial Film*, the Buenos Ayres trade journal, Arthur is given a send-off which would indicate considerable popularity for the Simplex representative in Argentine film circles.

Glucksmann Releasing Holmes Serial

Successfully

ANNOUNCEMENTS from Argentine declare that a cordial reception has been given there to the latest serial released by the house of Glucksmann. It is the successful American production, Helen Holmes in "The Lost Express." Serials of this type have always been popular in this territory, the house of Glucksmann having many successes to its credit, notably in the memory of local film men, the Kalem outdoor serials.

"Maciste" Now Showing in England

THE "MACISTE" serial which Harry Raver is preparing to exploit in the United States, is now being shown to the trade in England, preceded by a bang-up advertising campaign. An eight page two color insert in a recent number of *The Bioscope* was one noteworthy feature of the advance work. The London and Counties Film Bureau, Ltd., of London, controls the United Kingdom rights.

Ziehm Gives Views on Conditions

Manager of Goldwyn Export Division Thinks Two Years Will Straighten Situations Out to Normal

THE commercial world is to undergo an intensive reconstructive period and the foreign market, as relates to the motion picture industry is to be one out of thousand lines of businesses that will be radically affected—for better or for worse. In the opinion of our foreign trade experts, it is going to be for the better.

But a noticeable change will not be effected, in their opinion, until after the expiration of two or more years because as Arthur Ziehm, manager of Goldwyn's foreign export department, says, "it is going to take that length of time for France, Italy, England and other warring nations, to rehabilitate the motion picture output in their respective countries and place it on a plane where they can supply the demands of their subjects."

"There has been a practicle cessation of productive activities, in all foreign countries, during the war," continued Mr. Ziehm, "and it is going to take the producers two years, or more, to get in the running again. Until the expiration of that time, there is going to be little change in the market as it exists today.

"But when that time arrives American producers want to 'watch their step,' for they have got to meet the strongest kind of competition. The foreign producers can produce pictures much cheaper than the American producer because labor is cheaper, none of the enormous salaries that the American producers pay their stars, are paid in foreign lands and the so-called 'extras" are hired for almost nothing per day.

"All this must be taken into consideration even though they might seem trifling to the producer on this side of the water. Of course, such competition as the cheap labor offers must be met indirectly by the American producer, but it can be met and in only one way—the production of quality pictures in fair and square treatment of the foreign buyers.

"Another phase of the foreign market conditions that must be improved if we are to meet this competition which will surely act as an obstacle to the bettering of conditions, and that is the one that pertains to payments. As everyone knows who has been associated with the foreign trade, everything in regard to payments has always been on a cash basis and was necessarily so because no arrangements have ever been made, except in a few isolated cases, for the foreign buyer to get credit.

"The man who can get thirty or ninety days credit in any line of business is the one who, if he be a good business man, is going to 'turn over' his profits in that length of time and he is the one who is going to operate successfully. In many instances, the man who cannot get this credit, cannot operate at all. And here lies an instance of the commercial end of the foreign export business which can and should be improved for the benefit of hundreds of well-meaning buyers who could and would do business that is, under the present system, lost to the American producer.

"As I said, in some instances such a credit system exists between the foreign buyer and some of the American concerns, in some countries. The money draft is the happy medium through which some of these concerns act but, unfortunately, there exist few such relations between American concerns and foreign financial markets. This, then, is one branch of the foreign business that should be taken up and an exchange system established through which well-meaning buyers in foreign countries could get credit, even though it be only a twenty day extension."

"During the war," continued Mr. Ziehm, the American product found a ready market in foreign countries. Because of this and because of the fact that, in many instances, the Frenchman, the Englishman and the Italian, were given the opportunity to see only American-made film, owing to the cessation of productive activities in their respective countries, there has been a demand for American product created in foreign countries. The foreigner has been educated to the photodramatic value of the American drama, the little touches in production and the peculiar mannerisms of our talent, have all been brought to his attention and he likes the American product for this reason and he is going to insist upon having it.

"You all know what this insistence means—it means that the exhibitor in foreign lands is going to demand the American product and it will necessarily follow that the foreign buyer is going to accept the product because he knows that his trade wants it.

"But, regardless of the demand, if the American producer is not going to do all he can to facilitate matters, if he is not going to work hand-and-hand with the foreign buyer and give him those little considerations which mean so much toward facilitating business in all lines, then French, the Italian and the English and all other foreign producers are going to step in and squash the demand for the American product; that has resulted from the war.

"It is my opinion that the American producers are going to keep the lead that they have taken and they are going to do so by virtue of fair and square treatment of the foreign buyer and the establishment of a foreign exchange system and will help the fellow that hasn't a million dollars back of him but who is shrewd enough to turn his money over and honest enough to meet his debts."

Egypt Needs Help

Supply of Films and Appliances Not Equal to Demand. Call for Assistance from America

By Jos. W. Rowbottom

THE condition of motion picture affairs in Egypt are such that a fine and promising enterprise has been reduced to a state of practical inertia, insofar as concerns progress. Since every industry is conducted on a basis of supply being at least equal to demand, if the supply fails the whole machinery of the industry becomes clogged. Comparatively few films, owing to war exigencies, have been imported into Egypt during the war, and conditions, in the light of future prospects are precarious—so bad that when recently, on invitation from Members of the Trade, I reviewed the industry in Egypt, I made a promise that aid should come from America and England as quickly as conditions would allow. A column in a Cairo newspaper, the *Egyptian Mail*, was placed at my disposal for review purposes, and in this I said:

". . . and in my next letter to the Home Trade I shall make urgent representations for assistance on behalf of exhibitors in Egypt. . . . I am going to ask the film exporters of England and America to accelerate supply and generally render what assistance is possible in these days of restricted sea accommodation that Egypt may have smooth running, flickerless delectable pictures on a par with those exhibited at home. . . . I consider this is due to Egypt."

(*Continued on page* 14)

The Nippon Katsudo-Shasin Kaisha

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CONTROLLING EXCLUSIVE RIGHTS TO THE FOLLOWING MANUFACTURERS' PRODUCTS—

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Spanish Influenza Reaches Argentine

THE Spanish influenza epidemic struck the Argentine film men about the same time that it did those of the United States. Early in November the municipal authorities in Buenos Ayres ordered all theatres closed as a move to check the spread of the plague.

However, there was a grain of cheer in the situation for Argentine theatre owners. Recent difficulty in securing shipping space from the United States had produced such a scarcity of film subjects that the managers were entirely willing to stand a short shut-down period. Reports in export circles would indicate that within the past few weeks conditions in shipping to Argentine have improved a bit.

Export Films Need Editing

(*Continued from page* 5)

any mention of Christ in any film, I had to eliminate all mention of Christ in 500 feet of the prologue.

"Hand-painted titles are appreciated by most of the foreign exhibitors. There are so many little things that will help America retain this trade that a thorough study of the peculiar needs of each country is very essential if the American producers want to keep this foreign trade.

"It will no longer come to them unsolicited, on a platter. There are lots of red tape also in meeting all the export and import requirements of the various countries. This involves careful study also, as the laws are so varied among the different nations," concluded Mr. Allen.

Probably one of the best versed men on South American film conditions and equipped to appreciate the rapid strides that have been made by the distributors of American productions in these markets during the past two years is L. H. Allen.

Eighteen years of his life have been spent in Spanish speaking countries, such as Argentina, Brazil, Spain, Cuba and Porto Rico; one of the many hard-working though often unappreciated trail blazers for American business.

For the past two years he has been quietly and unobtrusively building up a safe and sound export business with the various brands which he controls for certain of the foreign markets, though giving the greater part of his attention to the distribution of Vitagraph productions to the Spanish markets, in which he specializes.

Some of the most recent films handled by Mr. Allen are as follows:

"The Fighting Trail," a Vitagraph production, for Brazil, Argentine, Spain, Portugal, Cuba, Philippine Islands, Chile, Peru and Bolivia.

"Vengeance and the Woman," a Vitagraph production, for Argentine, Brazil, Spain, Portugal, Cuba, Philippines, Chile, Peru and Bolivia.

"The Scarlet Runner," Vitagraph serial, for Mexico, and the following four Vitagraphs for Cuba: "The Grell Mystery," "For France," "My Official Wife," "A Game with Fate."

For Chile and Peru, Mr. Allen sold the five following Vitagraph productions:

"A Game with Fate," "Love Watches," "Girl in His House," "Wild Primrose" and "The Business of Life."

"Womanhood, the Glory of a Nation," was sold for Brazil, Chile and the Philippine Islands. This was the Vitagraph special.

D. W. Griffith's "Hearts of the World" was sold by Mr. Allen for Argentine, Uruguay and Paraguay, while "Woman in the Web" was sold both in the Philippine Islands and Mexico.

"American Productions Gain Steadily"

M. H. Morhange, of Argentine, Declares Popularity Will Easily Withstand After-War Competition

"AMERICAN films need not fear after-the-war competition. They will never be displaced from their commanding position in the South American market. Their popularity has been too well established and on too solid a foundation for any of us to shy at the prospect of renewed production activity by manufacturers in other countries freed from the ravages of war."

Such is the opinion of M. H. Morhange, head of the Greater New York Film Service, of Buenos Ayres. Mr. Morhange handles all of the Vitagraph productions in Argentine and Uruguay—fifty-two a year, plus the big specials and the serials. Also, on his recent trip to New York, he staged a masterstroke with the purchase for his territory of "Hearts of the World."

"Naturally," he continued, "American productions will not enjoy the absolute freedom from competition that they have during the four years of war. French productions were once very popular in South America, and it is natural to expect that they will be seen again. The same applies in lesser degree to Spanish and Italian productions.

"But South American audiences have become acquainted with your American stars and American type of production. They like both. And with wide open market conditions they are enabled to get the best of quality.

"You know, the Argentine market is probably the greatest absorber of films for its size in the world. The theatres have a daily change of program policy, modified somewhat to meet a peculiar condition. All of the theatres show two features every day, booking each production for two days, however, and rotating so that there is one new production on the bill each day. The production that is new is made the headliner, the one that is being held over being secondary:

"You can see that with such a policy there is plenty of room for all the meritorious productions that can be offered. The theatres throughout the territory, especially those in Buenos Ayres, are of a very high standard. The rentals secured, while of course not to be compared with those paid in this country, are satisfactory when we consider the quantity used by an exhibitor under the two-a-day plan."

Mr. Morhange estimates that there are about six hundred theatres in the territory served from his Buenos Ayres headquarters.

Quite an unusual distinction for a film man in foreign territory is borne by Mr. Morhange. He is one of the few who received their training and experience in American film producing organizations, having been connected with Vitagraph, Fox and World before entering the Argentine field.

And another distinction:

War broke out on August 4th, 1914. On August 11th Mr. Morhange sailed for his native France.

The plain facts tell the story. Between the lines you may read the story of Verdun and the Somme, and of the wounds that released Mr. Morhange from service in 1916.

Harper Writes from "Somewhere on Board"

INTER-OCEAN FILM CORPORATION has just received a letter from Horace G. Harper, Far East field representative, written "somewhere on board ship," out of San Francisco, en route to Australia, mentioning this paper's account of his send-off.

Readers will recall that Mr. Harper, who before joining the Inter-Ocean Film Corporation, was for many years connected with Australasian Films, Ltd., as buyer and exchange manager; was commissioned by Mr. Cromelin to spread the gospel of American films and accessories in New Zealand, India, Dutch East Indies, Japan, China and the Philippine Islands, besides Australia. A fight on junk films, through a campaign of education, is an important object of Mr. Harper's long journey. The "News" told of this and also of the farewell dinner given the traveler by the Inter-Ocean staff.

Mr. Harper writes: "I like the 'News' story of my departure, but there were two names in the list of guests that I distinctly failed to recall as having been present. Are you sure that the publicity department gave out the correct list, or was I so happy that night that I could not remember who was there? But, generally, a happy man on such occasions sees double, instead of making eliminations!

"The photo the 'News' printed, showing the final handshake in front of 'Inter-Ocean Building,' was a good ad for the photo shop next door but not for 'Inter-Ocean Building.' You ought to have gotten a regular photographer like Louis Brock to pose it. As it was, when I saw the picture in the paper I thought you were all a ballyhoo for that photo shop on the right-hand side of the cut!

"The 'News' ran a very faithful interview. I hope that I live up to the plans I outlined about my trip. But there is no reason that the junk dealer should come back. 'By their deeds ye shall judge them.' By my deeds with brand new American films you will decide whether I have routed the junk dealers or not."

Mr. Harper remarked in the letter on the prosperous appearance of the Coast Shipping Industry. He said that the "American flag was back on the Pacific." The Inter-Ocean man's first stop in Australia will be in Sydney, where he will establish headquarters at the Hotel Australia.

Italian Films Invading Argentine

"IMPARCIAL," of Buenos Aires, reports that the scarcity of American films, due to cargo restrictions from the United States, has created a condition enabling Italian productions to secure some attention in the Argentine market. That trade journal is authority for the statement that representatives of Italian companies sold twelve subjects during the first week of November alone. So scarce have new subjects been that this almost sets a record.

Further activity of European producers in the Argentine field is indicated by the organization of a new syndicate represented by A. Pistolini.

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Specialists in forwarding films to all parts of the world
We have capable agents in every foreign port.

Our service includes *complete* insurance protection for your goods from the time they leave your office until they reach your customer abroad.

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You may feel sure that your goods will move with *maximum* speed and safety—at *minimum* cost.

We are satisfying many of the largest film houses in the world today.

May we add YOUR name to the list?

Full information on application.

Phones: 1317-1318 Broad ***Cable: MASSECO, New York***

Egypt Needs Help

(*Continued from page* 11)

To explain the situation properly, it seems necessary to mark back a little. Compared with conditions at home, the cinematograph industry of Egypt was until quite recently in its happy childhood days, although tremendous progress has been made of late, for its members make up in sheer enthusiasm for what they lack in actual experience. Almost insuperable difficulties stood in the way of the propagation of the screen habit in this land of glorious history, as instanced by the multitudinous tongues and differentiating tastes of its population, the education of the masses into the "way" of pictures, the acquisition of sites and appliances necessary for exhibition and—greatest of all—the importation of film subjects from overseas. But much has been done. Every town of size boasts theatres in varying numbers, some in the larger towns being quite as spacious and comfortable as those we have at home. By the use of a double sub-title and the projection of a third on to a smaller side screen, the language difficulty has in the main been overcome; a couple of local renting organizations are now in active operation, a small printing factory exists, and I have news of a small studio. The dramatic theatre being non-existant and vaudeville undesirable, the motion picture has been received with open arms. It plays such a part in evening life in the cities that one wonders what the average Egyptian really did with himself before its advent. The "picture habit" propaganda produced a craze, and now that craving cannot be satisfied, which brings us the present-day conditions.

Since the time when the war began to affect Egypt, primarily owing to restricted sea accommodation, very few films have reached the country, so that exhibitors virtually have been without new subjects for at least two years. In the country are stocks of films, mostly old ones, and these much battered and torn, scarcely two-thirds their original length, travel on a kind of circular route having no end beyond that of endurance. The term "exclusive" is meaningless, except in cases where there is only one copy of a film in the country, because an exhibitor is only too glad to show any film he can get hold of. No subject, however battered it may be, is too bad to screen, for when films are scrapped there are none others to replace, and present stocks are woefully inadequate. Yet such is the craze for motion pictures that houses are crowded nightly, audiences content to see the same films a second or third time rather than miss their "enjoyment."

War having brought a goodly portion of the British Army to Egypt, patronage is appreciably leavened with khaki—soldiers on leave—and, apart from Chaplin and Keystone subjects, there are no films really suitable. Result: Chaplin and Keystone working overtime; and since the civilian has contracted a severe dose of Chaplinitis, the exhibitor is at his wits' end. Essanay and Mutual-Chaplins are wearing to threads and the old single-reel Keystones are becoming rapidly unrecognizable. "Tillie's Punctured Romance" is the "hit" of the year.

That is Egypt as I write. It can be seen that unless help is sent very soon a promising step in the right direction is going to count for nothing. "Despite the exigencies of war," says the exhibitor, "surely *something* can be done to help us." And I have promised help, promised that the manufacturers and exporters of our two kindred countries will look to Egypt and do all in their power to help restore normal conditions.

Egypt's requirements are easily stated. She wants *everything* "Kinematic." First of all, technical assistance to organize the industry on modern lines, then films—loads of them—all lengths, all types. She desires the renting houses of America and England to establish branches in Egypt to co-ordinate action, those placed in charge to be capable and ever ready to advise. She wants publicity—posters, throwaways, trade organs, banners, all manner of boost—she wants to be taught all the tricks of the trade from the box office viewpoint. Projection and general apparatus, up-to-date screens, theatre, fittings and appurtenances.

Taking note of the fact that the majority of exhibitors in Egypt are of French or Italian nationality, it would seem that the cry for help might now have been ringing in other ears, but Egypt is looking to America and Great Britain for succor, sure that it will be forthcoming. And I look to see my promise to Egypt ratified. For I am convinced that in keeping Egypt we should be helping ourselves. Egypt is the gate of the East, feeding many lands, and in opening up trade with Egypt we should discover vast opportunity for development further east.

Foreign Business Will Surprise All, Says Mattsson

ERNEST MATTSSON, export manager for John Olsen & Company, with offices in New York and London, and operating extensively in the Scandinavian countries, looks for big business in the future. Mr. Mattsson is most optimistic and looks forward to a business in the foreign fields that will surprise all concerned.

"It is impossible to leave out of consideration the effect the war has had and will have on the industry," said Mr. Mattsson in discussing the subject of conditions in the foreign market. "Every article that is written swings on the pivot formed by conditions before, during or after the war. It is impossible to get away from it in discussing the outlook of present conditions. The war has affected all branches of business, but on none has it had such a telling effect as on the motion picture industry, and especially that phase of it as is controlled by exporters and importers.

"It is generally conceded that business, from an American exporter's standpoint, has been very good during the war and is, to this day, swinging along at a most encouraging pace. Of course, we exporters had the problem of shipments to contend with during the war and found much difficulty with same. But that was to be expected. Now that this problem has been greatly ameliorated, there isn't any reason why the American producer shouldn't swing into a rapid gait, reach the foreign buyer, deliver the 'goods' and beat the other fellow to it. We can even beat the foreign producer in his own field if we produce quality pictures and look to the foreigner's needs.

"With actual hostilities at a standstill and the signing of peace only a matter of time, the foreigner will naturally look to his own native producer for pictures with which he is intimately acquainted—pictures with native atmosphere and native talent. But if the American producer will spend a little time and try and meet this individual demand instead of trying to shove down the throat of the foreigner that which he does not understand and with which he has nothing in common, then the foreign picture is going to step right in where it left off before the war and the American product is going to be shown only as novelty.

"We are not going to note any immediate change in the foreign market. It will take some time for the foreign producer to get the wheels of his production plant moving in the old rut, but one can gamble that at some time or other those wheels will be started, and then the American producer will have to 'watch his step' and meet the competition that will be presented with better pictures and pictures that meet with the approval of the people of that particular locality in which they are to be shown. Everything and anything is not going to go. There must be quality behind the picture and there must be a clear understanding of what is wanted and what isn't wanted."

Current Activities at Inter-Ocean Building

EXPLAINING their purchase of the Wharton Comedies, featuring Eddie Vogt and Violet Palmer, an official of Inter-Ocean Film Corporation said that the foreign market no less than the domestic one appeared to be especially eager for comedy films. Even the countries that have not been engaged in the war, states this man, have been oppressed by the misery of it, and people all over the world want to "forget" no less than Americans do.

The Wharton pictures acquired in this deal are "Below Zero," "Kute Kids Vs. Kupid," "The Missionary," "The Candidate," "April Fool" and "Marriage A La Mode." A number of the foreign territories have already been disposed of. "The Transgressor," made by "The Victim" people, will be offered to foreign buyers this week by Inter-Ocean. It is expected by President Cromelin that the majority of purchasers of "The Victim" will sign up for its successor. Additional sales on "Victim" are reported for British West Indies, Colombia and Central America.

The distributors of World Pictures in Brazil, Argentine, Chile, Uruguay and Paraguay have renewed their contracts, it is announced. The Argentine rights to the specials, "Wives of Men" and "Inside the Lines," have been alloted.

Inter-Ocean's biggest negotiation of the Fall was undoubtedly the acquirement of the twenty completed negatives of Plaza Pictures. President Cromelin says of this: "We took the Plaza Pictures to fill the needs of those buyers who want a finished-feature programme and want it quick. This line will fill programme requirements in almost any section of the world market, for the stars and the stories have international appeal.

These stars are Anita King, Jackie Saunders, Kathleen Clifford and Gloria Joy."

Fulton Tells Why United States Accessories Should "Go" Abroad

CHICAGO, ILL. (Exclusive to the MOTION PICTURE NEWS).—"I am offering my American-made accessories for general foreign purchase, inasmuch as they have met the tests of the American exhibitor, than whom I am sure the foreign cinema man is no more stringent in his requirements," said E. E. Fulton to-day, at the new Fulton factory on Carroll avenue. Mr. Fulton enjoys the reputation of being the manufacturer of the largest line of motion picture accessories, produced in this country, now "on" the foreign market, where the Inter-Ocean Film Corporation are offering them.

"I know that German-made accessories found their way to the world market in great quantities," continued Mr. Fulton, "and I am also aware that they were offered at very low prices—ridiculously low in some cases. But as Mr. Harper pointed out in a recent MOTION PICTURE NEWS interview, labor costs in the Central Empire will be vastly higher than before the war, and this will necessarily influence the prices of German-made devices.

"The trade union movement in Germany is pushing up the wage scale all the time, and it must be remembered that devices of this sort are turned out almost totally by skilled workmen who are members of trade unions. Again, the Government subsidy is almost of the past in Germany. This also made for the sweeping price reductions that barred better makes of goods from the world markets.

"When I say better, I say it seriously and in relation to my American line of accessories and supplies that are now for the first time being systematically offered to the world buyer. Every accessory in my list has a reason for existence—improvement. If a Fulco article isn't an improvement on something that the foreign exhibitor has been getting from a distributor of German wares, perhaps for a little less—then we don't ask these exhibitors to consider it. Our carbon saver, for instance, is put out because it economizes carbons and saves replacement cost.

"The reason for the carbon adapter is that it will grip small-size carbons, whereas the carbon clamp usually won't. My lug affords a sure grip, preventing burn-outs due to loose and imperfect connections. And so it goes—the rewind is built to eliminate the danger of damage to the film or catching of the operator's fingers in the gears, while the enclosed rewind is so constructed that rewinding of film is impossible unless the door is shut."

"Do YOU Know What a Picture Is Worth in the Foreign Market?"

If you don't, how are you going to get all that is coming to you out of your splendid American production?

If you don't know how much a picture should bring, you cause the foreign buyers to go elsewhere and they are deprived of your better pictures.

Our specialized knowledge enables us to serve both ends, and we ask only a fair return for our efforts in bringing buyer and seller together.

We guarantee, to their mutual advantage.

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729 Seventh Ave. - - - - - - - - New York City

Blanche Sweet Is Cast in a Dual Role in Her Newest Harry Garson Produ ction, Called "The Unpardonable Sin." Marshal Neilan Is the Director

Select Claims Edge on Publicity

In behalf of its attractions and the six artists who have made them well known —Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady, Marion Davies and Mitchell Lewis—Select Pictures advances a claim to the perpetual receipt of more spoken or written publicity than is accorded any person, firm, object or product in the world.

Select Pictures this week claims another title for Norma Talmadge, that of the Queen of Versatility, and to prove this star's right to its possession, cites her performances in several of the most recent successes in which she has appeared.

Chinese Pay High to See Kellermann

Exhibitors who are considering an increase in their prices will be interested in the experience of the Olympic theatre, Shanghai, China, which early last month showed the William Fox spectacle, "A Daughter of the Gods," featuring Annette Kellermann, at prices ranging from $1 to $3. Programs of the Olympic, sent to the Fox Film Corporation by Joseph R. Darling, Fox representative in the Far East, show that "A Daughter of the Gods" played November 1st to 4th, inclusive, with two matinees. Unreserved stalls cost $1, reserved stalls $1.50, seats in the dress circle $2 and box seats $3 each.

Comedy Revival Noted by General Film

Since the general resumption of motion picture exhibition a strong revival of demand for the Rainbow Comedies has been noted by General Film Company. These one-reel subjects from the United States Motion Picture Corporation are now considered a standard for product of its kind.

Praise for the consistent quality of the productions is heard, it is said, and the idea involved in all the Rainbow Comedies is a fast, snappy plot without slapstick, with considerable emphasis upon story value.

William Farnum Stays with Fox

Film Star Renews Contract with Fox Film Corporation for Period of Years at a Salary of $750,000 Annually

WILLIAM FARNUM this week signed a contract for a period of years with William Fox at what is said to be the unprecedented figure of $780,000 a year, according to an announcement.

Following the signing of the contract, William Fox issued a statement, in which he said:

"This announcement will set at rest all rumors being circulated throughout the country that William Farnum intended leaving Fox Film Corporation. It is true that he was approached by nearly every producing organization in the field, but he decided to renew his old associations.

"I consider that William Farnum's salary is only commensurate with his wonderful popularity and drawing power at the box-office.

"This new contract places William Farnum in a class by himself. It makes him the highest paid male dramatic artist in the picture world today."

Plans are said to be already under way for several big special attractions featuring Farnum. The Fox organization is said to be negotiating with a number of America's foremost authors for books and stories which will have dramatic power and will afford a magnitude of production for Mr. Farnum's abilities. These stories will be announced in the near future, it is stated, and will be an indication of the importance of the productions in which Mr. Farnum will appear during the coming year.

Mr. Farnum will continue to be a star in the William Fox Standard Picture group, it is understood, as it has been Mr. Fox's policy that only his best stars and his best stories be released under this brand.

The signing of the new contract is declared to have come at the close of the most successful year in Mr. Farnum's career. "Les Miserables," "True Blue," "Riders of the Purple Sage" and "The Rainbow Trail," four Farnum releases this fall, have scored successes, and according to Mr. Fox, have proved most convincingly the great drawing power of this star.

Exhibitors Approve Goldwyn-Ford Deal

FROM every section of the United States comes messages of exhibitor approval of Goldwyn's announcement that beginning January 12 it will be the exclusive distributor of the Ford Educational Weekly in the United States, according to report.

"This means," wires a Montana exhibitor, "that there will be a sustained distribution evenly across the nation and that the weekly will be shown in a great many more theatres than ever before." This message is echoed from any sections. Hitherto the Ford Educational Weekly has been well distributed through a series of independent exchanges, but now for the first time its routing and releasing is given the facilities of a great national organization.

News comes from the Ford Motor Company motion picture laboratories that prints of the first five releases are ready and will be going forward to the Goldwyn offices during the present week. Certain physical touches of a new character are being given this fine screen weekly for its Goldwyn releasing premiere. It is to have a new title frame in which both the Ford and Goldwyn names appear, a new sub-title frame and a new style of title lettering. In other words, the weekly, entering upon an enlarged career, keeps abreast of the season by receiving a new "dress."

Tremendous publicity in the newspapers of the country has attached to the announcement of the Goldwyn distribution of the Ford Educational Weekly. Naturally the newspapers of Mr. Ford's home state of Michigan were the first to seize upon the news and editorial comment has been made upon the element of public service that Henry Ford is rendering.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

W. R. Sheehan, general manager of all William Fox exchanges, will arrive in Los Angeles the latter part of this week. Mr. Sheehan is making a nation-wide tour of all the Fox exchanges. It is expected that he will be in the Film Capital during the holidays.

There was a lightning change in directorial circles at the Fox studios this week. Lynn Reynolds, who has been directing Gladys Brockwell, has been selected to handle the megaphone in Peggy Hyland's next picture. Harry Millarde, who has been directing Miss Hyland, will marshal the scenes and otherwise handle important features in the direction of Madelaine Traverse's next picture. Frank Lloyd, who has until recently been directing William Farnum in the East, will direct for Gladys Brockwell.

"Framing the Framers," Gladys Brockwell's latest picture, being filmed under the direction of Lynn Reynolds, will be finished this week.

Madelaine Traverse will begin work on a new subject next week, the title of which has not been announced. Her director will be Harry Millarde. Peggy Hyland will also begin a new picture at an early date.

Paramount-Artcraft

Bryant Washburn has begun work on a new picture, a comedy drama, which has not been titled. Wanda Hawley will be his leading lady. The picture will be made under the direction of Donald Crisp.

Constance Talmadge, who has not been working for some time, will begin the production of a new picture soon for Select, it was announced this week at the Lasky studios. It is not announced whether she will produce at the Lasky plant or at the Morosco studios.

Cecil B. De Mille, director general of the Famous Players-Lasky Company, and Jesse L. Lasky, vice-president, are expected to return from New York before Christmas, according to word received at the studios this week from Mr. De Mille. Mr. Lasky has been in the East about three months and Mr. De Mille left for New York about two weeks ago.

Shirley Mason this week finished her newest screen vehicle, and incidentally her first picture since coming West, titled "Jem of Old Rock." It was directed by Robert Vignola, and playing with Miss Mason were Niles Welch as leading man, while Theodore Roberts had a prominent part. Miss Mason will begin work soon on a new picture, which is yet unnamed, under the direction of Walter Edwards. The reason for the change in directors is not announced.

Universal Newsettes

The five-reel production starring Fritzi Brunette, with William Sheer as her leading man, entitled "Sealed Orders," was finished at the Universal studio this week. Douglas Gerrard was the director.

Rupert Julian's "Pirate Bold" is nearing completion. Monroe Salisbury plays the male lead, supported by Ruth Clifford. Other pictures that are in course of production are "The Wild Girl," with Carmel Myers, directed by Paul Powell; "Cherries Are Ripe," with Edith Roberts, under Jack Dillon's direction; "Whose Widow?" a Mary MacLaren production being made under the supervision of Ida May Park.

J. P. McGowan this week continued production on "The Fifth Ace," starring Marie Walcamp. It is a story by Douglas Grant which has been made into an eighteen-chapter melodrama by Hope Loring. It is said that the subject will be produced on a lavish scale.

Eddie Lyons and Lee Moran this week completed their comedies, "His Body for Rent," a burlesque on "A Soul for Sale," and "The Squared Rounds," a screen farce.

Priscilla Dean has completed her newest Universal production, "The Gutter Rose," under the direction of Ted Browning. Her next picture will be titled "Raggedy Ann," production of which will probably begin the latter part of this week. It is an original story by Charles W. Tyler, which appeared in *Detective Stories*. The scenario was prepared by Harvey Gates.

Monroe Salisbury's production, "Pirate Gold," was originally written in Hungarian, it is said, by Emil Nyitray. It was translated by Herbert Hall Winslow. The drama was purchased by Universal and Waldemar Young prepared the scenario. The play is being directed by Rupert Julian.

Edith Roberts being decorated by aviators. Miss Roberts is a Universal star

Baby Marie Osborn, Fannie Ward and Frank Keenan, Pathe Stars, Who Are Very Popular with the Public

About Metro Players

After much preparation Viola Dana, who recently arrived from New York, this week began production on her newest play "Dian Ardway." Herbert Blache is the director. The story is from the book of the same name, written by Oz Post and scenarioized by John R. Collins.

May Allison is in the middle of her picture, "Peggy Does Her Darnedest," spending much of this week on location. The subject calls for a large number of out-

door scenes, and as an outdoor girl she is called upon to participate in a boxing match in one scene. The picture is being directed by George D. Baker. Robert Ellis is her leading man and Frank Currier plays the heavy. Rosemary Theby is a member of the cast.

Bert Lytell, Metro star, who has been attending an officers' training camp at Fort McArthur, Waco, Tex., has been released from camp, arriving in Los Angeles during the latter part of last week. The present plan of Metro is to start him in a new picture the first of next week, the name of which has not been announced. Three scenarios have been under consideration for his first vehicle upon returning from the ramy.

Maxwell Karger, director general of the Metro studios, has leased a home on Western avenue near the house that was formerly occupied by Mary Pickford, it was announced at the Metro studios this week. It is one of the handsomest residences in that district.

Here and There

Jack Pickford, who recently signed a contract with the First National Exhibitors' Circuit, started work on his first production for this concern at the Brunton studios Monday morning, December 9th. James Kirkwood is his director. The title of the play has not been announced, but the vehicle will be a comedy drama. Pickford only recently returned from the East, where he has been in the naval service.

Having recently completed "A Man of the Open," a super-production, Dustin Farnum is planning to begin work on a new subject, possibly next week, it was announced Tuesday from the Brunton studios. The new production will likely be a western entitled "Square Shooting Dan," and will be filmed under the direction of Ernest Warde. Irene Rich will

Constance Talmadge Tries Hard to Figure it Out in Her New Select Film, "A Lady's Name"

"I'll Say So" Is the Name of a New Fox Picture in Which George Walsh Is Starred

probably be his leading lady, and it is said she will be given a more important role than fell to her lot in Farnum's last play, "A Man in the Open."

Kitty Gordon will start production on a new film play in the near future, the continuity of which is being written by Fred Myton. The picture will be made under the direction of Wallace Worsley. Since Mahlon Hamilton, her leading man in a previous production, has been loaned to Mary Pickford as leading man in her first screen effort for the First National Exhibitors' Circuit, Miss Gordon is in a quandary as to who will be her leading man in the new picture now contemplated. Studio gossip says that W. Lawson Butt will likely take Hamilton's place.

Actual work of filming her new picture, "Daddy Long Legs," the first production under her contract with the First National Exhibitors' Circuit, was begun Monday by Mary Pickford at the Griffith studios. Miss Pickford has completed the cast for the picture, among whom are some of the people who will appear in the production: Mahlon Hamilton, Miss Pickford's leading man; Jarvis Pendelton and Mrs. Pendelton, Eleanor Hancock, Julia Pendelton, Audrey Fair, Audrey Chadman, Charlie McBride, Harry Davenport, Carrie Clark Warde, James Bradbury, May Lemport, Mrs. Sue Semple and William Brown. Mr. Brown will play the part of the butler. A number of real orphans from the Los Angeles Orphanage, under the care of teachers in charge of that institution, have been visiting the lot every day this week, appearing in the orphanage scenes of the plaqy. The children undergo proper medical examination every day before leaving the orphanage for the studio.

A camouflaged German helmet was received this week by Mary Pickford from Bernard Elmes, a former player and at one time a member of Miss Pickford's company. He is serving in France with the British forces. He writes that he will bring back a score of trophies to be distributed among his friends in the Los Angeles film colony.

William S. Hart's newest production, new being filmed and which will be completed next week, has been titled "The Breed of Men." The principal theme of the picture is "careless comedy." Seena Owen is Mr. Hart's leading lady. The plot deals considerably with western life, to impersonate a cynical sheriff of the plains. In this capacity the chase leads him to Chicago, where he visits a mansion in that city and ropes the man he expects to take back with him to the west. "Branding Broadway, a recent picture of Hart's, will be released ahead of "The Breed of Men," it is announced here. When the present production is finished work will begin on a new subject, which, it is said, will be entirely different from anything Hart has heretofore attempted.

Earle Williams, Vitagraph's star, has caused a mild sensation in Los Angeles. He suffered several days from a real old-fashioned cold and not once did he refer to it as the "flue."

William Duncan, Vitagraph's serial star, has had another narrow escape, and again the Duncan luck has been with him. It happened in the making of the fifth episode of "The Man of Might" when Mr. Duncan drove his car over a twenty-five foot embankment, landing safely with the car right side up. He had previously made several lesser jumps with an automobile and felt confident that he could make this one and land evenly on all four wheels at once.

Bessie Love, Vitagraph star, set a new style in novelty feminine dressing, but it went out of fashion as rapidly as it came in. It consisted in wearing one earring made from an Honor Pin presented to her when she graduated from the Los Angeles High School. Bessie considered that she was too old now to wear it as a breast pin and the idea of having it made into an earring and wearing it without a mate on the other side of her head appealed to her. One day was enough, however, for after being stopped about a hundred times by strangers as well as friends and being informed that she "had lost one of her earrings" Miss Love decided that the style was too "advanced" and abandoned it. She is now giving all her attention to "The Enchanted Barn," her next Blue Ribbon Feature.

Blanche Sweet, Star of the Garson-Neilan Production, "The Unpardonable Sin"

Miscellaneous West Coast News

Dorothy Gish and her company have been rehearsing a new picture at the Griffith studios. She began production on Monday, December 9, under the direction of Elmer Clifton. Her leading man will be Richard Barthelmess. The new subject will be a comedy drama, and Miss Gish will play a character part of an English girl.

Robert Harron returned to the Griffith studios this week after a week's illness with influenza. Miss Lillian Gish, who was also a victim of influenza, is back on the Griffith lot.

Blanche Sweet left last Monday for New York for a short shopping trip, taking advantage of the opportunity provided through temporary discontinuance of production by the Clara Kimball Young-Blanche Sweet companies. Clara Kimball Young will leave for New York on December 14, accompanied by her manager, Harry Garson. Miss Young stated this week that with the termination of her contract with Mr. Garson she is planning to go to France for one year. Mr. Garson announces that he will return to Los Angeles about January 1, 1919. He says the Blanche Sweet Company will continue production after the first of the new year.

Lillian Walker, who has for some time been filming scenes in "The Novel Fran," her first production with her own producing company, will complete this production next week, it is announced, this week at the Brunton studios. The story is from the pen of John Breckenridge Ellis, and was scenarioized by Jack Cunningham.

Neva Gerber, Who Appears with Harry Carey in "Roped," Universal Film

W. P. S. Earl is the director. Director Earl has been shooting some big tent scenes this week, and he expects to film some scenes next week in which lions will take a prominent part in the story.

Messrs. Pickford, Kirkwood and Hammer arrived in Los Angeles Friday, and the former two are now working on the preparation of the first story, filming of which will be started early during the coming week. Arrangements have been made for space at the Brunton studios where at least the first subject will be filmed. Prior to coming West, rights on several well-known stories were secured, and these will be put in films following the first original story written by Pickford and Kirkwood.

Hollywood Hookum

DEC. 28, 1918 NEWS MORE NEWS

Sunny and rainy.

Nat Spitzer's in town.

Samuel Goldfish is coming.

Billy West has come from the East.

J. A. Berst is visiting hereabouts.

Milton Goldsmith is in our village.

We're getting ready to greet Madge Kennedy.

Winny Sheehan's coming out to see us this week.

Jack Gilbert was seen acting at the Ince studio this week.

A Ford ran away with Marie Walcamp last week and pitched her right out on the road ahead.

K. McGaffey was seen about the Alexandria hotel several evenings this week frantically writing telegrams.

We discovered a leading man whose name is Cash, but we won't tell you who he is. We refer all inquiries to Monroe Salisbury.

Bill Ritchey, who is known on the screen as W. M., has had a ten-round bout with the "flu" germs and is back at his Underwood.

Irving Cummings has taken a bungalow, and is again content to be a California resident, inasmuch as he draws his salary out here.

Paul Dowling belongs to the "out again" class, and is again a publicity writer of the west coast colony after a year in the navy.

Bessie Barriscale was seen in the make-up of a dancer and from all reports it's some make-up. Director Friend Husband, Howard Hickman, wore colored glasses.

Ham Beal, chief exponent of Universal Production information, now numbers his news letters, and has attained such speed that the most recent issued is numbered 129.

Bennie Ziedman entertained Adam Hull Shirk and ye ed. at luncheon, because heads and tails didn't match. Bennie is really reckless. Adam enjoyed his coffee and.

Frank Keenan was royally welcomed back to sunkist California, and the greeting he received caused Dustin Farnum to claim that it was Keenan's grey hair that made him so popular.

Bill Russell was not in Los Angeles this week because he took his troop to San Francisco to make a picture, and thereby Santa Barbara and Los Angeles are both losers. Come again, Bill.

Since Ed. Sloman has been spending a week on the desert filming a Margarita Fisher subject, he has come to learn the true meaning of the California phrase, "you can sleep under blankets the year round."

Molly McConnell played with Frank Mayo on the New York stage when he was a bawling brat. Then again he was an aspiring juvenile at Balboa, and now she is supporting him as a Universal leading man.

Bill Sheer is more than pleased with himself, for a little child saw him playing the part of a burglar and refused to make his acquaintance for she thought he really was a burglar, and the child is an actress too.

William S. Hart was seen at the studio wearing a sombrero which was so large that it completely hid his publicity department, which is manned by Paul Hubert "Scoop" Conlon. "Scoop" plans on using the hat for a big top when he opens his circus in the Spring.

Leon Kent has passed out. That mean looking heavy has resumed his family name, Leon de la Mothe. And would you believe it, Leon is a great great great grandson of de la Mothe who was field marshal of Napoleon's cavalry, and now he's playing in "The Fifth Ace," the new Universal serial.

Perfumed stationery from Walraven of Lehrman Sunshine Comedies advises us that Gerald Duffy has been engaged as personal representative by Bessie Love. Yes, this is the same Gerald Duffy who is editor of the Picture Play Magazine, and more recently put in his time keeping William S. Hart's name before the public eye. In addition to that he is said to be a slicker with the pasteboards and Underwood.

About New Pictures

A good old-fashioned "surprise party" marked the completion of the Screen Classics, Inc., feature, "The Man Who Stayed at Home."

"The Common Cause," J. Stuart Blackton's newest superfeature, distributed by the Vitagraph Company, has photographic effects in the allegorical prologue which are promised to prove a genuine surprise, and to many, a conundrum.

Charles Ray, the young Thomas H. Ince star, is at work at the Ince studios in Hollywood, under the direction of Jerome Storm, on a new baseball picture for Paramount, which is as yet unnamed.

"The Path to Victory," No. 24 of Official War Review, released by Pathe December 9, is announced as one of the most thrilling and instructive instalments of the patriotic and educational series.

Irene Rich plays a minor part in "Adele." She plays it so well that her work led to her being chosen by Dustin Farnum as his leading lady in "A Man in the Open." "Adele" was one of the first feature films Miss Rich ever appeared in.

Scenes on a tropical island near the equator, the filming of which is said to have cost the Universal Film Mfg. Co. more than $5,000, are features of "The Nature Girl," a Bluebird picture.

William N. Bailey who recently completed a tour of vaudeville, has signed with the Betzwood Film Corporation, of Philadelphia, Pa., for one of the leading roles in a new feature under direction of Ira M. Lowery.

Dorothy Dalton, the Thomas H. Ince star in Paramount pictures, whose picture, "Quicksand," is scheduled for release December 22, has returned to Hollywood from her California farm.

Peggy Hyland, the William Fox star, arrived in Los Angeles accompanied by her fox terrier "Jackpots," who enjoyed his arrival in the sunny southland of California as much as did his mistress.

That the "eats" is the basic necessity of an army was shown in No. 2 of "Winning the War," released by Pathe, December 8. The scenario was furnished by the Committee on Public Information and is called "Feeding Our Fighters."

In "Too Many Millions," Wallace Reid's Paramount picture released December 8, Ora Carewe plays the leading feminine role, that of Desiree Lane, and a strong cast is said to support Reid.

"Another 'Polly of the Circus!'" That was the ejaculation of a New York exhibitor following a private screening of Mae Marsh's newest Goldwyn Picture, "The Racing Strain."

When the first assembled print of "The Belle of New York," Marion Davies' Select production, was shown in the projection room at the studio, the continuity of the story and the directorship of Julius Steger is said to have made of it a performance that held its small audience enthralled until the final fadeout.

At the premiere of the Artcraft production, "My Cousin," in one of the loge boxes was Caruso himself, accompanied by his bride. With them sat Mme. Frances Alda, Antonio Scotti, Mr. and Mrs. Gennaro Papi, Mr. and Mrs. Enrico Scognamille, Mr. and Mrs. Pasquale Amato and Bruno Zirato.

United Picture Theatres declares that Kitty Gordon wears a series of wonderful hats and that one of these millinery creations cost $1,000. In addition, they assert, she wears twelve expensive gowns of the latest fashions with her jewels valued at $200,000, and one sable coat that she wears is declared to have cost $25,000.

John Emerson and Anita Loos are under full headway at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation, being engaged in completing their Paramount-Artcraft Special, "When the Boys Come Home."

"Pershing's Crusaders," distributed by First National Exhibitors' Circuit for the Committee on Public Information, was the stellar attraction at the recent convention in Providence, R. I., of the Northeastern Dental Association.

John Lynch is said to have written an exceedingly interesting story for Dorothy Dalton's Paramount picture, "Quicksand," released December 22. R. Cecil Smith prepared the scenario and Victor Schertzinger directed the film, which is a Thomas H. Ince production.

Features---Current and Coming

Bluebird Photoplays

Dec. 2. Tongues of Flame (Walcamp)..... 5
Dec. 9. Set Free (Edith Roberts)..... 5
Dec. 16. She Hired a Husband (Priscilla Dean) 5
Dec. 23. The Sea Flower (Juanita Hansen).. 5
Dec. 30. The Cabaret Girl (Ruth Clifford)... 5
Jan. 6. The Nature Girl (Mersereau)..... 5

Exhibitors' Mutual

Nov. 17. Lafayette We Come (Lincoln and Cassinelli) 6
Nov. 17. The Daredevil (Gail Kane)..... 5
Dec. 15. Martin Johnson's "Cannibals of the South Seas" 5
Dec. 22. The Girl of My Dreams (Billie Rhodes) 5
Dec. 29. And a Still, Small Voice (Walthall) 5
Jan. 5. All of a Sudden Norma (Barriscale) 5
Jan. 12. Life's a Funny Proposition (Wm. Desmond) 5
Jan. 19. Bonds of Honor (Sessue Hayakawa) 5

Famous Players-Lasky Corp.

Dec. 1. Sporting Life (Paramount-Artcraft Special) .....
Dec. 1. Under the Greenwood Tree (Ferguson-Artcraft) .....
Dec. 1. Fuss and Feathers (Bennett-Ince-Paramount) .....
Dec. 8. The Greatest Thing in Life (Griffith-Artcraft) .....
Dec. 8 Arizona (Fairbanks-Artcraft) .....
Dec. 8. Too Many Millions (Wallace Reid-Paramount) .....
Dec. 15. Branding Broadway (Hart-Artcraft)
Dec. 15. The Squaw Man (De Mille's).....
Dec 15. Good Bye Bill (Shirley Mason-Paramount) .....
Dec. 22. String Beans (Charles Ray-Paramount) .....
Dec. 22. Quicksand (Dorothy Dalton-Paramount) .....
Dec. 22. The Mystery Girl (Ethel Clayton-Paramount) .....
Dec. 29. Little Miss Hoover (Marguerite Clark-Paramount) .....
Dec. 29. The Hope Chest (Dorothy Gish-Paramount) .....
Dec. 29. The Way of a Man with a Maid (Bryant Washburn-Paramount) ....

SUCCESS SERIES (Reissues)

Dec. 1. Caprice (Mary Pickford).
Dec. 8. The Goose Girl (Marguerite Clark).
Dec. 15. The Eternal City (Pauline Frederick).
Dec. 22. The Old Homestead (Special).
Dec. 29. The Virginian (Dustin Farnum).

First National Exhibitors' Circuit.

Ambasador Gerard's "My Four Years in Germany."
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."
Nov. 25. "The Panther Woman" (Petrova) 5

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Nov. 24. Why I Would Not Marry?.....
Dec. 8. Every Mother's Son.....

FOX STANDARD PICTURES

Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. For Freedom (Willam Farnum).....
Jan. 12. The Light (Theda Bara).....
Jan. 26. Woman! Woman! (Evelyn Nesbit)..

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....
Jan. 19. The Call of the Soul (Brockwell)...

EXCEL PICTURES

Dec. 1. Virginia Pearson in "Buchanan's Wife" .....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....
Jan. 12. Smiles (Jane and Katherine Lee)....
Jan. 26. The Girl with no Regrets (Peggy Hyland) .....

THE GREAT NINE

Dec. 29. William Farnum in "Fighting Blood."
Jan. 5. Theda Bara in "The Serpent."
Jan. 12. "The Regeneration."
Jan. 19. William Farnum in "The Broken Law."
Jan. 26. Theda Bara in "Under Two Flags."
Feb. 2. "Infidelity" (Dr. Rameau).
Feb. 9. Valeska Suratt in "The Soul of Broadway."
Feb. 16. Theda Bara in "The Darling of Paris."
Feb. 23. William Farnum in "Hoodman Blind."

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

COSMOFOTOFILM, INC.

I Believe .....6 D

AM. FEAT. FILM CORP.

Hearts of Love.....6 D

MAXWELL PRODUCTIONS

The Married Virgin.....7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 1. The Hell Cat (Geraldine Farrar)..
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Dec. 2. Goddess of Lost Lake (Glaum)..... —

(Arden)

Dec. 23. The Challenge Accepted (Zena Keefe) .....5 D

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.
Nov. 4. The Yellow Dog..... 6
Nov. 18. Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Dec. 2. The Testing of Mildred Vane (May Allison) 5
Dec. 9. Hitting the High Spots (Bert Lytell) 5
Dec. 16. Sylvia on a Spree (Emmy Wehlen) 5
Dec. 23. The Poor Rich Man (Bushman and Bayne) 5
Dec. 30. Her Inspiration (May Allison)..... 5
June 6. The Spender (Lytell)..... 5
Jan. 13. Oh! Oh; Annice (Dana)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman .....
The Million Dollar Dollies (Dolly Sisters), Emerald .....
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....

NAZIMOVA'S PRODUCTIONS

Revelation (Nazimova) 7
Toys of Fate (Nazimova)..... 7
Eye for Eye (Nazimova)..... 7

Pathe Exchange, Inc.

Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Dec. 1. Intatuation (Gaby Deslys).....6 D
Dec. 1. All the World to Nothing (Russell)
Dec. — Wives and Other Wives (Mary Miles Minter) American.....
Dec. — Fair Enough (Margarita Fisher) American .....
Dec. — When a Man Rides Alone (William Russell) American .....
Dec. 15. The Narrow Path (Fannie Ward-Astra) .....5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne) Diando .....5 C D

Select Pictures

Nov. — Her Great Chance (Alice Brady).
Nov. — The Road Through the Dark (Clara Kimball Young).
Nov. — The Cavell Case (Select Special).
Nov. — The Midnight Patrol (Select Special).
Dec. — A Lady's Name (Constance Talmadge).
Dec. — Heart of Wetona (Norma Talmadge).
Dec. — In the Hollow of Her Hand (Alice Brady).
Dec. — Code of the Yukon (Mitchell Lewis).
Dec. — The Midnight Patrol (Special).

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Nov. 18. Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Dec. 1. Love's Pay Day (Rosemary Theby). 5
Dec. 8. The Silent Rider (Roy Stewart)..... 5
Dec. 15. Irish Eyes (Pauline Starke)..... 5
Dec. 22. Crown Jewels (Claire Anderson).... 5
Dec. 29. Wife or Country (Gloria Swanson).. 5

Universal Productions

Dec. 2. Vanity Pool (Mary MacLaren)..... 5
Dec. 16. Danger, Go Slow (Mae Murray).... 6
Dec. 30. The Wildcat of Paris (Priscilla Dean) 6

Vitagraph V-L-S-E

Dec. 2. The Dawn of Understanding (Bessie Love) .....
Dec. 9. The Man Who Wouldn't Tell (Earle Williams) .....
Dec. 16. The Beloved Imposter (Gladys Leslie) .....
Dec. 23. Hoarded Assets (Harry Morey)....
Dec. 30. The Captain's Captain (Alice Joyce)

World Pictures

Dec. 2. Hitting the Trail (Blackwell-Greeley) 5
Dec. 9. The Man of Bronze (Stone)..... 5
Dec. 16. The Zero Hour (Elvidge)..... 5
Dec. 23. The Love Net (Madge Evans)..... 5
Dec. 30. The Sea Waif (Louise Huff)..... 5
Jan. 6. What Love Forgives (Castleton)..... 5
Jan. 6. Under Four Flags (Official U. S.).. 5
Jan. 13. Love in a Hurry (Blackwell-Greeley) 5
Jan. 20. The Bluffer (Elvidge)..... 5
Jan. 27. Mandarin's Gold (Kitty Gordon)..... 5
Feb. 3. The Rough Neck (Montagu Love).. 5
Feb. 10. Heart of Gold (Louise Huff)..... 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Sporting Life."
"Woman."
"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts
April—His Golden Romance (Twede Dan) 2 parts
May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts
Nov. — Camouflage (Twede Dan).....2 parts
Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent releases on page 3932)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Robert C. Bruce Scenics Released in the Fall and Winter of 1918-1919

1. The Tides of Yesterday.
2. 'Tis Tough to Be Tender.
3. Tales of the Tall Timber.
4. A Wee Bit Odd.
5. The Wanderer and the Whoozitt.
6. The River Gray and the River Green.
7. The Restless Three.
8. Sundown.
9. Separate Trails.
10. Frozen Thrills.
11. The Lonesome Pup.
12. Scenic Succotash.
13. The Wolf of the Tetons.
14. Nature—Rest and Motion.
15. Horizon Hunters.
16. The High Horse.
17. The Pale Pack Train.
18. Nature—Hot and Cold.
19. Men Met in the Mountains.
20. Before Breakfast.

Exhibitors' Mutual

STRAND COMEDIES

Dec. 4. Dan Cupid, M. D..... 1
Dec. 11. Beans for Two..... 1

ROTHACKER OUTDOORS

Nov. 17. Black Feet and Flat Heads..... 1
Nov. 24. Bad Men and Good Scenery..... 1
Dec. 1. Peaks, Parks and Pines..... 1
Dec. 8. A Maori Romance..... 1
Dec. 15. Vacation Land 1

Famous Players-Lasky Corp.

PARAMOUNT FLAGG COMEDIES

Dec. 8. Independence B' Gosh.....2 C
Dec. 22. Perfectly Fiendish Flanagan.....2 C

PARAMOUNT BRAY PICTOGRAPHS

Dec. 1. Industries of Our New Possessions.
Dec. 8. Faithfulness of the Fourfooters.
Dec. 15. How Museum Groups Are Made.
Dec. 22. Silent Gun of the Future.
Dec. 29. The Vanishing Skirts.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Dec. 1. Inson.
Dec. 8. Two Ends of the Rope.
Dec. 15. Turbaned Tommies.
Dec. 22. Gorge of Pagsangen.
Dec. 29. Two Cities of Old Cathay.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 24. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Dec. 1. Her First Mistake, 2.
Dec. 15. Hide and Seek, Detectives, 2.
Dec. 29. The Village Chestnut.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express.....
Nov. 17. Mongrels .....2 C
Dec. 15. The Fatal Marriage.....
Dec. 29. The Son of a Hun.....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. Hitting the High Spots.....
Dec. 22. The Draft Board.
Dec. 29. Throwing the Bull.
Jan. 5. The Lion Tamer.
Jan. 12. Here and There.

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES

(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES

(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
Kiddies of No Man's Land.....1 Patr.
The Helping Hand of Sicily.....1 Patr.
Rebuilding Broken Lives.....1 Patr.
First Aid on the Piave.....1 Patr.
Victorious Serbia .....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C
How She Hated Men (Lillian Vera-Eddie Boulden) .....1 C
The Camouflaged Baby (Lillian Vera-Bouldon) .....1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden) .....1 C
Hooverizing (Lillian Vera-Eddie Boulden)...1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Dec. 22. The Fortunes of Corinne (Gloria Joy) ..... 2 C.D.
Jan. 5. I Want to Be a Lady (Gloria Joy) 2 C.D.

ROLIN COMEDIES
One Reel a Week

Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....
Dec. 8. Just Rambling Along (Laurel).....
Dec. 15. Take a Chance (Lloyd).....
Dec. 22. Check Your Baggage (Toto).....
Dec. 29. She Loves Me Not (Lloyd).....
Jan. 5. Do You Love Your Wife? (Laurel)

POST TRAVEL SERIES

Nov. 24. Sumatra .....
Dec. 1. Java .....
Dec. 8. Celebes .....
Dec. 15. Borneo .....
Dec. 22. Singapore .....
Dec. 29. Japan of Today.....
Jan. 5. Japan of Today (2).....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
Dec. 8. Feeding Our Fighters.....1 Topical
Dec. 15. Liberty's Triumph.....(War Special)

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).

Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode, Third and Last Warning.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the Huns.
Dec. 8. Ninth Episode, The Precipice of Death.
Dec. 15. Tenth Episode, When Woman Wars.
Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
Dec. 29. Twelfth Episode, The Tower of Tears.

THE LIGHTNING RAIDER
(Astra Serial, Two-Reel Episodes, Pearl White, Warner Oland, Henry Gsell)

Jan. 5. First Episode, The Ebony Block... 3

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Jan. 8. A Kaiser There Was (all star cast) Master Comedy 2
Dec. 23. Over the Rhine with Charlie Cartoon 1 R

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
Dec. 11. Rough on Husbands (Sterling-Mann).
Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
Dec. 25. Work or Fight (Gribbon-Novak).
Jan. 1. Klever Kiddies.

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).
Dec. 9. Let's Fight (Wilson-Gerber).
Dec. 16. The Beautiful Liar (Wilson-Gerber).
Dec. 30. It's Great to Be Crazy.
Jan. 6. Them Eyes (Wilson-Gerber).

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
Dec. 14. Captured Alive (Helen Gibson)....
Dec. 21. The Robber (Helen Gibson) .....
Dec. 28. Wolves of the Range (Helen Gibson)
Jan. 4. The Secret Peril (Helen Gibson).
Jan. 11. Rosalind at the Gate (Stonehouse).

HEARST NEWS
Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

SCREEN TELEGRAM
Released Every Thursday

UNIVERSAL SCREEN MAGAZINE
Released Every Saturday

UNIVERSAL CURRENT EVENTS
Released Every Sunday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? ....
Nov. 25. Maid Wanted .....
Dec. 2. Guilty .....
Dec. 9. Don't Weaken.....
Dec. 16. Camping Out.....
Dec. 23. Swat the Flirt.....
Dec. 30. Straight Crooks .....
Jan. 6. How's Your Husband?.....

SERIALS

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS
(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
Nov. 25. Second Episode (The Giant's Leap).
Dec. 2. Third Episode (Beaten Back).
Dec. 9. Fourth Episode (The Message on the Cuff).
Dec. 16. Fifth Episode (The Lip Reader).
Dec. 23. Sixth Episode (The Aerial Disaster).
Dec. 30. Seventh Episode (The Charge of the Elephant).
Jan. 6. Eighth Episode (The Human Ladder).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).
Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Nov. 18. Frauds and Frenzies.....2 C
Nov. 25. Submarine and Simps.....2 C
Dec. 2. Humbugs and Husbands..... 2
Dec. 9. Daring and Dynamite..... 2
Dec. 16. Farms and Fumbles..... 2

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
Dec. 2. The Whirling Trap (Seventh Episode).
Dec. 9. The Man Eater (Eighth Episode).
Dec. 16. The Pit of Lost Hope (Ninth Episode).
Dec. 23. In the Coils (Tenth Episode).
Dec. 30. The Red Mask's Prey (Eleventh Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 3930)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

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and a

Prosperous New Year

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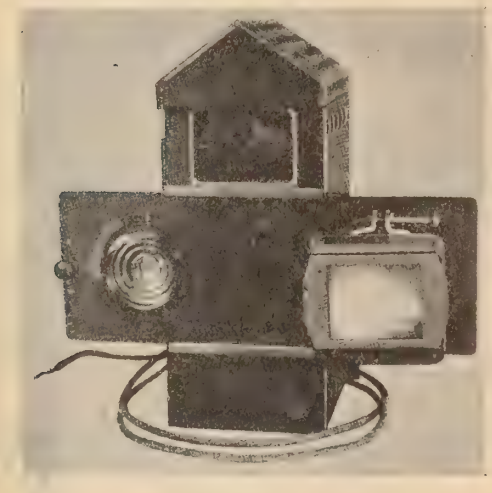

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for Mazda Lamp Projection

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E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

What Do You Sell the Public?

DURING the recent meeting of the Society of Motion Picture Engineers an informal discussion was started between certain members on the best method of bringing about a realization among the theatre interests as to exactly what excuse motion picture theatres had for existing. In other words why should the public go into a picture house? What do they go for? Why pay their money and what do they get?

Have you ever analyzed it? Ask the leading theatre architect of any of the larger cities and see what he says. His answer will be something like this, "Well the picture of course is something but the atmosphere is the thing—the surrounding must be beautiful. The architecture and technique of the building must be of the very best or the house will never be a big success." In other words his fee depends upon how much money he can get the owners to spend on his plans and the carrying of them out. His, as is natural, is a personal feeling, a pride in the finished product. The building is his baby and that to him is the only thing that counts—the excuse for the theatre's existence.

Then we turn to the manufacturer of the organ and request an expression of opinion from him. His answer is also a natural one. "The picture alone will never go over unless the proper music is there. The finest organ made is none too good. It is the music which, in the last analysis, makes or breaks a house." Fine—but *the public* will not pay to come into a house to hear music only. This we all know.

The installation of an organ costing from $3,000 to $20,000 is made without a thought or at least the price is considered a natural charge. No serious objection is made to it. The theatre man signs the contract and is willing to pay the price.

When we go to the Producer of Motion Pictures and ask him what is sold to the public he answers as is natural, "The ony thing the public wants is the reproduction of the story on the screen. It must be a good story—exciting—full of heart interest with a punch from start to finish." In other words his interest is centred in the studio. His duty is to put on a strip of celluloid film a story which will appeal to the theatre man so that he will rent it, and in time show it in his house to an appreciative audience. This is where his responsibility ends. He considers that the rest is up to the theatre man, and it is.

There is something to be said in favor of all three of these attitudes but they must be combined before we have a platform from which to start.

Good pictures—PROPERLY PROJECTED ON THE SCREEN—accompanied by good music and shown in an attractive atmosphere is our platform.

The main plank in this platform, however, and the one which is lost sight of most often is the actual result on the screen—THE PROJECTION. The theatre man wants a new house. He calls in his architect. Elaborate plans are drawn. The house is started. Where is the Projection Room—the heart of the house—the very excuse for its existence? Why ask foolish questions? That is naturally somewhere above the ceiling line. The angle of throw? What does that mean? "Don't bother us with details," says the architect, "we'll take care of that later." And they do.

New organ? "Oh yes, that has been ordered; a beauty, costs $15,000." Projection machine? "Oh, will get one somewhere. They'll give us four or five for the advertising value the installation will have. Remember this is a great house, and if we use a certain make of machine all the other theatres in the country will be in a mad rush to buy the same kind. Don't bother me about details. When the house is finished we will have plenty of time to pick out projectors."

And yet if it were not for the projector machine and the wonderful results which it produces, the architect, the organ manufacturers—and all the other equipment manufacturers—would be looking for other fields in which to sell their wares. The projector is the heart of every house and the one excuse in the last analysis for its existence.

When the house is built first and projection is considered last something is wrong—and the question is, How can it be corrected? The answer is simple.

The only way to force upon the theatre man a realization of why he is building his house and what he is selling to the public is to have a price fixed on the projection machine which will make a dent in his financial resources. This will do two things.

First—It will force upon the architect the necessity of laying out his projection first and then building his house to conform to it. This is the only way to properly produce that which is sold to the public. THE ACTUAL RESULT ON THE SCREEN—GOOD PROJECTION.

Second—It will force the theatre man and architect to build a projection room which will be large, spacious, well ventilated and in fact worthy of housing the projection which gain this respect simply due to the shrinkage in the bank balance when the bill for them is paid. The machines may not do any better work than they do today, but they will be held in proper respect, which is not the case now.

The projection room is the heart of the picture theatre and the result on the screen brings in the public. Both should be on the same level in order to obtain 100 per cent results. The higher the projection room is raised over this horizontal the more unsatisfactory the results, the worse it is for the patrons' eyes, and the more the theatre should be condemned.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

Conducted by Alfred S. Cory

The Function of the Condenser in Projection Apparatus

By Dr. Hermann Kellner

[*A paper read at the meeting of the Society of Motion Picture Engineers, Cleveland, O., November 20, 1918*]

(*Continued from last week*)

(*B*) **A Perfect Condenser and an Extended Light Source.** If the image of the light source is not point shaped, the multitude of rays passing through a transparent point in the stencil causes a spot of light on the screen instead of a point, the size and shape of which is determined by the rays drawn from the object-point through the different points of the image of the source. Fig. 5

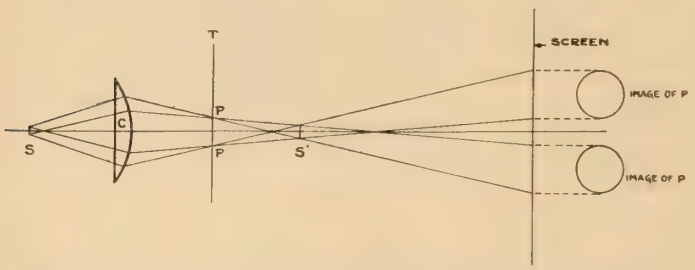

Fig. 5—Projection of a transparent point, P, of stencil, T, by an optically perfect condenser in combination with an extended source. Instead of the point, P, being projected as a point on the screen, it appears as a patch of light, or "circle of confusion," whose size and shape depends largely upon the size and shape of the source

shows how the rays forming the image of the source, and crossing at the object-point, pass from the light-source through different parts of the lens. The size of the spot of light on the screen which represents the projection of an object-point will depend on the size of the source, or its image, as well as upon the location of the object-point between the condenser lens and the image of the source. Projection in this simple manner is possible only if the detail of the object is coarse in comparison with the size of the image of the source. For the projection of detail of a minuteness beyond a certain limit, a projection lens will have to be applied as will be shown later. We shall next consider:

(*C*) The usual case of an **Imperfect Condenser in Combination with an Extended Light Source.** Instead of having one image of

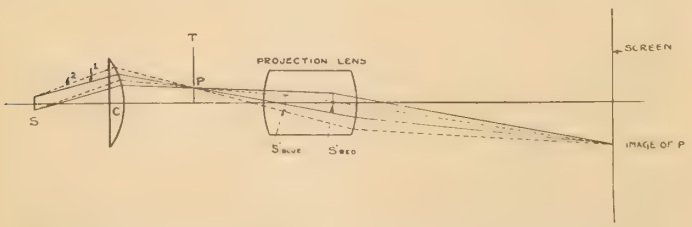

Fig. 6—Projection of transparent point, P, of stencil, T, by a projection lens in combination with an uncorrected condenser. Although the blue image of source, S' BLUE, and the red image, S' RED, are formed at different distances from the condenser, C, the projection lens reproduces a colorless, white, image of P on the screen, provided that both condenser and projection lens are of sufficient aperture

the source, each zone of the condenser will produce an image of the source at a different place along the optical axis, and for each color contained in the radiation from the source a different series of such images will be produced. The projection of the point takes place as described under (*A*) and (*B*), with the result that the light patch on the screen, the so-called circle of confusion, will have colored fringes, red towards, and blue away from, the center of the field. The spherical aberration will add distortion to the image in the way explained above. The patch of confused light, caused by the size of the light source and by chromatic aberration, which appears on the screen in place of the image of the object-point, can be converted into a true image of the object point by the interposition of:

(*D*) **A Projection Lens.** Fig. 6 shows the arrangement, and also offers an explanation why, in spite of the chromatic aberration of the condenser, the image of a white object on the screen is white. We add here that the image of the source must always fall in the aperture of the projection lens, which has to be large enough, but need not be larger than is necessary to transmit all the radiation going from the condenser through the image of the source. The differently colored rays which intersect in the object-point belong to white rays which fall upon different zones of the condenser lens. For instance, of the white ray (1) from the source, a red component is refracted in the direction of the object-point, while of the white ray (2), a blue component, and of another white ray lying between (1) and (2), the green component, leave the condenser in the direction of the object-point.

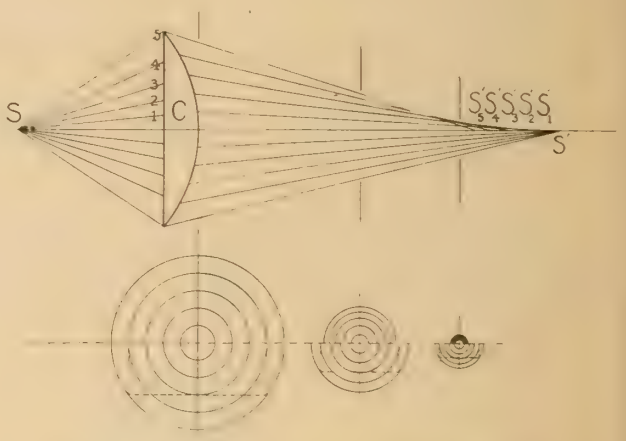

Fig. 7—Below the optical axis is shown the longitudinal section of a beam produced by a spherically corrected condenser, and above the axis the section of a beam producerd by a spherically uncorrected condenser. While all zones of the spherically corrected condenser image the source, S, at S', the zones 1, 2, 3, 4, 5 of the uncorrected condenser produce images of the source at S'_1, S'_2, S'_3, S'_4, S'_5. The three cross-sections through the beam at different distances from the condenser allow a comparison of the light distribution in these sections

This multitude of colored rays passing through the object-point must, therefore, comprise all of the colors composing the light of the source, and when gathered by the projecting lens and brought to the same image-point on the screen, form a white image of the object-point. It is very evident also, that the image on the screen is white only if *all* of the colored rays which may possibly go through the object-point are united in the image on the screen. If, for instance, the diameter of the condensers were

too small to pass the ray (2), the image would appear reddish yellow instead of white, because the blue is missing, or if the diameter of the projection lens were too small to let the red ray pass, the image of the point would be bluish.

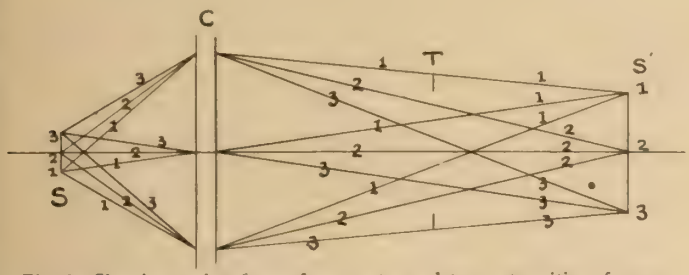

Fig. 8—Showing paths of rays from center and two extremities of source as they pass through condenser toward image of source.
Note: This is a graphical construction, and in this and the two following diagrams the condenser system is indicated by two parallel lines.

As long as we take care not to rob the pencil of rays forming the image on the screen of any of its colored components, we shall have no difficulty on account of the chromatic aberration of the condenser. Of much greater influence is the effect of the spherical aberration. To obtain an even illumination of the screen, the section through the cone at the location of the stencil must be evenly illuminated. The cone of a perfectly corrected condenser offers sections with even distribution of light anywhere between the condenser lens and the image of the source—Fig. 7. There is, however, a slight falling off of the illumination towards the margin, for the same reason as stated at the beginning of this paper. A condenser that has spherical aberration will produce a cone in which the distribution of light is even only in sections near the condenser lens. The sections approaching the image of the source show a more and more increasing accumulation of light near the margin of the section, because there the rays are more crowded together than in the central part of the field, as may be seen from the figure. This is of no significance in lantern-slide projection, because the slide, on account of its size, is always located near the condenser, but is very disturbing when, as in motion picture projection, the stencil is small and is located nearer to the image of the source. If we place the stencil

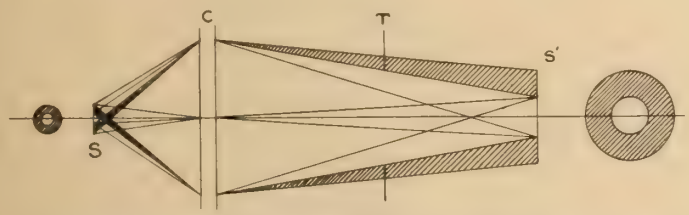

Fig. 9—White circular areas at right and left show the portion of source imaged by the entire aperture of condenser, and the image formed by the condenser of this portion. The shaded annular zones around the white circles represent that part of the radiation from the source which is not utilized, on account of the interposition of the aperture-plate, T

so that its diagonal is equal to the diameter of the cone, we shall have its corners in the marginal concentration of the light and, therefore, an uneven illumination of the stencil (see Fig. 7). To avoid this the stencil has to be moved towards the condenser until its whole area lies in the evenly illuminated part of the cone. This means, of course, the loss of a very great percentage of light. The mere fact that a condenser has spherical aberration does not, however, entail any loss of light if we are satisfied with an uneven illumination, as long as the aperture of the projection lens is large enough to receive all the light passing through the image of the source. The sharpness of the image on the screen is not influenced by the spherical aberration of the condenser, if the illuminating system is so centered that the image of the source (*the spot*) lies symmetrical to the center of the projection lens. If a slight decentration of the spot, without the spot getting outside of the aperture of the projection lens, causes a deterioration of the image on the screen, the fault lies in the projection lens.

Another factor of influence upon the efficiency of a given combination of light source, condenser and projection lens is the relation between:

The Size of the Source and the Location of the Mat forming the border around the picture, the so-called Aperture-Plate of the apparatus. The actual amount of light traveling from the condenser to the image of the source is embraced in a cone, the base of which is the condenser and the apex the image of the source. If the source is not point shaped, the cone will be truncated.

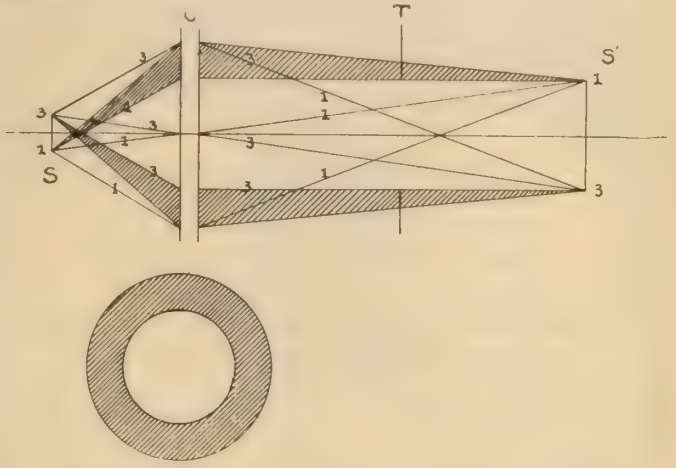

Fig. 10—Shaded portion shows part of solid-angle of radiation from extremities of source which is diaphragmed by aperture-plate. Radiation from extremities of source falling upon shaded marginal zone of condenser is not fully utilized, by reason of diaphragming action (II) of aperture-plate

We consider first a point-shaped source. If the stencil is of rectangular shape and its diagonal equal to the diameter of the light cone at the position of the stencil, the four segments of the illuminated circle outside of the stencil do not contribute to the illumination. We shall refer to this in the following as diaphragming action (*I*). This effect is perfectly self-evident, and there is no remedy for this loss unless we make the stencil circular in shape (*see, in Fig. 7, the half rectangles inscribed in the sections through the lower cone.*) Rectangular condensers have been suggested, and are re-suggested now and then, but instead of saving light they merely cut out the unused light at a different plane of the optical system. They serve no useful purpose and are more expensive to make and to mount than the ordinary round condenser.

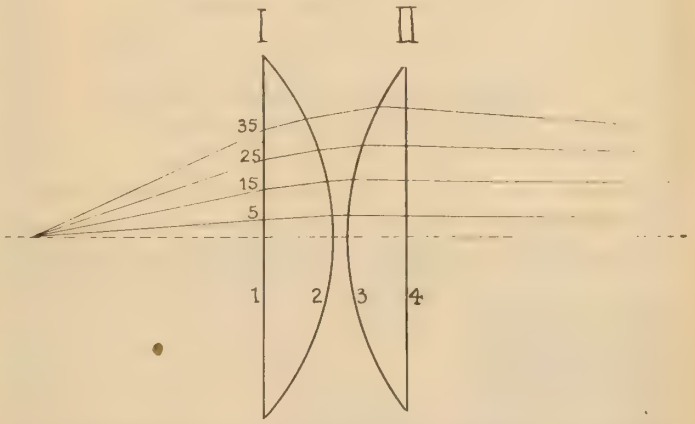

Fig. 11—Showing the relative lengths of the paths of rays through zones at distances of 5, 15, 25 and 35 mm. from axis of ordinary condenser system

In the case of a light-source of extended area, the aperture-plate not only cuts off these four segments, but also screens off parts of the condenser, or of the light-source, in such a way that while the radiation from the central parts of the source, which fills the condenser aperture, reaches the image of the source and is therefore utilized, the radiation from the extra-axial points of the source, although it passes through the condenser, only partly reaches the image of the source and contributes to the

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illumination of the object point. We shall call this in the following diaphragming action (*II*).

To simplify the drawings the light-source and the aperture-plate in the following are assumed to be circular. Fig. 8 shows the path of the light rays from the center and from the two ends of the source as they pass through the condenser towards the image of the source. *S* and *S'* are two conjugate points of the source and its image; the rays connecting them are designated with the same figures (1), (2), (3).

Fig. 9 illustrates how the ray from point 1 through the lower margin of the condenser does not reach the image-point 1, and how the angle of useful radiation is reduced (*as indicated by the shaded portion*) by reason of the diaphragming action of the aperture-plate. Only the portions of the middle part of the source send forth cones which fill the aperture of the condenser, while all the shaded parts of the pencils of rays from points 1 and 3 are intercepted by the aperture-plate, as illustrated by the next drawing, Fig. 10.

We have to consider next the **Losses by Absorption and Reflection.** The amount of light lost by absorption in a piece of glass depends upon the absorption coefficient of the material and on the thickness of the piece. The absorption coefficient varies from 0.3 per cent. per cm. for clear glass to about 4 per cent. per cm. for very bad glass. The loss of light in a lens varies with the zones through which the light passes, depending on the differing lengths of the path between the surfaces.

The loss by reflection depends upon the index of refraction of the glass, and upon the angle of incidence under which a ray strikes the surface. It increases, therefore, towards the margin of the condenser, because the angles of incidence are greater there than nearer the center of the lens.

The following two tables show for 4 different zones of an ordinary M. P. condenser, the path-lengths and the mean losses by absorption and reflection in these zones for the absorption coefficients 1.3 per cent. and 3.9 per cent. per cm., which are about the limit values for glasses available for this purpose. Fig. 11 illustrates approximately the paths of the rays through the middle zones of the condenser.

Spherical Double Condenser

Absorption Coefficient 1.3 per cent. per cm.

Distance of center of zone from optical axis in mm.	Loss in % by reflection at surface				Loss in % by absorption and length of path in lens, in mm.		Sum of losses %	Loss in % in zones
	1	2	3	4	I	II		
5	4.4	4.1	3.9	3.6	(22.5) 2.7	(19.4) 2.1	20.8	1.3
15	4.4	4.1	3.9	3.6	(21.7) 2.6	(18.0) 1.9	20.5	3.9
25	4.4	4.2	4.0	3.7	(18.4) 2.3	(15.0) 1.6	20.2	6.3
35	4.8	4.5	4.2	4.0	(14.9) 1.9	(9.7) 1.1	20.5	9.0

Total Loss 20.5 per cent.

Absorption Coefficient 3.9 per cent. per cm.

Distance of center of zone from optical axis in mm.	Loss in % by reflection at surface				Loss in % by absorption and length of path in lens, in mm.		Sum of losses %	Loss in % in zones
	1	2	3	4	I	II		
5	4.2	3.8	3.7	3.3	(22.5) 8.2	(19.4) 5.9	29.3	1.8
15	4.4	3.8	3.7	3.3	(21.0) 7.7	(18.0) 5.5	28.4	5.3
25	4.4	3.9	3.8	3.5	(18.4) 6.9	(15.0) 4.7	27.2	8.5
35	4.8	4.3	4.1	3.7	(14.9) 5.5	(9.7) 3.2	25.6	11.2

Total Loss 26.8 per cent.

(To be continued)

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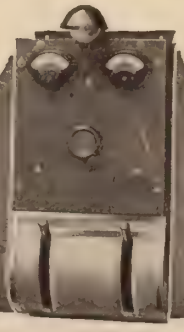

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A New Photographic Mordant Dye Process

By Frederick E. Ives

[*Bulletin from the Hess-Ives Laboratories, Philadelphia, Pa.*]

THE first photographic mordant dye process to attract attention was the silver-iodide process of Dr. Traube (U. S. Pat. 1,093,503, 1914). Metallic silver photographic images converted to silver iodide and immersed in solutions of basic dyes become strongly colored. If the dye is then fixed by tannin, the silver-iodide can be dissolved out, leaving a transparent dye image. Traube's method was improved upon by Tauleigne and Mazo (U. S. Pat. 1,059,917, 1913), who showed how to produce a silver-iodide image having a stronger affinity for the basic dyes, and incidentally that by first hardening the gelatine with alum and then treating the silver-iodide image with a strong solution of potassium iodide it was made so transparent that for most purposes it was unnecessary to dissolve out the silver-iodide image. The step of hardening the gelatine in alum to prevent it from softening and dissolving in the strong potassium iodide solution was omitted in the U. S. Patent specification, but was published in the British Journal Photographic Almanac, 1912, page 653. Hoyt Miller (U. S. Pat. 1,214,940, 1917), as a result of experiments with the process without alum hardening, declared the process unworkable and broadly claimed the production and dyeing of a transparent silver-iodide image, hardening the gelatine with formalin instead. I have myself operated the Tauleigne-Mazo process with perfect success.

Incidentally, it had been discovered that silver ferrocyanide, silver chromate and some other silver salts could be similarly dyed, but not with satisfactory results. Fox (U. S. Pat. 1,166,123, 1916) disclosed the fact that a vanadium-toned silver image mordanted basic dyes, and Crabtree and Ives (*priority to Crabtree*) independently discovered that a copper-toned image had the same property to a very notable and useful degree. The copper-toned image, like the transparent kind of silver-iodide image, is sufficiently transparent for most purposes without "fixing out," but can be made perfectly transparent by fixing in "hypo" without first fixing the dye image with tannin. It has the disadvantage for some purposes that the copper-ferrocyanide image is itself colored (red-brown) and will not serve as the base for pure blue and green images. It has proved perfectly satisfactory for the production of orange-red images in combination with a cyanotype print in the same colloid layer in my colored moving picture process, U. S. Pat. 1,278,668, 1918.

Recently I have discovered a new method of producing mordant-dye photographic images, which I think is superior to any heretofore known. The mordant is a chromium compound, the exact nature of which I have not yet determined, but it is not silver chromate, which is of a deep red color, while the image which I produce previous to dyeing is of a very pure, though pale, yellow color. It is produced very simply, quickly and cheaply, by bleaching the silver image in a solution of equal parts of potassium ferrocyanide and chromic acid, the action of which is analogous to that of potassium iodide, in that if the solution is weak the image is not transparent; but if the solution is strong, the image is perfectly transparent and of a pale, though pure, yellow color. It is necessary to wash out the free chromic acid after bleaching. The pale yellow image thus produced has a much stronger affinity for some of the basic dyes than either silver iodide or copper ferrocyanide. In fact, the silver image, for the best results, must be thin and superficial.

My bleaching solution is made with one ounce each of potassium ferrocyanide and chromic acid in one gallon of water, at which strength it acts very quickly and produces a transparent yellow image. Transfer to running water should be made immediately when the image is completely bleached to avoid over-hardening of the gelatine by the chromic acid. Long washing is necessary to clear out the free chromic acid, but it discharges rapidly in water containing a little soda bicarbonate, and the image also dyes up quicker and clears more rapidly after dyeing if the soda bicarbonate is used. I always use it, but too long immersion whitens the image, reduces its transparency and produces a weaker, though still strong and brilliant dye image.

A typical dye bath is made by dissolving 10 grains of saffranin in 4 ounces of alcohol and adding to it 1 quart of water made slightly acid with acetic acid. For complete dyeing, an immersion of half an hour or more may be necessary. This will stain the entire film deeply, after which it may be cleared by washing in water containing a very little acetic acid. Other very active dyes are malachite green and auramine.

The images which have been whitened by long soaking in soda bicarbonate solution have the same appearance and transparency as silver ferrocyanide images, but have many times more mordanting power—even more than silver iodide.

EDITOR'S NOTE—Two samples of motion picture film, dyed according to the above procedure, accompanied Mr. Ives' article, one being colored green and the other the complementary shade of red. The film samples show vivid coloring and the dye images are very transparent.

An Inorganic Process for Tinting Motion Picture Film

[*U. S. Patent, No. 1,279,276, J. I. Crabtree, assignor to Eastman Kodak Co.*]

INASMUCH as present conditions in the dye-stuff industry render it difficult to obtain the necessary organic dyes for staining motion picture positive films to give special color effects, a cheaper way of obtaining the desired result has been sought after in the motion picture industry, and the process described in the following paragraphs is well adapted to stain such film.

Motion picture positive film ordinarily comprises a flexible transparent base on which is a layer of transparent gelatin, and in the gelatin are the small particles of silver constituting the image, this silver image being substantially opaque in its gradations. Color effects in such film have been obtained chiefly by two methods: First, toning the silver image by changing the color of the particles thereof without appreciably or intentionally changing the color of the gelatin; second, tinting the gelatin itself. This second method has been performed hitherto by using expensive organic dye-stuffs as the agents for staining the gelatin. The method which will be here described relates chiefly to a modification of this second method, in which inorganic coloring matter is substituted for the more expensive organic dyes. It is to be understood that even if a certain extent of toning or alteration in the color of the silver image should incidentally take place in the new method, it is usually indetectable and in any event is not noticeable to any material extent.

Broadly stated, colored metallic salts are precipitated within the colloidal gelatin layer. To this end two solutions are used, one containing a soluble salt of the metal which is to enter into the precipitate, and another containing a soluble salt which furnishes the acid radical which is to enter into the precipitate. The metals which furnish the best compounds appear to be iron, uranium, lead, copper, bismuth, cadmium, tin, tungsten, molybdenum, silver, mercury, cobalt or nickel. The best acid radicals appear to be those which form ferrocynanides or sulfides depending, of course, on the metal ion employed.

First Example—Blue Tint

Using any usual or preferred apparatus for fluid treating motion picture film, the film strip to be tinted is immersed for five minutes in a 1 per cent solution of ferric-alum, then rinsed and next immersed in a 1 per cent solution of potassium ferro-cyanide until the desired tint is obtained. The film is then well washed for 10 to 15 minutes. A blue tint due to colloidal ferric ferrocyanide is obtained. The control of the tint is obtained by regulating several factors.

The depth of the tint obtained increases with increasing concentration of the ferric-alum, and the strength of the solution which may be employed, of course, can be varied to suit the operator's needs. It is found, however, that a 1 per cent solution is sufficiently strong in practice, and is usually preferable to stronger solutions which tend to give a tint too deep for ordinary projection.

The depth of the tint increases with the time of immersion within certain limits, and with solutions of the strength given, prolonged immersion after 3 to 5 minutes has very little effect.

The time of rinsing is, however, an important factor. Using the solutions given, one or two minutes washing it necessary for weak tints, while for stronger tints a mere quick rinsing is all that should be given. While the practice is not usually to be recommended, the rinsing may sometimes be dispensed with.

The nature of the final tint is independent of the concentration of the potassium ferrocyanide solution, provided the film be immersed for a sufficient length of time; the maximum effect with a 1 per cent solution being usually produced within five minutes. A shorter immersion will, of course, give lighter tints, although this way of modifying the tint is not as desirable as the varying of the time of rinsing, because it tends to cause intensification of tinting during subsequent washing.

The temperature of the coloring baths has a considerable effect, a shorter time of immersion being necessary in the ferric-alum at high temperature. Too high temperatures, however, tend to produce reticulation or puckering of the gelatin, and a temperature of about 70° F. is more satisfactory.

Second Example—Orange Tint

The film is immersed in a 1 per cent solution of uranium nitrate, rinsed, and then immersed in a 1 per cent solution of potassium ferrocyanide in the same manner as outlined above in the first example. The factors which affect the tinting are similar to those described in connection with the blue tinting and need not, therefore, be repeated. An orange tint due to colloidal uranium ferrocyanid is obtained from this bath.

It may be here noted that the first and second tinting methods may, to a certain extent, be combined to produce darker tints, a small amount of ferric-alum being added to the uranium nitrate bath.

Third Example—Sulfide Tint

The film is immersed for a suitable time, say two minutes, in a 1 per cent. solution of lead nitrate, rinsed, and then immersed in a 5 per cent solution of sodium sulfide for a suitable time, which may be about two minutes. To avoid softening of the film with these particular solutions, the temperature should not exceed 70° F. A tint due to colloidal lead sulfide is hereby obtained.

Other nitrates, such, for instance, as cupric nitrate and bismuth nitrate, may be substituted for the lead nitrate in this method, and the factors of control are the same as those of the previous examples.

It is important on economical grounds that the baths should not quickly deteriorate, and it has been ascertained experimentally that the baths recommended possess long life and are insensitive to light.

Folding tests have indicated that the wearing qualities of the film are not affected by this method of tinting, while tests (*exposure to light*) have also shown that the tints do not materially alter within periods of time corresponding to the commercial life of the film.

The iron and uranium ferrocyanides, which are formed in the first and second examples given above, are soluble in alkali, such as alkali carbonate, caustic alkali, etc. This is a valuable feature as it enables the operator to remove the tint wholly or partially should he find the color unadapted to the particular subject portrayed by the film. Furthermore, he may tint the film for one exhibit and decolorise it for another exhibit where different lighting conditions prevail. Since the silver image is not materially altered by the above solution, it will not be dissolved or altered when the tinting salts are dissolved out. It will be noted from these examples that this tinting process is carried out independently of any light action, making slow printing operations unnecessary.

The tint is quite uniformly distributed throughout the gelatin; consequently the method may be used not only to tint an even layer of gelatin, but may also be used to tint gelatin layers of varying thickness, such as are produced by printing bichromated gelatin under a negative and dissolving away the soluble gelatin in the well-known way to form a gelatin relief image. A monochrome image of desired tint can thus be obtained.

The theory of the method seems to be that colloidal substances, such as gelatin, have an enormous number of minute or capillary passages therein, into which diffuses the first solution, which contains the ions of that metal that is to enter into the precipitated colored particles constituting the tint. Rinsing removes such solution from the surface of the gelatin, and, if prolonged, diminishes the concentration of the metallic ions in some or all of the passages of the gelatin. When the gelatin is next placed in the second or precipitating solution, containing the anions which are to enter into the precipitate, said solution diffuses though the passages in the gelatin and the anions combine with the metallic ions. The result is a precipitate of colored particles wherever the two ions meet, and, due to the minute passages in which they are formed and to the so-called protective action of the colloidal gelatin, these particles cannot agglomerate, but remain dispersed in a finely divided or colloidal state. The individual particles cannot be seen by the naked eye or under a low-power magnifier, the tint appearing homogeneous. Washing removes the soluble salts which remain after the precipitate is formed and it may also check overtinting. While this is the theory of the action as now understood, a knowledge of the true theory is, of course, not required in practising the process.

It will be seen from the examples given that this tinting process is particularly applicable to colloidal layers having a definite image already formed therein. The colloid is still transparent or light transmitting after tinting, but the light which can pass through it will, of course, be colored, and this is particularly important in projection work. Thus with the ferric ferrocyanide blue tint, bluish light will be transmitted, and if the incident light is white, certain wave-lengths, or components thereof, will be absorbed or modified by the colored particles in the tint, so that only the wave-lengths or components corresponding to the blue color will pass through.

Local 181 of Baltimore Puts New Wage Schedule Into Effect

WE are advised by Mr. G. Kingston Howard, business manager of Local 181, I. A. T. S. E. and M. P. M. O. of Baltimore, Maryland, that a new schedule of wages was recently adopted by that organization, becoming effective on December 16.

The terms of the revised wage schedule and working agreement are as follows:

(1) One Operator, night work only, five hours or less daily, no relief, not less than $21.00 per week. (a) With one Matinee per week beginning at 2 p. m. or later, including one hour or more relief for Supper, not less than $23.10 per week. (b) Without Supper relief, not less than $24.15 per week.

(2) Open-Air Theatres, night work only, five hours or less daily, no relief, not less than $21.00 per week, regardless of Weather Conditions.

(3) All Matinees, opening at 2 p. m. or later, and closing at 5 p. m. or earlier, not less than $2.10 extra each Matinee.

(4) One Operator, eight hours or less, including one hour or more relief for Supper daily, not less than $29.40 per week. (a) Without Supper relief, not less than $35.70 per week.

(5) One Operator, nine hours or less, including one hour or more relief for Supper daily, not less than $33.60 per week. (a) Without Supper relief, not less than $39.90 per week. (b) This also applies to Vaudeville or other Houses playing two or more Shows daily.

(6) Theatres running 12 hours or longer shall require two Operators and time shall be divided equally between them.

(7) Two Operators, each working six hours or less daily, no relief, not less than $25.20 each per week. (a) For longer hours Operators shall be paid pro rata.

(8) Operators shall not work more than their Regular Daily Shift without permission from this Organization.

(9) Overtime, consisting of Supper Hour, and (a) all work above Eight Hours, except keeping Operating Room clean, not less than $1.05 per hour or fraction thereof. (b) All work between 12 Midnight and 8 a. m. shall be at overtime rates. (c) Operators shall report for duty at least 15 minutes before opening of Show.

(10) Entertainments, such as Churches, Lodges, etc., One Operator, five hours or less, not less than $5.00 each Performance. (a) For putting up Machine, Booth, etc., not less than $1.00 extra. (b) For taking down Machine, Booth, etc., not less than $1.00 extra.

(11) Carrying Reels at overtime rates. The Members of this Organization do not care to carry Film at all, and believe that this service can be performed better by any other Employee.

(12) A Manager must give an Operator one week's notice in writing before discharging him, otherwise he forfeits one week's salary, which is paid to the Operator. This rule may be waived with permission in writing from this Organization.

(13) An Operator must give a Manager one week's notice in writing before quitting, otherwise he forfeits one week's salary, which is paid to the Manager. This rule may be waived by permission of the Manager in writing.

(14) Managers insisting on less than five minutes Intermission each Show, will furnish a Boy to rewind the Film. (a) Operators shall not rewind Film while operating machine, unless Machine is Motor-drivin.

(15) Regular Operators may lay off one night each week, providing they furnish Union substitute, at no extra expense to the Management.

(16) Six week-days shall constitute a week. (a) Sundays and Fourth of July double time. (b) Christmas, New Year's and Thanksgiving, time and half.

(17) The Union agrees to furnish Sober, Competent and Reliable Men.

(18) An Authorized Inspector of this Organization shall be permitted to visit the Operating Room at all times while the House is open for business, to see that the Operator is properly performing his duty.

(19) In the event that any conditions arise that are not covered by this Agreement, the controversy shall be submitted to a Board of Arbitration, consisting of one representative of the Management and one representative of this Organization. A third Member, if found necessary, to be mutually agreed upon by these two.

(20) Should the undersigned Management be declared Unfair by the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, and same is endorsed by the Baltimore Federation of Labor, this Agreement shall become null and void upon two weeks' notice in writing.

De-Luxe Motiograph Highly Praised by Leading Coast Exhibitors

ABOUT one year ago the Enterprise Optical Co., 564-572 West Randolph street, Chicago, Ill., introduced a new and elaborate model of their well-known Motiograph projector, this model being termed the Motiograph De-Luxe.

A number of prominent theatres which opened at just about that time, including Roth's California theatre, Market and Fourth streets, San Francisco, installed De-Luxe Motiographs as their leading projection equipment, and the Enterprise Optical Co. have just received, through their Pacific Coast representative, Mr. Edward H. Kemp, a report on the De-Luxe Motiographs installed in the California theatre, which covers the entire year throughout which the projectors have been in use.

Mr. Eugene H. Roth, manager of the California theatre, wrote as follows concerning the performance of the De-Luxe Motiograph:

"The Motiographs you installed here at our opening have served us every day, continuously, operating thirteen hours daily, without having had the slightest delay by reason of any faulty mechanism.

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lines of the De-Luxe Motiograph itself, but also with the magnificent picture thrown on a screen twenty feet and six inches by twenty-four feet and six inches, at a distance of exactly one hundred and four feet.

"The simplicity of the mechanism of the Motiograph has never caused any of the extra operators, called in from time to time on the relief shifts, the slightest embarrassment in immediately mastering its operation."

High praise of the De-Luxe Motiograph is also contained in a letter received by the Enterprise Optical Company's Coast representative from Mr. W. F. Krahn of the Beach-Krahn Amusement Co., operating, among others, the Lorin theatre at South Berkeley, California, who says:

"Six months have elapsed since purchasing two of your Motiograph De-Luxe Model projecting machines, and I want to say at this time that they have given us 100 per cent satisfaction.

"The picture projected by them at our Lorin theatre is second to none, in that it is flickerless, clear, and as steady as a rock. I speak from experience when I state that these machines run smooth and noiseless, as I do relief work now and then, and I look forward to that time with a great deal of pleasure.

"There is also a great saving in carbons by being able to trim two full lengths of carbons at one time."

Progressive Musical Director

THE manager of the New Garrick theatre of St. Paul, Minn., Theo. L. Hays, realizes the importance of featuring music with the presentation of the silent drama, and has acquired the services of a very efficient musical director, William Warvelle Nelson, who has very ably carried out Mr. Hays' plans.

The musical program for the week of December 5 demonstrates the ability of Mr. Nelson and the prominence which music holds in the theatre. The following compositions are a partial list of the numbers employed during the presentation of the feature, "The Kingdom of Youth," a Goldwyn production.

Overture, "Raymond" ..... Thomas
Narcissus ..... Nevin
Valse Lente "Springtime" ..... Drumm
Heart-Wounds ..... Grieg
La Comedienne ..... Hosmer
Gondoliera ..... Saar
In Summer Fields ..... Brahms
Serenade ..... Cesek
Love in Arcady ..... Wood
March, "The Chantyman" ..... Sousa

Business Offerings

FOR SALE. Four Seeburg Orchestrions, two each style "T" and "V," at BARGAIN prices. Instruments are in first class condition used only few months at camp theatres three hours daily. Address, LOOKOUT AMUSEMENT CO., Chattanooga, Tenn.

FOR SALE: Power No. 6 M. P. Machine, standard 110-volt economizer and asbestos single booth. M. Rattiner, 1965 Cropsey Ave., Bklyn., N. Y.

WANTED—Film salesmen to furnish leads, as side line. Liberal remuneration. No samples to carry. No selling to do. Box 80, Motion Picture News, New York City.

375 acres nice, clear, level land. Hour New York. Finest location Jersey, rent or sell, for Moving Picture Studio or for taking Country Picture. Meyers, Hopewell, N. J.

We can tell you the name of some theatre near you that has an Estey Theatre Pipe Organ.
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Keeping the Lips in Condition for Trumpet Playing

THE term "embouchure" refers to a condition of the lips of a performer on a brass instrument. When the lips are tough and offer continuous resistance to the pressure of the mouthpiece, and shape themselves to it, bandsmen speak of a good embouchure. When, on the other hand, the lips are soft and tender, and soon become weak and offer little or no resistance to the pressure of the mouthpiece, the embouchure is bad and the performer is of little use to the band while this conditions obtains, or, in the case of trumpeter, cannot properly carry out his duties.

There is nothing more humiliating than when a performer on a trumpet endeavors to sound a call and his lips give out.

When a trumpeter's lips are inclined to be tender he should, by constant practice, endeavor to get them in good condition, that is to say, get them shaped to the mouthpiece and thus make them tough at the same time. It is not a bad idea to practice with the mouthpiece itself, when in the barracks, by pressing the lips firmly against it and simulating the sounding of calls as though the mouthpiece were attached to the instrument. This practice will help considerably toward obtaining a good embouchure, and will cause him to not encounter that awful give-way feeling of the lips, which makes the performer feel so entirely helpless. For a person may be skilled in sounding calls, or one may be a good cornetist and have a thorough knowledge of music and fully understand how a call should be rendered, yet, when the lips are soft and tender and have reached that stage where they give out, no power in the world can replace that numbness and helpless feeling which may very properly be likened to a nightmare when one is trying to run, but the feet feel as though they were weighted with lead and cannot be moved from the spot.

Bandsmen claim that a good embouchure can be obtained much better by playing sustained notes, slowly going up and down the scale, rather than by playing rapid music, because the former method taxes the endurance of the lips to a much greater extent. Of course, it is equally essential to practise rapid scales in order to acquire a skillful rendition of music generally. With the trumpet, however, where the scale cannot be played because there are only open notes possible of production, a judicious combination of the two methods would seem to be more beneficial to the average trumpeter, that is, a succession of slow notes alternating with rapid music so far as they can be produced on the trumpet.

It would be advisable to supply all trumpets with cornet mouthpieces, which are rounded instead of having a rather well-defined edge like those of the regulation trumpet, as it will be found that the former give better results, are not so fatiguing to the lips because they adjust themselves more readily to the conformation of the mouthpiece than the one with a flat top surface and edge, and besides, the notes produced can be more advantageously controlled.

Review of Latest Compositions

1—"Till We Meet Again," one of the most beautiful songs ever written. Played and sung everywhere. A big waltz ballad success arranged for dance. (J. H. Remick & Co., 220 W. 46th St., N. Y.)

2—"My Baby Talk Lady." Fox-trot. Featured in the Passing Show of 1918. The hit of the show. Introducing the Galli-Curci Rag. (J. H. Remick.)

3—"Arya," fox-trot. An Oriental jazz fox-trot—something different from anything published. (J. H. Remick.)

4—"I Found the End of the Rainbow," one-step. The best one-step published, bar none. It's as good a one-step as is "Hindustan," a fox-trot. (Forster Music Pub., Inc., 736 So. Michigan Ave., Chicago, Ill.)

5—"Mammy's Lullaby." A dreamy lullaby in waltz time, a bit on the style of "Missouri Waltz." (Forster Music Pub., Inc.)

6—"Ostrich Walk," fox-trot. Real "Jazz," by real jazzers. This wonderful "Jazz" number is played by the original Dixieland "Jazz" band and recorded by the Victor Talking Machine Co. (Leo Feist, 335 W. 40th St., N. Y.)

7—"A Little Birch Canoe and You," by Lee S. Roberts, composer of the big hit "Smiles." It's the dreamiest, dreamy waltz published, and acknowledged by everybody to be the only legitimate successor to "Missouri Waltz," not the old-time stereotyped waltz. It's different and in a class by itself. (J. H. Remick.)

8—"Kentucky Dream," by the writers of "Indianola." A jury of noted musical authorities has pronounced a sentence of life-long success on this charming waltz. (J. W. Stern, 102½ W. 38th St., N. Y.)

9—"Bleeding Hearts." Musical geniuses are never judged by their brilliant works, but always by the simple, beautiful melody handed down to posterity. For example, Schuman's "Traumerei," Rubinstein's "Melody in F," Mendelssohn's "Spring Song," and later works such as "Hearts and Flowers," which, of course, all musicians know, is really Czibulka's "Love and Roses." Mr. Sol. P. Levy, a musician of ability and reputation, has just finished a composition which those musicians who have tried it in manuscript form believe will be a future "Traumerei" or "Hearts and Flowers." The title of this composition is "Bleeding Hearts," a floral poem, and it is one of the simple, broad, beautiful melodies which however frequently repeated, seems to fascinate and charm the listening ear more and more. (Belwin, Inc., 701 Seventh Ave., N. Y.)

10—"Laddie in Khaki," by Ivor Novello. An Andante 4/4. A beautiful simple melody by the composer of "Keep the Home Fires Burning," makes an excellent theme. (Chappell & Co., 41 E. 34th St., N. Y.)

11—"Myrra," Valse Orentale, 3/4, by G. H. Clutsam. Founded on the well known McCormack song, "I Know of Two Bright Eyes." Full of Oriental splendor. (Chappell & Co.)

12—"Roses of Picardy," Andante 4/4, by Haydn Wood. A melody from the historical plains of Old Picardy, full of tender loving memories. Always useful as a beautiful theme. (Chappell & Co.)

13—"Any Place Is Heaven if You Are Near Me," Andante Con Moto, 4/4, by Herman Lohr. A heart-interest theme. Sung by John McCormack with great success. (Chappell & Co.)

Estey Builds Organ for Capitol

AN organ of unusual interest, from a theatrical standpoint, is now being built for the Capitol theatre, New York, by the Estey Organ Company, and those who are familiar with the specification predict that a new standard for theatre organs is about to be established.

The theatre is being erected on Broadway, at 51st street, the auditorium occupying the entire block from 50th to 51st streets. The Capitol will seat about sixty-five hundred people. It is highly appropriate, therefore, that this building should house the largest theatre organ ever built.

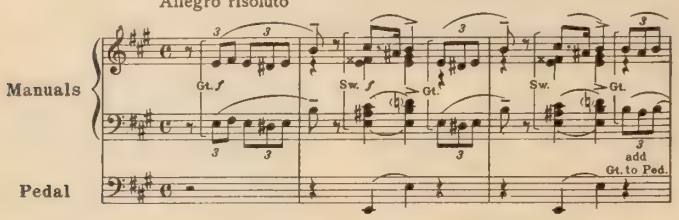
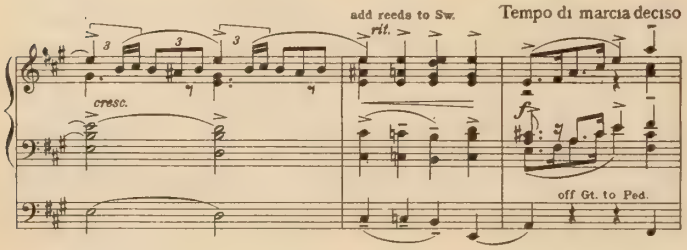
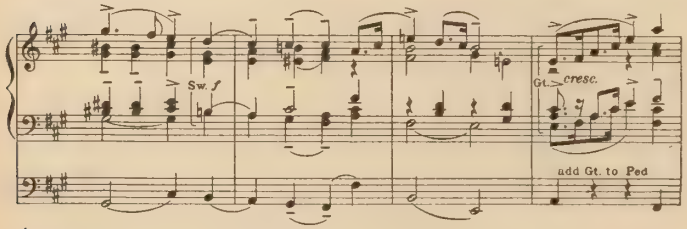
The modern tendency to borrow pipes from one stop to make another stop has been resorted to as little as possible in the scheme of this organ, and while in number of stops this instrument will not compare with some other organs, in point of actual number

(*Continued on page* 3948)

Wedding March

Prepare { Swell: full to reeds
Great: 16'8' and 4' (flue) with Sw. coupled
Choir: Flutes 8' and soft 4' with Sw. coupled
Pedal: 16' and 8' (flue) with Sw and Gt. coupled

REGINALD de KOVEN, Op. 405

Allegro risoluto

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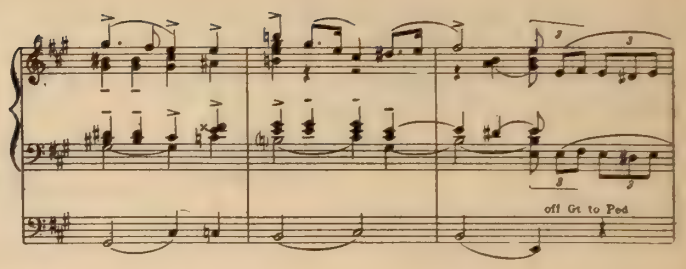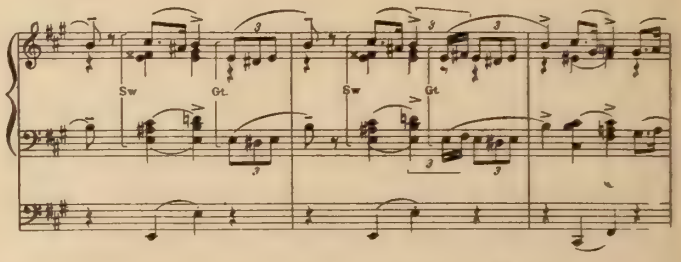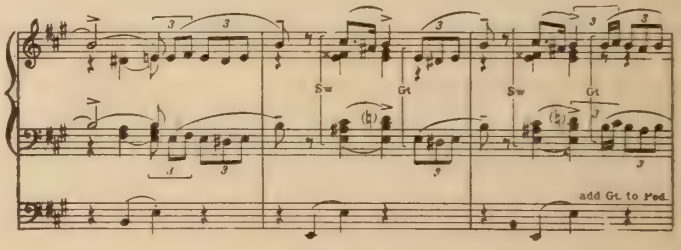
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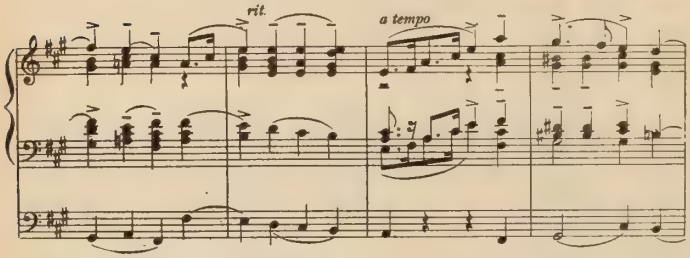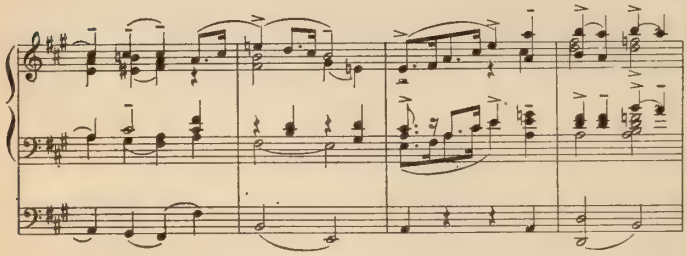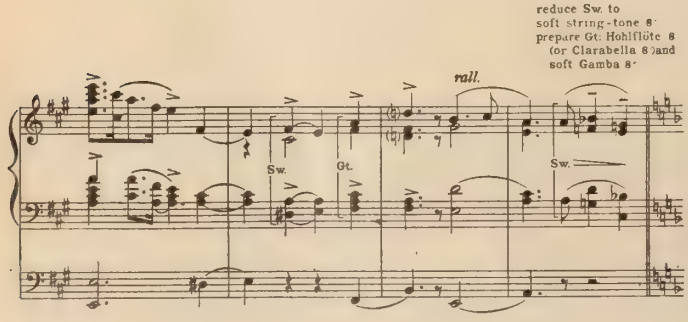
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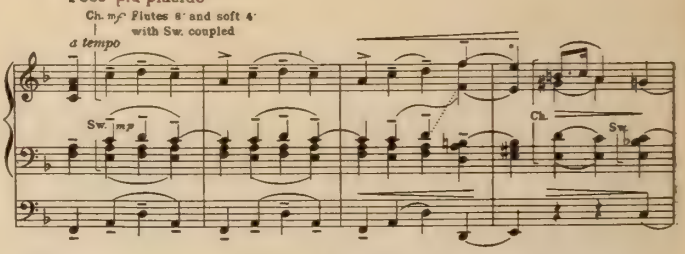
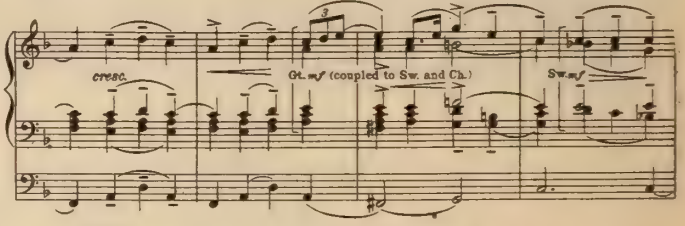
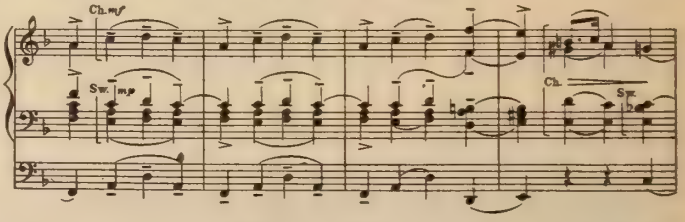
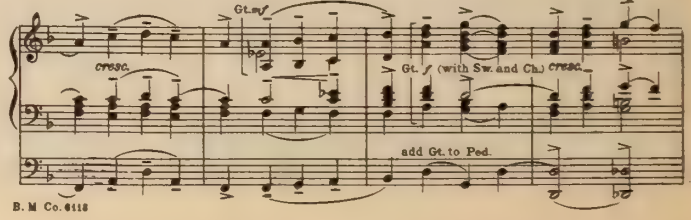
Trio

Poco più placido





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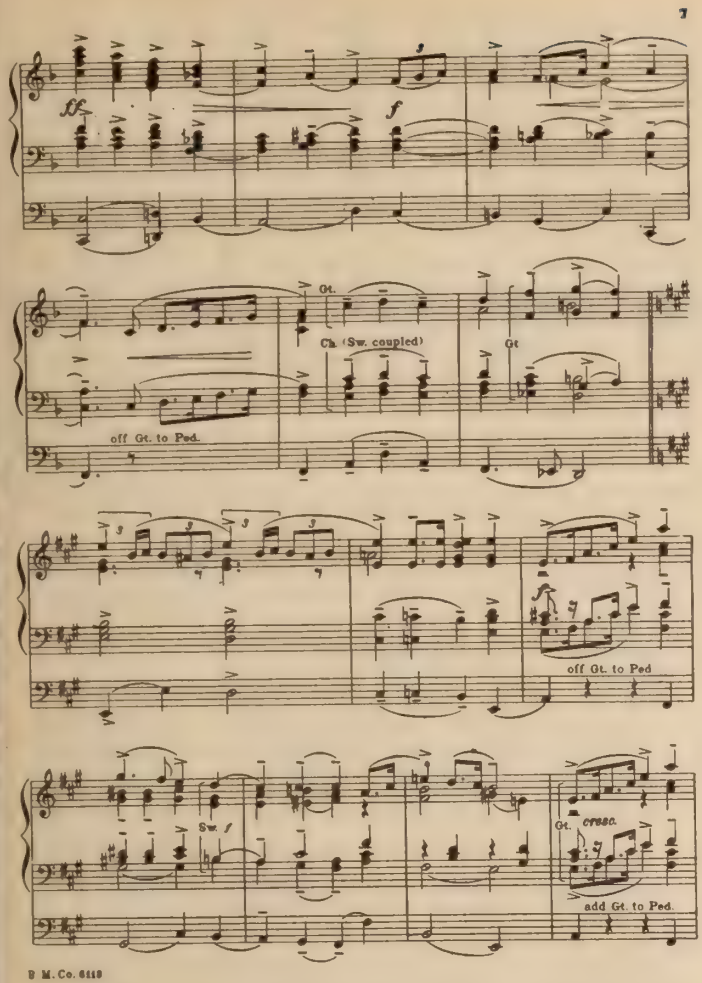
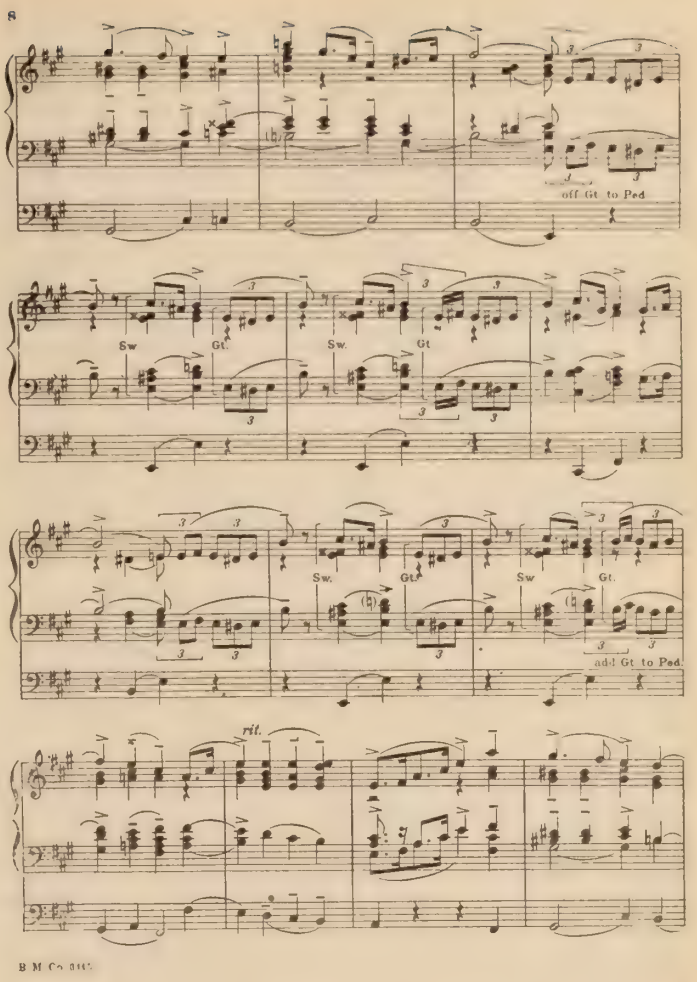




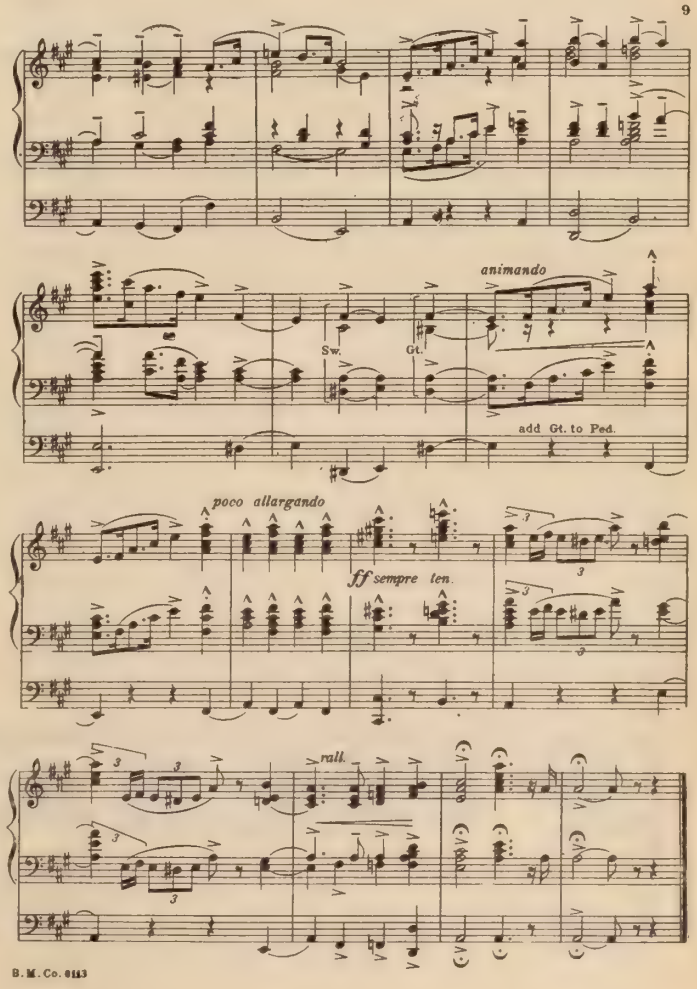
FOR years it has been the custom to play, wherever an opportunity presented itself, the old Lohengrin and Mendelssohn Wedding Marches. The Wedding March composed by Mendelssohn, who was born in Hamburg, Germany, and also the Wedding March from Lohengrin, composed by Wagner, who was born in Leipzig, Germany, are to my knowledge the only two wedding marches which have been perpetually played throughout the entire country.

Since the war broke out, as is natural, American sentiment has become very much prejudiced against music written by German composers.

The Boston Music Company have been the first ones in the publishing business to realize the necessity of a substitute and have published a Wedding March by Reginald De Koven which is a composition of strongly marked rhythm and thus bearing a processional character. The composition is of exceptional musical merit and is destined to replace the former official wedding marches which have been in common use up to the present day.

The fame of the writer of this Wedding March is sufficient to prove its merits. The course of musical history has confirmd and endorsed De Koven's skill as a composer. He ranks amongst the most famous writers of comic opera. Some of his older hits in comic opera form are "The Little Duchess," "Maid Marian," "Foxy Quiller," and many others, and some of his later comic operas "The Algerian," "The Fencing Master," "Rob Roy" and "Robin Hood."

The musical construction of Mr. De Koven's last masterpiece, "The Wedding March," proves again that he has upheld his reputation, has created another everlasting number and has added another gem to his already long list of famous works.



Estey Builds Organ for Capitol

(Continued from page 3945)

of pipes, tonal variety and power, it will far exceed anything yet built for theatrical use.

There are to be sixty complete registers, and it will be fundamentally an organ, having no less than seven Diapasons of various scales. A generous fundamental tone was considered a paramount necessity, both from a musical viewpoint, and the enormous tonal requirements of the building. The orchestral phase of the instrument has been well considered and an abundance of strings (including an entirely new stop called First Violins), Oboe, Flutes, Clarinets, etc., together with numerous high-pressure reeds, will produce an ensemble which for tonal capacity and variety will excel any instrument of the kind yet attempted.

The four-manual console will be specially designed for ease and facility in registrating, and will embody many new features, planned solely for use in theatre organs.

The Modern, Beacon, Exeter Street, Shawmut and Dudley theatres in Boston are a group of theatres containing large Estey organs, and this installation in the Capitol makes a most auspicious introduction into New York theatrical circles.

Songs for "Hearts of the World"

A FEW days after D. W. Griffith launched his supreme masterpiece, "Hearts of the World," he was besieged by numerous composers and song writers offering compositions bearing this name. Of all the songs submitted, it was finally decided that the one composed by James W. Casey of New York City, was most admirably suited to "Hearts of the World," and it was accordingly adopted in conjunction with the presentation of the picture.

"Hearts of the World" as a song was first introduced at the Forty-Fourth Street Theatre in New York, by Miss Grace Minich, a Boston vocalist, and immediately became a success. In every city where the Griffith production is offered, the fame of the song seems to have reached.

The chorus of Mr. Casey's song is especially appealing and the music is of a character that lingers in the mind forever. It is published in three keys, Low Key A flat, Medium Key C, High Key E flat. The words of the chorus are as follows:

Hearts of the world are crying out in pain,
Sorrow creeps on—it seems an endless chain,
Pray that tomorrow will end all sorrow.
Hearts of the world, when will you smile again?

Mr. Casey has also dedicated to D. W. Griffith, generalissimo of the film, a beautiful melodious waltz entitled "Hearts of the World," which was introduced with great success in Mr. Griffith's film production. These two numbers are published by Echo Music Publishing Company of New York City and we would strongly recommend every earnest musician availing himself of these compositions which will be a valuable addition in interpreting certain situations on the screen.

"57 Varieties" Hardly in It with Fulton

IF there is anything used in a theatre that is not put out by the E. E. Fulton Co., Chicago, under the "FULCO" brand—what is it?

A recent visit through the model plant, located at 3208 Carroll avenue, was not only a revelation, but interesting and educating. It proved that Mr. Fulton aside from being entitled to be called a dean of the industry is a "wizard" at inventing. There has not been one detail overlooked in equipping this plant, which enables them to make the intricate and multitudinous articles required in the projecting room; right straight down the line, from the smallest item to the largest and then some extras—in the shape of film carrying cases and film shipping cases, etc.

To adequately describe the maze of specially constructed machinery used in this plant, would fill a book. Suffice it to say they have it, and manufacture and carry a full line of Fulco Products, comprising the best and most scientific made accessories and specialties for use in the moving picture theatre, and for projection of pictures such as Enclosed Fireproof Rewinds (approved by Underwriters' Laboratories), Bench Rewinds (2 styles), Stripping Flanges, Wire Terminals (2 kinds), Carbon Savers (2 sizes), Carbon Adapters, Ticket Holders (2 styles), Ticket Machines, Special Tool Kit, Oil Filter, Slide Writer Stencil, Slide Writing Compound, Colored Slide Inks, Film Shipping Cases (made according to I. C. C. specifications), Film Carrying Cases—Metal (Suit Case and Square Styles), Safety Waste Cans, Stereopticon Color Wheels, Approved Film Boxes, Film Humidors, Exit Signs, Metal Booths, Metal Tables (Rewind and Inspection), Film Patchers. Film Cleaners, Film Cement, Perfumes, Perfume Disseminators and continually adding to their line.

Mr. Fulton is a great believer in system as evinced by the orderly way that things are conducted in every department.

"THE HEART OF WETONA"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Indian Misterioso" (Andantino Molto Misterioso), by Sol P. Levy

1—Theme (1 minute and 55 seconds), until—T: "Wetona, daughter of."
2—"May Dreams" (Moderato Serenade), by Borch (1 minute and 40 seconds), until—T: "Chief and headmen wait."
3—Continue to action (1 minute and 5 seconds), until—T: "Johnny Wells expelled from."
4—"Adieu" (12/8 Dramatic), by Favarger (3 minutes and 5 seconds), until—T: "David Wells, post chaplain."
5—"Alita" (2/4 Intermezzo), by Losey (1 minute and 15 seconds), until—T: "Wetona has been chosen."
6—"Sachem" (Indian Intermezzo), by Rosey (55 seconds), until—T: "Chief Quannah, father of."
7—Continue to action (2 minutes and 5 seconds), until—T: "Wetona not worthy."
8—Theme ff (50 seconds), until—S: Wetona in room.
9—Continue to action (2 minutes and 55 seconds), until—T: "He must die."
10—"Indian Love Song" (Dramatic), by Winkler (1 minute and 5 seconds), until—T: "Commanche Jack."
11—"Intermezzo" (Moderato), by Huerter (1 minute and 50 seconds), until—T: "What will the Indians do?"
12—Continue pp (1 minute and 5 seconds), until—T: "Memories."
13—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Is Wetona ready to speak?"
14—Theme (3 minutes and 50 seconds), until—T: "Mister, Mister John."
15—"Andante Appassionato," by Castillo (4 minutes and 45 seconds), until—T: "Let me speak alone."
16—"Love Song" (Dramatic), by Flegier (3 minutes and 5 seconds), until—T: "Conscience made me tell."
17—Theme (2 minutes and 30 seconds), until—T: "Miss Wetona and I wish."
18—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "Five days after."
18—"Little Serenade" (Melodious Allegretto), by Gruenfeld (2 minutes and 55 seconds), until—T: "Sometime it seem long."
19—Continue pp (50 seconds), until—T: "The reservation store."
20—"Forest Whispers" (Characteristic Moderato), by Losey (2 minutes and 10 seconds), until—T: "At dusk."
21—"Intermezzo" (Moderato), by Bohm (3 minutes and 30 seconds), until—T: "Is this your room?"
22—"Dramatic Tension," by Levy (2 minutes and 40 seconds), until—T: "There's a rumor."
23—"Indian Characteristic Lament," by Herbert (1 minute and 15 seconds), until—T: "I won't have to go."
24—Continue pp (45 seconds), until—T: "Where the destiny."
25—"After Sunset" (4/4 Dramatic Moderato), by Pryor (1 minute and 15 seconds), until—T: "Wetona's confession fans."
26—Theme (1 minute and 45 seconds), until—T: "The first move."
27—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "Midnight."
28—"Stampeded" (Western Allegro), by Simon (50 seconds), until—S: Interior of Wetona's room.
29—"Dramatic Fantasia," by Bach (3 minutes and 35 seconds), until—T: "And in the morning."
30—"Half-Reel Hurry," by Levy, to action pp or ff (5 minutes and 10 seconds), until—T: "It's no use, boys."
Note—Watch shots.
31—Theme ff (2 minutes and 15 seconds), until—T: "Hardin is better man."
Note—Watch shot.
32—Continue pp (1 minute and 55 seconds), until * * END.

THE BARTOLA

Mr. Exhibitor:—Your patrons will unconditionally surrender to the music in your theatre if you have a Bartola.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 15, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....DEC. 7
"Not only entertainnng but is an excellent production."—M. P. News.

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1) (Six Parts).....NOV. 30
"Far below the regular William Russell standard."—M. P. News.

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts).....DEC. 21
"Walthall satisfactory in drama built on old lines."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT. 7).OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH(OCT. 6).OCT. 19
"Story above average, plot lacks body; intelligent handling."—M. P. News."
Exhibitor Comment—"Just a fair attraction." "Very poor picture. Nothing to it." "Good picture and star is bound to become popular if cast right."
Consensus—"Fair picture with ordinary drawing powers."

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."——M. P. News.
Exhibitor Comment—"Good picture but business was poor." "Just ordinary. Title kills drawing power."
Consensus—"Good picture with fine drawing power."

BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....OCT. 5
(Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.
Exhibitor Comment—"Very heavy. Will require a good comedy to get this over."

BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16)..DEC. 21
"Light one with fine photography and good scenes."—M. P. News.

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.
Exhibitor Comment—"Draggy. If Alice Brady does not get away from dual or twin sister parts she is all through here. Not up to the mark."

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14
(Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6)....OCT. 5
"A winner for those who favor melodramas."—M. P. News.
Exhibitor Comment—"Fair Western."

BORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6)...OCT. 12
"This picture will surely add to star's popularity."—M. P. News.
Exhibitor Comment—"Good picture, bad business, 'Flu' ban just lifted." "Excellent, received great applause." "The best Hart picture in some time." "Best Hart for a long time. Pleased all."
Consensus—"Excellent picture with big drawing power."

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2
(Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.
Exhibitor Comment—"Very good picture. Big business."

PICTURE BRAND STAR RELEASED PLAN BOOK

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.

BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1).....DEC. 14
"Virginia Pearson in highly dramatic production."—M. P. News.

BY HOOK OR CROOK (WORLD) BLACKWELL (SEPT. 16).SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News

BY THE WORLD FORGOT (VITA.) NOVA (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT 19
(Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power." "Poor title. Star unknown but establishes herself."
Consensus—"Good picture with ordinary drawing power"

CHALLENGE ACCEPTED, THE (HODK.) KEEFE (DEC. 23).DEC. 21
"Nothing here to coax laugh or cause tear."—M. P. News.

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23).OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business." "Good picture to poor business." "Good."
Consensus—"A pleasing, entertaining picture with average drawing power."

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 21
(Six Parts)
"Outdoor scenery saves this. Plot built on revenge."—M. P. News.

DANGER—GO SLOW (UNIV.-SPEC.) MAE MURRAY (DEC. 9) (Six Parts).....DEC. 21
"Heart interest and suspense plentiful here."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.
Exhibitor Comment—"Not much of a picture." "Average business." "Only fair picture to average bzusiness." "Weak production for Pauline Fredericks."
Consensus—"Just a fair picture with ordinary drawing powers."

DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2).....DEC. 7
"Romantic story of the days of '49 with steady action in plot."—M. P. News."

DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....NOV. 30
"Fans strong for Westerns will like this."—M. P. News.

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....OCT. 5
"A clean picture that should please star's followers."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18)....OCT. 26
"A corking good picture; should have universal appeal."—M. P. News.
Exhibitor Comment—"Good picture, big business two days. "Pleasing picture, big business third day." Average business."
Consesnus—"Excellent picture with very good drawing powers."

EYE FOR AN EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
'Ace high for artistry and star is good."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.
Exhibitor Comment—"Good all around entertainment. Star does good work."

FAN FAN (FOX EXTRAVAGANZA) (NOV. 17).....NOV. 30
"The chief asset of this contribution is artistry."—M. P. News.

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

FIVE THOUSAND AN HOUR (METRO) HALE HAMILTON (NOV. 5) .....DEC. 7
"You know the ending all the time; subtitles hold back action."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business."

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts) .....OCT. 26
"One of star's best, combining art and entertainment."—M. P. News.
Exhibitor Comment—"Average business four days." "Splendid production. Star well liked. Big business four days." "Beautiful production. Wonderful acting. Strong story. Stood them in line at every show for three days." "Extra big business." "Very good, well directed, good photography. Big business seven days."
Consensus—"Fine production with big drawing power in most sections."

FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14
"A clean offering that should appeal to all."—M. P. News.
Exhibitor Comment—"Average business."

GIRL OF MY DREAMS (ROB.-COLE) RHODES (DEC 15) DEC. 14
(Six Parts)
"Billie Rhodes registers to advantage."—M. P. News.

GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23)....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.
Exhibitor Comment—"Good picture, big business." "Average business."
Consensus—"Fine picture with good drawing powers."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business." "Average business three days." "Drew big but Stone did not come up to expectations." "Poor business."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GOOD-BYE BILL (PARAM'NT) MASON-TRUEX (DEC. 15) DEC. 21
"Laugh at the Kaiser's expense; film padded some."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29).OCT. 19
"A spy subject that should give satisfaction."—M. P. News.
Exhibitor Comment—"Poor picture to poor business."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.
Exhibitor Comment—"Wonderful scenic effects."

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17).NOV. 2
"It will please but the star is somewhat lost."—M. P. News.
Exhibitor Comment—"Fair picture." "Very good." "'Gypsy Trail' was played in stock in the city and was unsatisfactory as a play." "Only fair."
Consensus—"Satisfactory picture with good drawing power."

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14).OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.
Exhibitor Comment—"A 100 per cent production. Box office as well as patrons."

HE COMES UP SMILING (ART) FAIRBANKS (SEPT. 15)..SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish Influenza. Great cast. Good story. Will stand a return." "Extra big business for seven days." "Typical Fairbanks picture. Doesn't please the way formerly did." "Perhaps the most unsatisfactory of Fairbanks pictures. The kindly human of Fairbanks is gone and has been supplanted by an overgrown ego which shows in every foot of the film. Mr. Fairbanks should know that the public has sympathy for the underdog. Scratching matches on the tramp's face was not funny. It was simply a demonstration of abnormal egotism."
Consensus—"A great picture with extraordinary drawing powers under normal conditions."

HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1).....DEC. 14
(Six Parts)
"Melodrama showing skillful treatment in every scene."—M. P. News.

HER COUNTRY FIRST (PARAMOUNT) MARTIN (Sept. 22).SEPT. 14
"A Comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture." "Good average patriotic picture well liked." "People tired of war stuff." "Average business."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)..NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.
Exhibitor Comment—"Mae Marsh's best characterization." "Best Marsh in a long time." "Very good picture."
Consensus—"Excellent production with strong drawing powers."

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18).NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.
Exhibitor Comment—"Excellent; pleased patrons in high-class downtown house three days."

HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9).DEC. 21
"Comedy near the end saves this picture."—M. P. News.

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2)...NOV. 30
"Melodrama with unusually realistic underworld atmosphere."—M. P. News.
Exhibitor Comment—"An average program picture."

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6)....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business." "Very good."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18).OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.
Exhibitor Comment—"Good picture. Business fair."

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I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14
(Six Parts)
"Has good possibilities in Gaby's name."—M. P. News.

IRISH EYES (TRIANGLE) STARKE (DEC. 15).....DEC. 21
"Opinion may vary in regard to this as entertainment."—M. P. News.

JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22)..SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business." "Big business two days." "Outside of settings, poor. Failed to please." "Fair Picture. Poor business."
Consensus—"Good production with fair drawing powers."

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29)..SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised." "Star still big favorite and picture pleased." "Extra big card, pleased them all." "Stood up fine for a week and well liked." "Mary pleased her following."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed." "Very good." "Fair. Got a big opening night but dropped the second night. Tom Moore has done better than this." "Tom Moore coming strong. Ladies like him. "Fine picture." "Big business." "Very pleasing."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
"A comedy drama that sums up as average."—M. P. News.
Exhibitor Comment—"Picture only fair. Average business."

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17)..OCT. 26
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.
Exhibitor Comment—"Excellent production." "Big business."
Consensus—"Excellent production with big drawing powers."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14
(Six Parts)
"Human touches make this interesting."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT.16).OCT. 5
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house." "Pleased our patrons"
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDW) KENNEDY (SEPT. 23) OCT. 19
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.
Exhibitor Comment—"Not so good as some she has made." "Big business for seven days." "Fine picture and patrons liked it." "Big business." "Well liked." "Extra good. Big business with strong opposition." "Very pleasing comedy drama. Although Madge Kennedy is starred we did all our advertising on Tom Moore as leading man and got the business." "Very good. Goldwyn's pictures can't be beat." "High-class light picture." "Average business."
Consensus—"Fine production with very good drawing powers."

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.
Exhibitor Comment—"Only fair."

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV.18).OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.
Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our official 'O. K.' on her as a star." "Very good. Priscilla Dean is a comer. In fact, she is here."
Consensus—"Excellent production with big drawing powers."

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed." "A good picture, pleased." "Very good but drew poor." "Good title. Star not popular."
Consensus—"Satisfactory picture with very good drawing powers."

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN..NOV. 23
(Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.
Exhibitor Comment—"This with 'Mirandy Smiles' did not draw them. War stuff is dead. Picture fair." "Fair picture, direction and cast but attendance disappointing. Presume the public is tired of war subjects."
Consensus—"Good picture with fair drawing power."

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30).OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business." "Will Rogers is great. Subtitles worth price of admission." "Very good, but for some unknown reason business took a slump the second day." "'Flu' scare still on. People not going to shows. Picture well liked. Should draw big business." "Big business seven days."
Consensus—"Fine production with very good drawing power."

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LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23).....SEPT. 21
"Literally speaking, this is a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture." "Pleasant story with strong characteristics." "Sjlendid production but story did not please Ray's following."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18)....OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M... P. News.
Exhibitor Comment—"Nice kid. Average business."

LITTLE ORPHANT ANNIE (PIONEER) COLEEN MOORE (DEC. 22) (Six Parts) ..... DEC. 21
"They don't make them more touching than this one."—M. P. News.

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30)...DEC. 21
"Star in story of childhood and second childhood."—M. P. News.

LOVE'S PAY-DAY (Triangle) MORRISON-THEBY (DEC. 1)..DEC. 7
"Characters fail to win sympathy but production work is good."—M. P. News.

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7).OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News. Exhibitor Comment—"Average business two days."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17)..NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.
Exhibitor Comment—"Average business five days." "Just a pleasing little picture. Billie Burke a well-liked star." "A very satisfactory picture."
Consensus—"Satisfactory picture with average drawing powers."

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6).OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.
Exhibitor Comment—"Did not have a full house and many of our patrons did not like this Reid picture as well as some with a lighter plot." "Very good picture."
Consensus—"Fair picture with ordinary drawing power."

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9).....DEC. 21
"Another Stone picture presenting appealing story."—M. P. News.

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).OCT. 12
"A good clean farce that should please everyone."—M. P. News.
Exhibitor Comment—"Good picture." "Very fine picture to big business." "Very good comedy drama. Done good business for three days during epidemic."
Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14
"Here's a spy subject that should deliver goods."—M. P. News.
Exhibitor Comment—"Pleasing picture."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18)...NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13).OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.
Exhibitor Comment—"Very good picture." "Poor picture to poor business."
Consensus—"Fair picture with average drawing powers."

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)..OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC.1).NOV. 23
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25)...NOV. 9
"Star upholds tradition by making another good one."—M. P. News.
Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business."
Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25)...NOV. 30
"Lacks heart appeal although plot action is steady."—M. P. News.

MONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28).SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' holes. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17)....DEC. 7
"Caruso is an instant success and the story is good."—M. P. News.
Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories."
Consensus—Ordinary picture with just fair drawing powers."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News.

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15)..DEC. 7
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29).DEC. 21
(Six Parts)
"Starts and ends in fight with many punches between."—M. P. News.

ONE WOMAN, THE (SELECT) (NOV. 16).....NOV. 30
(Six Parts)
"Production excellent; entertainment depends on politics."—M. P. News.
Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors." "Big business seven days."
Consensus—"Excellent Production with good drawing powers."

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ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic." "Star unusually good drawing card but fell down this time." "Pleased. Big business." "Average business." "Average."
Consensus—"A production of fast action and star that draws them in."

PALS FIRST (SCR. CLA.-METRO) LOCKWOOD (OCT. 13)..OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture." "One of the very best." "Very good. Will repeat." "Played two-day return to big business." "A very good picture, well liked. Did not draw. People will not stand for dead stars." "Fine picture, deserves a big crowd."
Consensus—"Most excellent production with wonderful drawing power."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8).....DEC. 14
"Star blends the tear and the smile delightfully."—M. P. News.

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13).OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed." "Patrons walked out on this." "Poor. Public doesn't seem to want war pictures after the war. Poor business seven days."
Consensus—"Good production with good drawing powers."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22)..DEC. 14
(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT.13).OCT. 5
(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.
Exhibitor Comment—"Great picture, to great business." "Not as good as 'Purple Sage.' Over 1,000 feet of repeat scenes from 'Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it." "Here is a real star in a real production." "Average business." Wonderful picture. Book it if you have to borrow money."
Consensus—"Excellent production with strong drawing powers."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).NOV. 2
"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23)..OCT. 12
"The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—"Average business three days." "Pretty love story but May Allison will never make a star." "Very good." "Above average."
Consensus—"Just fair as a picture with just about average drawing powers."

ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25) DEC. 21
"Moral question raised in story that looks worthy."—M. P. News.
Exhibitor Comment—"Big business."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14).OCT. 12
(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted." "Lacks interest, no story, ordinary. Patrons displeased."
Consensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) .....NOV. 2
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Fair picture. Did not go as well as first 'Tarzan.'"
Consensus—"Excellent production with big drawing powers."

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) ..... OCT. 26
"Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—"Fine picture to big business." "Fine picture. Poor business. 'Flu' scare."
Consensus—"Fine picture with good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).OCT. 12
"Touching moments and excellent handling make this a winner."—M. P. News.

SEA FLOWER, THE (BLUEBIRD) HANSEN (DEC. 23).....DEC. 21
"A wild romance of the South Sea Islands."—M. P. News.

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
"Interesting plot. A crook story that should not fail to please."—M. P. News.
Exhibitor Comment—"A very pleasing and intensely interesting picture." "Good picture. Star is new. Business is bad." "Good program picture."
Consensus—"Fine picture with good drawing powers."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.
Exhibitor Comment—"Average business."

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)..NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20).NOV. 2
(Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Extra big business for one week." "Extra big business." "Extra big." "Extra big business." "Record business." "Extra big business two weeks." "Best yet."
Consensus—"Great picture with tremendous drawing powers."

SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1)..DEC. 14
"Roy Stewart returns and scores again."—M. P. News.

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30)
(Six Parts) .....SEPT. 28
"Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
Consensus—"Excellent picture with drawing powers above the average."

SOCIETY SENSATION, A (BLUEBIRD) MYERS (SEPT. 23).SEPT. 28
"A clean light romance comedy that should please generally."—M. P. News.
Exhibitor Comment—"Dandy picture. Big after 'Flu'."

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28
(Seven Parts)
"A powerful film classic with all tense dramatic elements."—M. P. News.
Exhibitor Comment—"Very satisfactory."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.
Exhibitor Comment—"Great. Extra big business."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13)..OCT. 19
"Story on old theme not suited for star."—M. P. News.
Exhibitor Comment—"Awful stuff. Never get Lila Lee over with such bad ones."

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)..OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run." "The Lee kiddies know how to make 'em laugh." "Pleased immensely." "Average business two days." "Good kid picture but Lee kids didn't draw."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIV.) PHILLIPS (SEPT. 23).SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment."—M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture." "Very good." "Average to big business in seven days." "Good picture. Big Bum: 'Flu.'" "Average business." "Average business."
Consensus—"A most excellent production with very strong drawing powers."

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.
Exhibitor Comment—"Good for kids only."

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13).OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Everyone pleased."
Consensus—"Good picture with satisfactory drawing power."

TESTING OF MILDRED VANE (METRO) ALLISON (Dec. 2) DEC. 14
"A well buil't typical movie."—M. P. News.

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)..OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News
Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all."
Consensus—"Excellent production with big drawing powers."

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)..OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.
Exhibitor Comment—"Fine Western, good story."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)..NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14).OCT. 19
"A pleasing heart interest drama with star in dual role.—M. P. News.
Exhibitor Comment—"Average business."

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)..NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) McINTYRE (DEC. 15)..DEC. 14
(Six Parts)
"Nobody loves a fat man but they'll vote for this one."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.
Exhibitor Comment—"Average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

PICTURE BRAND STAR RELEASED PLAN BOOK

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16).DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
(Seven Parts)
"Improvement over previous Government pictures."—M. P. News.
Exhibitor Comment—"Wonderful picture. Extra big business seven days." "A picture that every theatre should play."
Consensus—"Powerful production with extra big drawing powers."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON
(DEC. 1).....NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.
Exhibitor Comment—"Good strong picture. Extra big business."

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30) OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.
Exhibitor Comment—"Pleased unusually." "Fine picture pleased patrons." "Average business." "Our first drop on a Lytell picture."
Consensus—"Satisfactory picture with good drawing powers."

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2).NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.
Exhibitor Comment—"Great picture to big business."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17).NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7)...OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13).NOV. 9
"A pleasing little picture that is clean."—M. P. News.
Exhibitor Comment—"Poor business for two days." "Very weak. Skip this one." "Average business."
Consensus—"Ordinary picture with ordinary drawing powers."

WHY I WOULD NOT MARRY (FOX) NOV. 24.....DEC. 14
(Six Parts)
"Very entertaining and not so spicy as title would lead you to think."—M. P. News.

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22)...DEC. 21
(Six Parts)
"A different sort of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15)...DEC. 14
"One of the star's best yet."—M. P. News.

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)..OCT. 26
(Two-Reel Episodes)
"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV. 23
(Seven Parts)
"Surely artistic, but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29) SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures." "Public does not care for star. Has no drawing power." "Only fair." "Artistic but draggy. Worst Saturday in many a day."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV.
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.
Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business."
Consensus—"Fair picture with ordinary drawing powers."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25).....SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Society Sensation" (Universal)—"Average business."
"Over the Top" (Vitagraph)—"Average."
"For Husbands Only"—A really worth while picture. Big business seven days."
"Studio Girl"—"Average business."
"Her Condoned Sin" (Biograph-State Rights)—"Good picture."
"A Grain of Dust"—"This was a big surprise. Got more money than any so-called star series we ever played."
"Service Star" (Goldwyn)—"Average business."
"Fedora"—"Good dramatic feature."
"A Law Unto Herself"—"Very good war picture."
"Winning Grandma" (Pathe)—"Poor business. Weather fine."
"Girl From Bohemia" (Pathe)—"Poor business."
"Cactus Crandall" (Triangle)—"Good western to average business."
"A Husband's Honor" (Mutual)—"Only fair program offering. Fair business two days."
"Doctor and the Woman" (Jewel)—"Extra big business."
"America's Answer"—"Big business."
"Fifty-Fifty"—"Big business first day, average second day."
"To Hell With the Kaiser" (Metro)—"Average business."
"Tempered Steel"—"Big to average."
"A Pair of Cupids" (Metro)—"Big business."
"Red Blood and Yellow"—"Broncho Billy O. K. but poor drawing card."
"Man Without a Country."—"Poor business."
"Her Only Way" (Select)—"Good story but drama stuff disappointing."

"CAUGHT IN THE ACT"—FOX

Rather Spare Plot and Not Well Treated

IT is too bad that the full value of Fred Jackson's stories cannot always be caught by the motion picture camera. He writes so amusingly that his fiction has almost become a vogue. "Caught in the Act," which presents Peggy Hyland in the principal part, turns out to be a rather tiresome affair—a romance done to the tune of comedy and comedy attempted more by grimaces and much running hither and yon than by situations.

Really the best memory of the picture is the performance rendered by that sterling old actor, Walter McEwen, who plays the hero's valet. His ability is rare—one day impersonating Bernstorff, the next a comedy butler! Mr. McEwen is really funny, the bright spot of "Caught in the Act."

Much cannot be said of the manner in which the subject has been treated. The "sick-bed" scenes in particular are over-done. A closeup of a man receiving a dose of oil, a very messy dose of oil, is not at all conducive to tranquillity of the digestive organs. And the title writer who used puns and slang and Joe Miller jokes in every nine subtitles out of ten should reserve his wit for the Lehrman comedies. —Length, 5 reels.—Released Dec. 5.—*Peter Milne.*

THE CAST

Priscilla Kane.....Peggy Hyland
Pennington Wright.....Leslie Austen
Willis, Wright's valet.....Walter McEwen
Mr. Kane.....George Bunny
Mrs. Kane.....Mrs. Carlotta Coer
Mrs. Hopkins.....Elizabeth Garrison
Her Niece.....Ellen Cassity
The Minister.....Mr. Martin
Dr. McNiel.....Henry Hallam

By Raymond Schrock.
Directed by Harry Millarde.
Photographed by Ben Struckman.

SUGGESTIONS

The Fox publicity department evidently compiles its press sheets, from the original script of a production. This often results in anachronisms that the exhibitor should be warned against. In "Buchanan's Wife," the story told in the press sheet was rather remotely removed from that told in the picture, both in essentials and incidentals. While the synopsis given on "Caught in the Act" is more in accord with the picture than was the case with this previous release it differs in a number of respects. The exhibitor is advised therefore to follow the matter given in the plan book herewith, matter which was written from the screen.

The picture is a light romantic-comedy and should be billed as such with Peggy Hyland doing the stellar honors. Don't fail to mention Walter McEwen, who appears in a supporting part. While his name is unknown to picture-goers in general, they will appreciate your intelligence in mentioning him after they have seen the picture which presents one of the cleverest of his comedy performances.

AD TALK

Peggy Hyland, the young Fox star, whose name is always associated with the best in popular comedy-drama, will be the attraction at the ——— theatre on ——— of ——— week when "Caught in the Act" is shown for the first time in this city. As regards plot, there is not much to tell about "Caught in the Act." Its main essentials are romance and comedy and while there is sufficient drama to link these elements together into an enjoyable whole, the story, such as it is, counts for little. But we feel sure that patrons of the ——— theatre will be well repaid by a trip to the house during the days that "Caught in the Act" heads the bill. It is just the sort of a feature that is of real entertainment value in these days.

Miss Hyland plays the role of a young society girl with her accustomed sincerity and vigor and the result is a distinct character, one that will long be remembered. She receives valuable support from Leslie Austen who appears opposite her as an editor bent on exposing the rather crooked practices of her father in the financial world. Of course the young lady is unaware of her father's dishonesty, else she wouldn't be so ready to receive the attentions of the editor. But only after the romance has progressed apace does she find it out and then it is too late. And so then father has to reform.

Included in the supporting cast is Walter McEwen, an English character actor of note. As the hero's valet and perpetual alibi when that gentleman finds himself in trouble, Mr. McEwen gives a rare comedy characterization, one well fitted, although in exact juxtaposition to rank with his recent portrayal of Bernstorff in another Fox picture.

THE STORY

Priscilla Kane's hat blows off in the street and is damaged. She enters a mending shop and hands the bit of millinery to the lady in charge of repairs. She remains in the outer part of the shop while the said lady goes within to render first aid to the injured. Then there happens along Pennington Wright, an editor, just through with a stormy interview with Priscilla's father. He has called the old gentleman all kinds of a crook for packing bum beef and is very wrathy indeed. His ire grows by leaps and bounds when a nail gets in his way and tears the nether part of his trousers. Hence his entrance into the mending shop and hence the beginning of the romance. For he falls in love with Priscilla and quite naturally believes her the lady that runs the place.

Priscilla is keen enough to carry this deception through and as a consequence she calls later at Pennington Wright's apartments to do mending. She has a high old time with the valet, Willis, a thorough going valet if ever there was one. When Pennington's supposed fiancee calls, Willis attempts to pass Priscilla off as a relative from Walla Walla but when Pennington himself looms up he passes her off as Willis' "gal." There is a high old time. The supposed fiancee suspects, as well she might, and leaves in a huff.

Later old man Kane decides to get something on Pennington to make him cease his pennings. He decides to use a woman and a camera to do the trick. All is set for the affair but it so happens that that very night Pennington has 'phoned Priscilla, saying that he is desperately ill and needs her attention. She has come with her maid to spend the night and to administer first aid to the injured. When the plotters plan to do the blackmail stunt there is a general mixup—which ends, need it be said, with a marriage ceremony?

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Ten 8x10 black and white; ten 11x14 black and white; three 22x28 colored.

SCENE CUTS:—There are five two-column scene cuts on this production and four one-column. All serve to bring out the element of romantic comedy which dominates the offering.

ADVERTISING CUTS:—Two one-column; two two-column and one three-column advertising cuts are supplied. The press sheet also contains a number of one- and two-column advertisements suggested for exhibitors' use.

SLIDE AND MUSIC CUT SHEET.

They Wanted Her
To Marry Him
But she didn't
See how PEGGY HYLAND
is Caught in the Act
A William Fox photo play in which needle and thread start a ripping romance

Two-Column Ad Cut

"A LADY'S NAME"—SELECT

Polite Comedy of the Popular Constance Talmadge Type

CONSTANCE TALMADGE is certainly building a reputation for herself as a comedienne. In "A Lady's Name" she gives further proof of her ability to project her refreshing, buoyant personality over and through five reels of film, lending a life and color to every scene that holds the spectator with an irresistible charm.

It is true that Miss Talmadge has had vehicles better suited to the screen than "A Lady's Name." But to condemn the present picture would be a gross error, resulting only from comparing it with her previous brilliant successes. The piece is so original in conception, so bold in fancy and pretty in treatment that it is safely able to match itself with any other light comedy of the day—and come out the winner. Amusing is the word that fits it. The spectator finds himself chuckling and smiling inwardly and outwardly and constantly.

The one fault that the writer had to find with the production was its closeups. Whether or not the story was spare for the footage is a question, but there are many closeups of the star that should not have been. However, we can even excuse padding with respect to "A Lady's Name." In all other respects it is so delightful. And the production is little short of exquisite. The producers of the Constance Talmadge pictures endow them with an air of refinement, a refinement that is obvious in settings, photographic work, support, properties, everything, a refinement that places them in a class of enviable supremity.—Length, 5 reels.—*Peter Milne.*

THE CAST

Mabel Vere.....Constance Talmadge
Noel Corcoran.....Harrison Ford
Gerald Wantage.....Emory Johnson
Maud Bray.....Vera Doria
Flood.....James Farley
Adams.....Fred Huntley
Bird.....John Steppling
Bentley.....Truman Van Dyke
Emily.....Zazu Pitts
Mrs. Haines.....Lillian Leighton
Margaret.....Emma Gerdes

By Cyril Harcourt.
Scenario by Julia Crawford Ivers.
Directed by Walter Edwards.
Photographed by James C. Van Trees.

ADVERTISING AIDS

PAPER:—Two one-sheets (one scene of production, one of star special for this production); two three-sheets (one scene of production, one star special for this production); one six-sheet (scene); one twenty-four-sheet (scene).

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 colored horizontal flats; one 22 x 28 of star, colored upright (stock).

CUTS (ELECTROS):—Two one-column (production); two two-column (production); one three-column (production); one half-column (star); one one-column (star); one two-column (star).

SLIDE AND MUSIC CUE SHEET.

AD TALK

After a vacation of two months Constance Talmadge is to be with us once more in a spick and span new comedy, "A Lady's Name," which Select Pictures will offer to the ———— theatre on ————. "A Lady's Name" is taken from the play of the same name by Cyril Harcourt, that accomplished weaver of light comedy situations.

The effervescent and always delightful Constance, whom Lewis J. Selznick presents, plays the role of a young and fascinating woman novelist in this new picture, not the short-haired, bespectacled type of writer, but a buoyant, whimsical young woman whose search for literary material leads her to insert an ad in a daily newspaper for a husband. She intends to study the applicants as they arrive, but events do not happen just as she expects, and the result is a rapid unfolding of humorous events with Mabel Vere, the young woman played by Constance, as the chief figure.

Included in the exceptional cast assembled to support Miss Talmadge are Harrison Ford, a leading man who has been prominent in all of the star's recent pictures, Emory Johnson, Vera Doria, James Farley and Lillian Leighton. The scenario was the work of Julia Crawford Ivers, a scenarist well known for her work in Select and Paramount pictures, while the direction was in charge of Walter Edwards, the same man responsible for the delightful comedy-dramas that Miss Talmadge has appeared in this season.

SUGGESTIONS

If you have been playing the previous Constance Talmadge productions you need no hints on this one, other than to be told that it will safely stand a good lot of boosting. The box office reports printed in the NEWS show that this star is constantly drawing bigger crowds. This is the result of her own fetching personality and the superior type of production that the Select Company has been providing her. Don't fail to cash in on this exceptionally high class product that Select is offering you,—clean, polite, high spirited comedy—practically the best that the market has to offer. It is to be hoped that you have popularized these pictures and that when you announce Constance Talmadge in "A Lady's Name," your task is just about done. It will be if you have shown her previous releases. But if you haven't and if, when you have, you haven't made as much of them as you should have, don't wait but start right in plugging "A Lady's Name" as the fine picture it is.

As it is taken from a play by Cyril Harcourt, author of "A Pair of Silk Stockings," which Miss Talmadge also appeared, you should announce it.

THE STORY

Mabel Vere is a young and popular writer. She shares a pretty little flat with Maud Bray, a suffragette of determined character. Mabel is engaged to be married to Gerald Wantage, but she has become aware of growing dissatisfaction with her somewhat priggish fiance. However, she tries to ignore this discontent, working off her unrest in her own original ways. One of her "ways" is to advertise for a husband. She hopes to obtain good copy from the applicants, and she invites three of them to call.

Adams, a butler, arrives, in whom Mabel sees prospects for a good story. She accepts his invitation to tea for the following afternoon at the house where he works, telling her that his master will be out. Noel Corcoran is the third applicant, to whom Mabel does not show the interest that she feels in him.

(Continued on page 3960)

Two-Column Scene Cut

"HOARDED ASSETS"—VITAGRAPH

Harry Morey Will Please in This One; Diversified Story

BEING a crook play, and as a matter of diversity of entertainment, "Hoarded Assets" should give satisfaction, especially among the Harry Morey followers. It has been rather a long time since this star has been given a role of this character; and he does justice to it.

The hero is introduced as a river pirate, owner of a motor boat, who lives by appropriating the other fellow's property. Because he does his work cleverly, he is able to avoid detection.

One day he overhears some rival crooks planning to steal some gold that is to be shipped in nail kegs. By clever substitution, he is able to get the gold, hiding it at the bottom of the river.

He marries the girl he is in love with and moves to a lonely house by the river bank.

Through a certain clue, detectives come to suspect him for the theft; although they catch him in the act of opening one of the barrels, are unable to arrest him, as, upon examination, they find it contains nothing but sand. They get the remainder of the barrels, however, which they find a little further away.

Realizing now that the narrow path is preferable than the broad, he reforms.

The story in places is not quite logical; also there are a few technical errors in it, but I am inclined to think spectators will not overexamine them.—Released Dec. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jerry Rufus.....Harry Morey
Claire Dawson.....Betty Blythe
James Barr.....George Majeroni
Detective Ryan.....Robert Gaillard
Patsy ..... Jean Paige

By Raymond S. Spears.
Directed by Paul Scardon.

CATCH LINES

Twenty kegs of gold—one million dollars—turned to twenty kegs of sand!

Harry Morey in by far the strongest role he has enacted during the past year.

He was a criminal in the eyes of the law—he was a criminal in his own eyes—but his wife held him innocent and she proved to be right! A weird trick of Fate intervened.

He had reformed, but the shadow of his past buried in the river bed near his home ever disturbed him—in that river bed there were twenty kegs of gold—so he thought. But when it came to a show-down when he thought the law had him fast in his clutches, the kegs were brought out and proved to contain ———.

AD TALK

Harry Morey, whose name is merely another way of spelling virility, will be seen at the ——— theatre on ——— of ——— week in his latest Vitagraph picture entitled "Hoarded Assets." This is one of the most unusual dramas that has come from the Vitagraph studio in many a month and it offers Mr. Morey still another opportunity to display his ability as an actor of forceful parts. In "Hoarded Assets" he appears as Jerry Rufus, a river pirate, otherwise a likable man. He is in love with Claire Dawson, a girl courted by many wealthy men. In time Jerry gets the false idea that she is playing for "big money" and not the big love that is his to offer. So he commits a daring robbery in her behalf and then buries his treasure in the bed of the river near his cabin.

He returns to offer Claire marriage and is astonished to find that she loved him all the time. They live in his cabin and are contented until one day a detective appears. He tells Claire his suspicions with the result that she pretends to be discontented with her lot. As a result Jerry digs down for one of the buried kegs in which there is stored his unlimited treasure. And as he is about to open it the detective appears and appoints himself an audience of one to witness the proceedings. Jerry goes on opening the keg and when the cover comes off there is ———

Just what there is in this keg, and in all the nineteen others that Jerry buried in the river bed will not be disclosed here. It is done so dramatically in "Hoarded Assets" that none of ——— patrons will want to miss it. Mr. Morey is supported by an excellent cast, including Betty Blythe, Robert Gaillard and George Majeroni.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 black and white photos and title card; 8 x10 portraits of star are also provided for special lobby framing or for making special cuts. 5 x 7 black and white photos are also supplied for the exhibitor who desires to have special scene cuts made for his newspapers or program.

CUTS:—There is a two-column dramatic scenes reproduced on this page and a one-column scene cut shows Morey in action. The stock one and two-column cuts containing sketches of star are also obtainable.

SLIDE AND MUSIC CUE SHEET.

THE STORY

Jerry Rufus, a river pirate who has committed a number of crimes for all of which a detective has never been able to get the goods on him, is, despite his life, very much of a man. He is in love with Claire Dawson, a girl courted by many wealthy men. So Jerry makes the pardonable mistake of believing she wants "big money" and not the big love that he has to offer. He leaves her and decides to go up the river on his boat, but as he is about to embark he overhears other river pirates planning to rob a shipment of a million dollars contained in twenty kegs. His desire for the girl again triumphs and, by a cleverly devised plan, he substitutes twenty kegs of sand for the gold and then buries the stolen kegs in the river bed near his cabin. He returns for Claire and learns that she wanted him for himself all along—cared nothing for money.

(Continued on page 3958)

HARRY MOREY
in Vitagraph Blue Ribbon Feature
"Hoarded Assets"
Two-Column Scene Cut

"THE SEA WAIF"—WORLD

Love Story Made Sustaining by Skillful Handling

A LOVE story so constructed that the interest is well sustained throughout its run is offered in "The Sea Waif," the current World picture starring Louise Huff. Whereas the plot itself is more or less conventional and at times means of a like character have been employed to move it forward, a well wrought continuity and direction of a good calibre serve to contribute to it a quota of suspense not usually found in stories of the same kidney.

Miss Huff registers appealingly in the title role and receives support that is suitably convincing, with the exception of one poorly played character part. The five reels also include a number of attractive seascapes, while the interior settings give ample proof that the producers have sought elsewhere than the storeroom for properties. They are of a realistic and attractive substance.

Harry O. Hoyt was the scenarist and his script was based on a story by Lieut. Howard Irving Young, while Frank Reicher directed.—Length, 5 reels.—Released Dec. 30.—*Peter Milne.*

THE CAST

Nancy Potter.....Louise Huff
Harry Caton.....John Bowers
Phil Warren.....Anthony Merlo
Colonel Brett.....Henry Warwick
Cail Potter.....Robert Broderick
Silas Jones.....Clay Clement
Mrs. Chester.....Florence Malone
Rankin.....Louis Reinhart
Japanese Servant.....T. Tamamato
Town Marshal.....Charles Dewey
Chaperone.....Helen Russell

Story by Lieutenant Howard Irving Young.
Scenario by Harry O. Hoyt and Hamilton Smith.
Directed by Frank Reicher.
Photographed by Lucien Tainquy.

CATCH LINES

The story of a musical comedy star who lost his voice—at the seashore it was restored to him, but he found something else even more precious in this place far away from the Broadway footlights.

Louise Huff is the waif of the sea. And a dainty, adorable little waif she is. No wonder that men fought for her hand!

A story of modern pirates of the Atlantic seaboard—who posed as honest fishermen—but who pillaged and plundered under the cover of night.

The musical comedy star lost his voice one night in the very middle of his great song hit. He found it again in a little fisher village on the coast of Maine—but he found something else far more precious.

Here is a sweet and appealing love story—a story written by Lieutenant Howard Irving Young, of the A. E. F.—but a story as remote from the seat of war as the Maine sea coast.

AD TALK

Louise Huff will be the star at the ———— theatre on ———— of ———— week in her second World picture entitled "The Sea Waif." In this production she is seen in the role of Nancy Potter, a girl of a little fishing village, who lives with old Cail Potter. He poses before her as a fisherman, but in reality plunders the homes of the wealthy along the coast in company with a gang of renegades. The first gentleman that Nancy ever met comes to her in the person of Harry Caton, a musical comedy star, forced to seek rest and quiet by the sea because of the temporary loss of his voice.

Thus does the love story of "The Sea Waif" commence. The complications it leads to are many and highly interesting, not the least of which is the fact that Nancy discovers she is really the daughter of Colonel Brett and no relation whatsoever to the coast bandit. Of course the story ends happily, but really the plot of "The Sea Waif" is developed along unusual lines and the entertainment provided in its five reels is of more than average worth.

The author of the piece is Lieutenant Howard Irving Young, A. E. F. Lieutenant Young was formerly (and still is) well known in the scenario field. Special interest, however, is attached to "The Sea Waif" as the script was forwarded to the World Film Corporation from France. Needless to add the company rushed his check back to him in record time! Harry O. Hoyt and Hamilton Smith made the scenario from Lieutenant Young's original work, while Frank Reicher, one of the most artistic directors in the field, took charge of production details. John Bowers will be seen as Miss Huff's leading man in this offering.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.
LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored photographs; and eight 8 x 10 black and white.
CUTS AND MATS:—The scene cuts are two three-column and one two-column. The advertising cuts are two one-column and one two-column, the latter being reproduced on this page. ....
SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

From her many appearances as co-star with Jack Pickford, Louise Huff has gained a country-wide reputation. As the star of "The Sea Waif" she appears to good advantage. Certainly she should be featured as a real attraction. John Bowers, who is opposite her here has appeared opposite June Elvidge and other World stars in many pictures produced by that company during the past year or so. He is a popular leading man and should be referred to in all advertising.

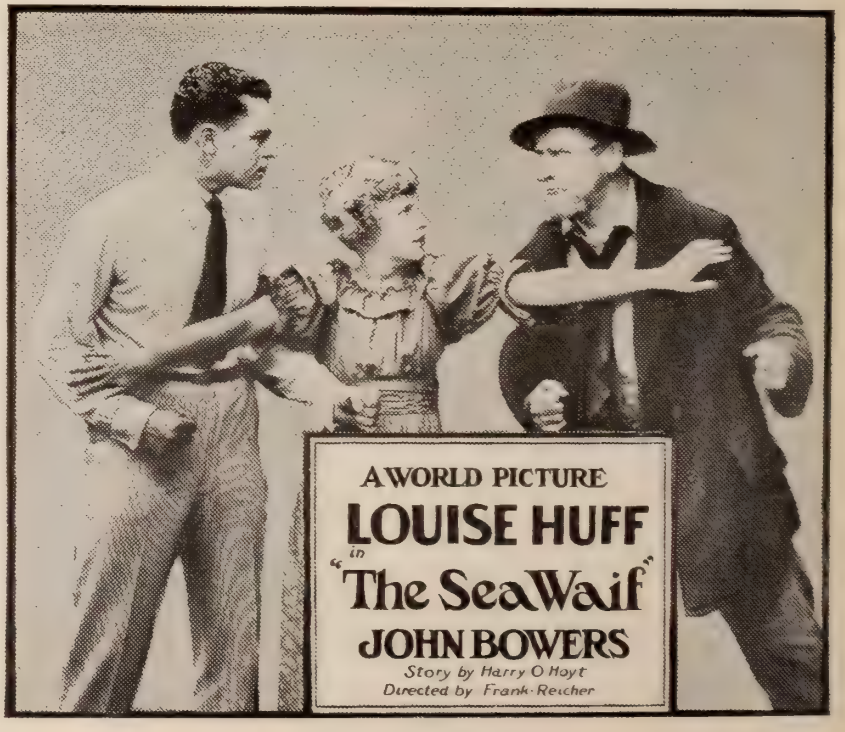
You have a good angle to work from in the fact that the story of the picture is the work of Lieutenant Howard Irving Young, who served his country in France. Many exhibitors will remember him as a scenario writer, but "The Sea Waif" is the first story he wrote while in service. The World Film Company received his 'script from France. Play up this in your newspaper publicity and use his name in the advertising also, but be sure to mention the fact that it is not a war picture. There is a chance that by using his name you might falsely create this impression. Guard against it by stating plainly that the picture is as far distant from the recent seat of war as the Maine sea coast, its locale.

THE STORY

Harry Caton, a musical comedy star, loses his voice and goes to a secluded spot on the seashore to rest, in the hopes of regaining it. Here he has occasion to rescue Nancy Potter from the drunken attack of Silas Jones, a renegade bent on marrying her. Nancy lives with old Cail Potter. He poses before his daughter as a fisherman but in reality plunders the homes of the wealthy along the coast with Silas Jones. After Caton first rescues the girl a strong friendship springs up between them which soon ripens into love on the girl's part, but which is held only lightly by the actor.

One of Cail Potter's excursion leads him to the home of Colonel Brett. The loot he gets from the safe there acquaints him with the fact that Nancy is really the Colonel's daughter. He recalls the time when he saved her from a wreck eighteen years before. A locket he finds bears the likeness of her mother and is identical with the girl's face. She procures the locket, but from whence it came is not explained to her. Friends of Caton's eventually find him and take him aboard a yacht on which is the wealthy Mrs. Chester, an admirer of his. Nancy goes in search of Caton and discovers him aboard the yacht in company with the widow. She is heartbroken and returns to her home, promising to marry Silas in time.

(Continued on page 3957)



Two-Column Cut

"ARIZONA"—ARTCRAFT

Fairbanks Slips a Cog But Production Should Please

THAT Mr. Fairbanks is alone in the high-speed comedy field—a class by himself, in fact—no one will question. But when it comes to appearing in heavy drama, that is different. Then he is in shallow waters. In the latter case, either the star's ability to entertain will suffer, or else the dignity of the drama. In "Arizona," both suffer. Firstly, because the plot does not give the star the opportunities he is seeking for, displaying his particular talents and which the public is accustomed to expect; secondly, because he attempts to introduce some, anyway, and in doing so, he lowers the dignity of his role—that of a U. S. Army officer.

Perhaps those who have not seen "Arizona" as a stage play will not find much fault with it, but most of those who did, no doubt, will be somewhat disappointed.

As far as the drawing powers is concerned, the fame of the play and the popularity of Mr. Fairbanks may go a long way in helping. The satisfaction it will give, however, is problematical.—Released Dec. 8.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Lieutenant Denton.....Douglas Fairbanks
Canby.....Theodore Roberts
Mrs. Canby.....Kate Price
Colonel Bonham.....Frederick Burton
Captain Hodgeman.....Harry Northrup
Kellar.....Frank Campeau
Estrella.....Kathleen Kirkham
Bonita.....Marjorie Daw
Lena.....Marguerite de la Motte
Tony.....Raymond Hatton
Doctor.....Robert Boulder
Lieutenant Hatton.....Albert McQuarrie

By Augustus Thomas.

Photographed by Hugh Carlyle, Hugh McClung and Glen MacWilliams.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. Paper shows Fairbanks in the uniform of Lieutenant (old uniform) in various dramatic scenes and poses.

LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia, and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Cuts generally bring out the humorous and romantic side of the production.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The one, two and three-column advertising layouts provided on all Paramount and Artcraft features are available on this production.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Any announcement that heralds that coming of a Douglas Fairbanks picture is always welcome and, in order to insure this welcome, let it be said that the agile star is to be seen at the ——— theatre on ——— of ——— for a run of ——— days. Additional interest will be created in the announcement that Mr. Fairbanks' latest vehicle is "Arizona," an adaptation of Augustus Thomas' play of the same name, a play which was in great vogue only a few short years ago and which is still the favorite of many stock companies throughout the country. Seasoned picturegoers may remember that some four or five years ago "Arizona" was made into a picture—but not with Douglas Fairbanks. The old "Arizona" of the celluloid, good as it was in its day, is gone and nearly forgotten, but four or five years from now Fairbanks' "Arizona" will still be a treat.

The story of this play is too well known to relate in anything approaching detail. Suffice it to say that the adventures of the young Lieutenant of the United States Cavalry, his romance, and his great self-sacrifice in protecting the name of the wife of his superior officer makes ideal picture fare as presented by the Artcraft pictures. A cast of exceptional excellence is seen in support of the star. Theodore Roberts takes the role of Canby, the rancher, the same role that he created on the stage when the play was first presented. Frederick Burton, a well-known and able actor of the stage, was secured to play the part of the Colonel, while such well-known screen personalities as Frank Campeau, Harry Northrup, Marjorie Daw, Kate Price. Raymond Hatton and Kathleen Kirkham take other prominent parts.

THE STORY

Lieutenant Denton, of a detachment of the Eleventh United States Cavalry, stationed in Arizona, loves Bonita, daughter of Mr. Canby, owner of the Canby Ranch in the Aravaipa Valley, Arizona, and sister of Estrella, the wife of Colonel Bonham, commander of the detachment. Estrella secretly loves Captain Hodgeman, a man whose record is dubious and who is attracted to her by a desire for her fortune. Colonel Bonham is thirty years older than his wife, but he lives in the hope that she will one day return his love for her in like measure. The detachment comes to the ranch and Denton is amazed the same evening to find Estrella in Hodgeman's arms. At a dance given to the cavalrymen, Denton overhears Hodgeman and Estrella discussing their proposed elopement, just as Colonel Bonham leaves for Los Angeles on military business. Denton threatens to kill Hodgeman for his rascality and after forcing him to give up Estrella's jewels which he had appropriated, he kicks him off the place. Estrella goes sobbing to her room followed by Denton and he is pleading with her to give up Hodgeman when Colonel Bonham appears unexpectedly. Unable to explain his presence in Estrella's room to his commanding officer, Denton resigns his lieutenancy, he refusing to tell how Estrella's gems came into his possession. Denton becomes foreman of Canby's ranch and when the Spanish-American War breaks out, he organizes a company of Rough Riders. He is about to win Canby's consent to the marriage of Bonita to himself when Hodgeman appears and poisons the mind of Canby against him. Denton refuses to explain the incident at the dance. Hodgeman is shot by the father of a woman he had wronged, and before dying he accuses Denton of his murder. This is proved false, and Colonel Bonham, who has learned the story of Denton's chivalrous sacrifice from Estrella, exonerates him. The colonel is made happy by the love of his wife and as the bugle is sounded, he leavs with his troop, her rose pressed to his lips.

CATCH LINES

A great star plus a great play—what more could be asked?

Douglas Fairbanks in a picturization of Augustus Thomas' great play, "Arizona"—the ideal romantic-drama of the screen.

"Arizona," as pictured by the Artcraft Company, is typically a Fairbanks picture—a picture that has thrills, humor and romance—a picture that you will enjoy and remember long after you have left the theatre.

The absorbing story of the young Lieutenant who walked in the shadow of disgrace in order to save the name of his superior officer's wife, holds as dramatic today as it did when first produced on the stage.

For this great play, Douglas Fairbanks secured the best support available. Cast your eye over this list of celebreties: Theodore Roberts, Frederick Burton, Marjorie Daw, Raymond Hatton, Frank Campeau, Harry Northrup, Kate Price—why go further?

SUGGESTIONS

When it comes to a Douglas Fairbanks picture there is little to offer in the way of suggestions to the exhibitor. The mere display of the star's name and the crowds will come. With the case of "Arizona," however, the showman has the added attraction of a great play besides a great star. Probably "Arizona" was one of the greatest successes the American stage has ever seen. In fact, it is still being played. Don't miss out on this. In your enthusiasm over the star don't relegate the name of the picture entirely to the background. And don't forget the author, Augustus Thomas, one of the best known of all American playrights.

In addition, you also have a wonderful supporting cast to work with. Theodore Roberts appears in his original role of Canby which he created on the stage. Then there are Frederick Burton, Raymond Hatton, Frank Campeau, Marjorie Daw and others, equally well known to regular picturegoers. Don't neglect them. A line in your advertising mentioning their names would not be amiss even though you have Fairbanks, "Arizona" and Thomas to boost in big type.

"THE SEA WAIF"

(Continued on page 3956)

The yacht party lands at Colonel Brett's place. There, by a portrait of his late wife, Caton discovers the resemblance between her and Nancy. He tells the Colonel and then sets out to warn the girl, as the other man intends rounding up the robbers. He is set upon and made prisoner by Potter and Silas, but the Colonel with the marshal comes to the rescue. Potter is mortally wounded in the fight and confesses that Nancy is the Colonel's daughter. And only then does Caton realize his love for the Sea Waif.

DOUGLAS FAIRBANKS
in
"ARIZONA"
An ARTCRAFT Picture
One-Column Ad Cut

"SYLVIA ON A SPREE"—METRO

Sylvia Glimpses a "Fast" Life That Is Extravagant, Anyway

EMMY WEHLEN is always attractive and particularly so in "Sylvia on a Spree." Not only does she shine like a sun arc in various pretty poses and various pretty gowns, but neither is she the least dimmed by the exceedingly extravagant production meted out the film by Metro. The settings are excellent from the standpoints of realism and power to dazzle, and the cabaret scenes include some good dancing (not the least of which is an attractive bit of terpsichore rendered by one of Egypt's maidens).

As for the plot, which concerns Sylvia's fling at the "fast" life in order to find out what she has missed, it is a light bit of fluff, a little too episodic to successfully hold the interest. Sylvia discovers that she has missed a raid and a trip to Jefferson Market Court and while her adventures are lightly humorous and never at all unsavory, they are rather lacking in punch as well. Miss Wehlen receives ample support from a well selected cast.—Length, 5 reels.—Released Dec. 16.—*Peter Milne.*

THE CAST

Sylvia Fairponts.....Emmy Wehlen
Jack Bradley.....W. I. Percival
Edwin Booth D'Aubrey.....Frank Currier
Walter Fairponts.....Eugene Acker
Nonette.....Peggy Parr
Mrs. Fairponts.....Isabel O'Madigan
Mme. Claire St. Claire.....Francesca Ward
Pearl.....Rose Wood
Ruby.....Bliss Milford
Egyptian Dancer.....Alice Turner
Cabaret Dancer.....Stephie Anderson
Jack's Pals...Bert Tuey, Joseph Sweeney and Eddie Myers

By E. Forst.
Scenario by June Mathis.
Directed by Harry L. Franklin.
Photographed by Arthur Martinelli.
Supervision of Maxwell Karger.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. All paper is in attractive colors and star is prominently shown.

LOBBY DISPLAY:—Photographs are provided in 8 x 10 sepia; 11 x 14 sepia and 22 x 28 colored. These include star photographs and scenes from the production. To complete this display title and synopsis card are also provided.

CUTS AND MATS:—One half; one and two-column star cuts are provided on this production. The one-column is reproduced on this page. These cuts and mats are the same furnished on all of Miss Wehlen's pictures and may be used in either text or advertising columns of your newspaper. If you are in the habit of using them to dress advertisements it would be well to secure the cut you want instead of a mat. The cuts are lasting and, if you so desire, may be used in connection with the exploitation of all Miss Wehlen's pictures.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Patrons of the ———— theatre may prepare themselves for an unusual comedy on ———— of ———— week when "Sylvia on a Spree," the latest Metro picture starring the charming Emmy Wehlen, is shown for the the first time in this city. This tells the story of Sylvia Fairponts, a young woman who has been reared in the very best of homes, who has had everything that money could possibly bring her—except one thing, a real, honest-to-goodness spree. She has never been in a Broadway cafe or a roadhouse, or looked upon the wine when it was red or smoked a cigarette. All these things she longs to do for just once.

So Sylvia asks the man of her heart, Jack Bradley, to take her on a spree—in fact she threatens not to marry him unless he grant her greatest desire. And Jack decides to cure her once and for all. As a consequence he proceeds to arrange a real time for the young lady. He enlists the services of nice, quiet chorus girls and asks them to act naughty just for the night—he gets an old actor who hasn't eaten a square meal in many a day to play the role of a man-about-town and then he manages to secure a number of men to dress as policemen and raid the place when the revelry is at its height.

You can imagine the consequences—how Sylvia feels about it all. But just imagine how Jack feels when the real policemen decide to raid the place. Then there is the very dickens to pay! The ending of this engaging comedy we will leave for the screen to tell. Miss Wehlen in the part of Sylvia gives a most attractive performance and is ably supported by W. I. Percival, Frank Currier, Eugene Acker and many others.

THE STORY

Sylvia Fairponts is dissatisfied with her lot. She has had everything proper that money could possibly buy, but she has never had a glimpse of night life in a big city. She wants to go on a spree and she wants to very badly. The nearest she ever got to it was a vain attempt to smoke a cigarette. Her mother caught her at it. One day Jack Bradley rescues Sylvia's pup from the hands of a tramp—and there is a case of love at first sight. Immediately they decide to get married. They were meant for each other all along—they just know it. But Sylvia exacts one condition and that is that Jack take her to "the wicked Beaulieu Inn" on one spree.

Loathe to do so, Jack finally consents and decides to give Sylvia such a taste of the fast life that she will never want any more. He hires two dining rooms at the inn, one for himself and Sylvia, the other for an old actor and a flock of chorus girls, whom he instructs to act like regular vampires. When Sylvia reaches the inn her idea of fast life suffers an immediate shock. She doesn't much care for the gyrations of the Hawaiian and Egyptian dancers and when she looks into the next room and sees the girls giving the old actor a champagne shampoo she is thoroughly disgusted. She is just about ready to go home when the fake cops employed by Jack to give color to the affair arrive and start to act like raiders. They don't get much of a chance, however, for the real cops soon come and hustle all the people in the place down to the station house.

After an aggravating experience in the night court, Sylvia decides that she has enough of a spree and is quite ready to settle down to the comparative quiet of married life.

CATCH LINES

The story of a society girl who went on a spree and ended up in the night court—horrors!

Jack had it all planned to cure Sylvia of her longing for a spree. He had arranged for fake cops to raid Beaulieu Inn. That, he thought, would be Sylvia's finish. But he almost met his own finish when the real cops showed up. At any rate, there is some gay finish to "Sylvia on a Spree."

The story of a girl blessed with everything but freedom—and the humorous way in which she found it.

The night life of New York brought to the film in all its original glitter and extravagance.

Sylvia wanted freedom—she wanted to go on a spree—but she wound up in jail instead—a nice place for a society girl from a perfectly respectable family!

Emmy Wehlen in her latest and best Metro picture—a dazzling, beautiful star in a dazzling, beautiful and thoroughly entertaining comedy-drama.

SUGGESTIONS

Anything suggesting the light and merry character of this production will be suitable in either newspaper or lobby advertising. The title is attractive in the first place and if you can carry out the suggestion it conveys in the further wording of your advertising copy you will arouse the spectator's interest. The catch lines have been written with this end in view—to carry the spirit of the title through the rest of the advertising. Make use of them.

"Sylvia on a Spree," the polite comedy that it is—polite, yet in many of its essentials amusingly spicey—offers you the opportunity to dress your theatre front with specially made paintings or drawings. Something that brings out the flavor of "night life" that is part of the production would be suitable and, at the same time if attractively drawn, would draw the eye of the passerby.

"HOARDED ASSETS"

(Continued from page 3955)

They are married and live in Jerry's cabin. But as time goes on Jerry notices that he is being watched by Detective Ryan. Ryan enlists the aid of James Barr, a disappointed suitor for Claire's hand. Together they plan to attack Jerry through her. She is told that they suspect him. She refuses to believe them and, to prove her point, resolves to play a game of her own, which is just what the plotters want her to do. She makes believe that she is unhappy with her lot and so one night Jerry goes down to the river and unearths a keg. He is about to break it open when he is pounced upon by Ryan. But there is something peculiar about the keg. He opens it and discovers that it contains sand!

And so does every one of the twenty kegs. Jerry realizes that in some way, forever unexplainable, he double crossed himself when he sought the million in gold. The detective is forced to admit defeat and Claire is happy once again.

EMMY WEHLEN
One-Column Star Cut

"DOLLY'S VACATION"—PATHE

Riot of Laughter Makes This Very Good Picture

SINCE "Told at Twilight" was released, I don't think Marie Orborn has appeared in a better picture than "Dolly's Vacation." Barring the opening and the closing scenes, the picture is one continuous riot of laughter. The pranks the heroine and her little pal, the colored boy, play on her uncle, are the cause. You will split your sides with laughter at the eel-like elusiveness of the little darkie.

The substance of the story runs as follows: Thinking she is a gifted artist, the mother abandons husband and child and goes in search of fame in painting. His employes being about ready to strike, and fearing lest harm should befall his child, he sends her to his brother on a farm up the country. The colored nurse and her little boy go along. When they reach there, the trouble starts. The chickens and the geese and the ducks and the goat all lose their peace of mind. One day the children get lost. The word is spread around and everybody goes in search for them. But the mother, who happened to be spending with a gay party the week-end, finds them first. When the father arrives on the spot, a reconciliation takes place.

The introductory and the closing scenes are not quite logical; but such has always been the trouble with child pictures—something must always be out of tune. Since the whole is an entertaining offering, however, these minor faults, I am sure, will be overlooked.

The picture is clean.—Released Dec. 29.—Length, 5 reels—*P. S. Harrison.*

THE CAST

Dolly McKenzie.....Baby Marie Osborne
John McKenzie.....Jack Connolly
Howard McKenzie.....Bert Wilson
Harry Maynes.....Bob Gray
Sambo as "Ebenezer Eczema Abraham White"
By Mrs. George Griffin Lee.
Directed by William Bertram.
Produced by Diando.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet. The one and the six show star and Sambo; three is reproduced on this page.
LOBBY DISPLAY:—Eight 11 x 14 colored photos and title card; 22 x 28 of star and 22 x 28 of scene (star and Sambo).
CUTS:—Star cuts of Baby Marie Osborne furnished in one-column size.
SLIDE AND MUSIC CUE SHEET.

AD TALK

Baby Marie Osborne will be the featured star at the ——— theatre on ——— of ——— week, when her latest Diando-Pathe photoplay entitled "Dolly's Vacation" will be shown for the first time in this city. Baby Marie is a favorite at the ——— theatre due to her many fine performances in the past. In "Dolly's Vacation," she gives another clever rendition of the leading part and at the same time the story provided her in this latest release is one of real entertainment value. Dolly's vacation, so disastrously begun, turns out to be the best thing that could possibly have happened. For she gets lost in the woods and a country-wide search for her is instituted. Among the searchers are her father's striking workers and her mother who has for some time been estranged from her husband. The search and the ultimate finding of Dolly result in a settlement of the strike and a patching up of the differences between husband and wife as well.

In this picture as in previous productions in which the little star has appeared the chief support is furnished by Little Black Sambo, the clever fellow who is apparently the most unsophisticated child player on the screen today. The comedy between these two is one of the most pleasing elements in the entire picture. They are a constant source of delight. And yet with all their fun they are distinctly human children—in their play and their acting they are always children—never young studio artists all too obviously taking direction from a man behind the camera.

And so "Dolly's Vacation," like the many other Baby Marie pictures which have gone before is still another treat for all, both young and old.

SUGGESTIONS

With "Dolly's Vacation," as with all Baby Marie Osborne pictures, the exhibitor has the opportunity of offering children's matinees. These pictures are molded specially for children, the youngsters, and their appeal is directed primarily to them. The comedy of the star and her side partner, Sambo, is sure comedy before children and it is harmless besides. So if you operate a neighborhood or community house arrange matinees of "Dolly's Vacation" and urge your patrons to bring the children. To do this, circularize your regular patrons and make a point of stating that you have secured the picture specially for the children's benefit. In your newspaper advertising also bring out the fact that it is a "special" of this sort. You will gain many more satisfied patrons if you handle the subject in this way than you would if you made a big noise about the picture that was also a false noise. And don't forget in both this special circularization and newspaper advertising that you have the name of a well known child player to feature. She has been doing pictures for some time now and, in company with Black Sambo, has gained considerable popularity through her many appearances and the various publicity stories written regarding her.

THE STORY

John McKenzie is a factory owner. His wife, believing herself to be a gifted artist, has relegated home and loved ones to the pursuit of "Fame." Dolly McKenzie, their daughter, is thus left to herself. Separation from his wife has caused John McKenzie to relax his grip on business, his employees have become disorganized and dissatisfied and a strike is threatened, so he sends Dolly to his brother's farm until the labor troubles have been settled. Dolly, her colored nurse and the nurse's little son, Sambo, all arrive together at her uncle's farm, "Peaceful Acres"—and then the fun commences.

Uncle's housekeeper threatens to resign her position owing to Dolly's pranks. Things come to such a pass that John's brother writes him suggesting that he shall exchange the two children for the strikers at the factory, alleging that these arrangements would bring much more peace to "Peaceful Acres!" And then Dolly and her ebony side-partner get lost in the woods. Everything else is forgotten and a thorough search is instituted in which even the strikers take part. While the searching party is combing the woods for the missing children, Dolly's mother comes that way as one of a party of Bohemian artists out for a gay time. Mrs. McKenzie learns a little girl has been lost in the woods and is frightened when she learns that it is her own little Dolly.

Eventually Dolly's mother recovers the two children, frightened almost to death by fearsome visions which their childish imaginations have conjured up. The film ends with a general rejoicing. Mary McKenzie decides that home is the best after all—John is so pleased with the manner in which the workmen turned out to help find his little girl that when thanking the foreman he gives him a message to the effect that he will fix up the little difference with his men the next morning. So after all Dolly's vacation, despite its almost tragic ending, turned out to be a blessing in disguise.

CATCH LINES

Remember that old riddle, "Black and white and red (read) all over?" Well, it's changed now to "black and white and seen all over," applying this time to Baby Marie Osborne and her principal support, Black Sambo. They are seen all over the country and everyone is the better for the seeing. Don't miss them in "Dolly's Vacation."

It's some Baby that can settle a strike and reunite her father and mother—and come out of the whole thing none the worse for wear. That's what Baby Marie Osborne accomplishes in this picture.

Baby Marie Osborne again—and again supported by Little Black Sambo—they make a combination that can't be beat for sheer cuteness.

After Uncle had entertained Baby Marie and Sambo on his farm, "Peaceful Acres," for a few days he voiced his preference for a group of strikers. The name of his place would be more suitable then, he thought.

Reproduction of Three-Sheet

"ALL OF A SUDDEN NORMA"-ROBERTSON-COLE

Bessie Barriscale Plays Within the Law in Society Drama

THIS picture of a society girl who, suddenly bereft of father and fortune, sought successfully to play a game for monetary rewards that placed her dangerously near the wrong side of the law, is at times interesting and amusing, although at other times the spectator gets the impression that it presents rather a futile story. He cannot help but think that the author sat himself down to write with no definitely shaped ends in mind, merely to pilot the lady through to a triumphant finish in her salamandering game. Speaking in other terms, the production seems to lack the vital spark, seems to lack a seasoning of that element of heart interest which is regarded as invaluable.

Bessie Barriscale plays the part of the lady with a zest and spirit that is not to be denied, although by comparison the rest of the cast appears rather deliberate in its actions. The settings and exteriors are well in keeping with the locale of the story itself and the photography gives promise of good effects in prints other than the sample copy shown for review.—Length, 5 reels.—Released Dec. 29.—*Peter Milne.*

THE CAST

Hamilton Brisbane.....Joseph Dowling
Norma Brisbane.....Bessie Barriscale
Cuthbert Van Zelt.....Albert Colby
Oliver Garret.....R. Henry Grey
Duke of Duffield.....Frank Leigh
Emerson Trent.....Melbourne McDowell

By Thomas Edgelow.
Scenario by Jack Cunningham.
Directed by Howard Hickman.
Produced by B. B. Features.
Released through Exhibitors Mutual Distributing Corp.
Controlled by Robertson-Cole

SUGGESTIONS

In addition to the advertising value of your star, you have here a story that probably offers you more original advertising opportunities than are provided with the average feature. Stress the unusualness of the plot by relating portions of it in your advertising copy and using some of the catch-lines provided that bring out the startling nature of the role the heroine takes it upon herself to play. This course if intelligently followed will certainly serve to arouse an amount of curiosity in your audience, and if you follow it out in the way of lobby advertising you should meet with results that are better than the average, to say the least.

Don't forget that Miss Barriscale has considerable following. She is an actress above all else. Play up the fact that in "All of a Sudden Norma" she has a role well suited to her. In the past she has been given ingenue parts for which she was not fit, so be sure to mention the fact that in her present vehicle she is well cast. You may also find names of players well known to the patrons of your house in the cast assembled to support the star.

AD TALK

Norma Brisbane determined to win money by gambling. The game fascinated her and since her father died without a penny, she readily chose this course, preferring it to an alternative of office drudgery or starvation. And so she set about her game at a fashionable house party. Her first trick was to examine the family jewels of the Duke of Duffield whilst all the party slept. The next day she offered to bet the owner that they were merely paste. And Norma won. But the Duke wasn't so much of a fool after all. In fact, he knew that she had grasped the opportunity to examine his worthless gems and he exacted a return for his silence. So it was that it became Norma's difficult task to procure a package of letters he once wrote to a woman with whom he imagined himself in love.

How Norma Brisbane accomplished this trick and the startling revelations that its very accomplishment showed her, are events attractively told in "All of a Sudden Norma," a picture of adventure, romance, thrills and comedy which will be seen at the ——— theatre on ——— of ——— week, with Bessie Barriscale as its star. Miss Barriscale appears to particular advantage in this highly unusual story. She lends a life and zest to the stellar role that makes it attractive to the last degree.

The story of the picture was written by Thomas Edgelow, while Jack Cunningham, a competent scenarist, adapted it for the screen. Howard Hickman, Miss Barriscale's husband, took charge of the direction, while the cast includes such players as Albert Colby, Frank Leigh, Melbourne McDowell, R. Henry Grey and Joseph Dowling. The picture was tastefully produced and is as great a delight to the eye as it is to the senses.

CATCH LINES

In which a society girl turns burglar for the sport of it—she keeps out of jail but has a close shave.

The story of a young woman who played the game just within the law and won out by a hair's breadth!

After her father's death Norma Brisbane discovered herself penniless—she sought a way out of her troubles and resolved to gamble to earn her living—a more fascinating gamble was never shown than that pictured in "All of a Sudden Norma."

She wagered the Duke that his family jewels were only paste and won twenty thousand dollars!

In which blackmailers are outwitted by a society girl.

The startling career of a girl who played the salamander in the underworld and beat its denizens at their own game.

Bessie Barriscale plays a role in this picture that is exactly suited to her varied talents.

THE STORY

Norma Brisbane, a high-spirited society girl, is bereft of father and fortune at one blow. When the details of her estate are settled and she finds herself without so much as a red cent she enlists the aid of Cuthbert Van Zelt, an idle son of the rich, who has been her suitor since childhood, but who has been cut off by his father without a penny. She demands from him a marriage license, though not a marriage ceremony, and with him as her escort and posing as Mrs. Van Zelt she attends a week-end party given by wealthy friends. At this party is the Duke of Duffield, who is engaged to marry the hostess' daughter. He proudly displays the family jewels that his wife will wear at the wedding.

Norma doubts their genuineness and, with the help of Cuthbert, secures them in the dead of night and finds them paste. She replaces them, but is apprehended by the Duke. She then feigns sleep-walking. The next day she bets the Duke one thousand dollars to his twenty that the jewels are paste—and wins. Then the Duke informs her that since she is such a clever sleep-walker she may of assistance to him in securing some compromising letters he once wrote to a girl—letters which are now held by Emerson Trent, the man responsible for Hamilton Brisbane's financial crash and death.

The amateur Raffles enters on this enterprise with enthusiasm and not only secures the letters but gets the "goods on" Emerson Trent. She is about to turn him over to the law out of revenge, when she discovers that he is the uncle of the man she loves. So she relents. She has served the Duke and won money—gambled to win it in the fashion of men. And so she is satisfied in her new-found love. As for Cuthie, he, frankly speaking, "gets the gate."

Bessie Barriscale, Star

ADVERTISING AIDS

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four sheet.
LOBBY DISPLAY:—Eight 11 x 14 photos and two 22 x 28.
CUTS:—Included in the list of newspaper cuts supplied on this production there is a thumbnail cut of star, and a two-column cut. Mats are provided on both these cuts, while in addition there is a three-column mat supplied.
SLIDE, MUSIC AND CUE SHEET.

"A LADY'S NAME"

(Continued on page 3954)

The next day she keeps her engagement for tea, only to find that the butler works at Noel Corcoran's house. He informs her that her fiance is making bets with the men at the club that she will not answer any more letters in reply to her ad. Mabel decides to punish him, so she answers two of the newly arrived, lurid letters. Wantage discovers it and after a quarrel they break their engagement. When Noel learns of the broken engagement he calls and succeeds in impressing Mabel with the fact that he is the right man for her.

CATCH LINES

Constance Talmadge advertises for a husband in "A Lady's Name" and receives a whole table full of replies—two of them, one from a butler and the other from the butler's employer, are particularly interesting.

A rather ungentlemanly butler and a rather gentlemanly rich man are rivals for the hand of a popular young novelist—it is an interesting situation, particularly, as the gentlemanly rich man happens to be the ungentlemanly butler's employer!

Another bright and sparkling Constance Talmadge comedy by Cyril Harcourt, author of "A Pair of Silk Stockings," in which this actress scored a previous hit.

Constance Talmadge's name stands for the best in original, delightful, romantic comedy. Don't miss "A Lady's Name," it is her latest feature along these lines and up among the best.

There is something about a Constance Talmadge production that is different. The Select people always give her good stories but they go further than this even. The productions are realistic and bright and clean, the supporting casts are well suited, the photography is excellent—and all these merits coupled with Miss Talmadge's charming personality! Don't, by any chance, miss "A Lady's Name." It's her latest.

"QUICKSAND"—PARAMOUNT

Reviewer Thinks Picture Wrecked at the Start

A FALSE accusation of forgery and an overheard conversation wreck this picture, in my opinion, right at the start. Other improbabilities follow in quick succession.

A family of three, consisting of the hero, the heroine and their little son, is the first thing ushered at the beginning of the picture. He is a bank clerk; she keeps a good home for him; their child is their greatest pleasure. They are happy and contented. But the villain, a city politician, as usual, wants the heroine and sets out to get what he wants. So the arrest and conviction of the hero for forgery is the result. The balance of the picture is built on this idea. It chiefly deals with the clearing of the hero, due to the heroine's efforts, and the villain's reform.

The first thing that wounds my feelings is the conviction of the innocent hero. This becomes more intensified on account of the extra pains the picture takes in awakening sympathy for him by presenting his home life; the second, is his conviction without any proof whatever. He is simply convicted—that is all. Another, and which jars you somewhat, is the much employed overheard conversation, which occurs twice in this offering. It fails to either arouse interest or convince; and still another, is that, after the preliminary introductions, almost every one of you can tell what the whole story, even to the finest detail, is going to be.—Released Dec. 22.—Length, 5 reels—*P. S. Harrison.*

THE CAST

Mary Bowen, Jim's Wife.....Dorothy Dalton
Jim Bowen, a Cashier.....Ed. Coxen
Alan Perry, a Wastrel.....Philo McCullough
John Boland, a District Leader
Henry A. Barrows
Frankie Bowen.....Frankie Lee
By John Lynch.
Scenario by R. Cecil Smith.
Directed by Victor L. Schertzinger.
Photographed by John S. Stumar.
Supervision of Thomas H. Ince.

CATCH LINES

How a young woman played a dangerous game and forced a guilty man into a confession that freed her innocent husband from jail.

The inside story of a cabaret girl's life—proving that all that glitters is not gold.

Dorothy Dalton in a role that taxes her emotional ability to its utmost.

The story of a married woman who became a cabaret performer in order to find evidence to free her innocent husband from jail.

It was a bald frameup that sent Jim Bowen, a cashier, to jail—his wife suspected the guilty man and by playing her cards carefully, forced a confession from him—a climax of great dramatic intensity.

All the gilt and the tinsel of New York's cabaret life—and all the reality and drama that lies back of it—there are others besides Pagliacci who feign happiness when all is sorrow.

AD TALK

John Lynch has written an exceedingly interesting story for Dorothy Dalton's new Thomas H. Ince-Paramount picture, in "Quicksand," which will be presented at the ———— theatre next ————. R. Cecil Smith prepared the scenario and Victor Schertzinger directed the film. In this picture Miss Dalton returns to the emotional role in a drama of the city, showing the trials of a young wife whose husband is falsely accused of forging a check on his firm and is sent to prison for five years.

To provide a livelihood for herself and her little girl, the wife gets work in a cabaret conducted by a ward boss who admires her. To this place comes the junior member of the firm for which her husband worked and is smitten with her charms. Believing that she may find out something to advantage, she leads the young rounder on and on the very night her husband escapes from prison and is in hiding, the former follows her to her apartment. There, too, comes the ward boss and in a fight, he is struck down by the younger man. The wife makes him believe he has killed the man and extorts a confession of the forgery for which her husband is being punished. Then the cafe proprietor comes to and orders the arrest of the profligate and promises to exert his influence in behalf of the wrongly accused man.

The story is said to afford Miss Dalton abundant opportunities for splendid emotional acting. A good cast supports the star, with Ed. Coxen as leading man.

THE STORY

Mary Bowen is the wife of Jim Bowen, a trusted cashier employed with a firm of insurance brokers. John Boland is a district leader and keeper of a cafe and restaurant frequented by Alan Perry, the wastral son of Bowen's employer. Taking advantage of Bowen's position, Perry obtains Bowen's indorsement to a fraudulent check. The check is cashed in Boland's cafe and Bowen, who is unconscious of the fraud, is arrested, convicted and sentenced to five years' imprisonment. Mary believes her husband is innocent and suspecting Perry, she applies to Boland for a position as singer in his cafe. He having known her since her childhood, reluctantly consents and she enters upon her new mode of life.

Boland loves her secretly and nourishes the hope that she will obtain a divorce from her convict husband and marry him. Perry becomes infatuated with her and one night he follows her to her apartment and drunkenly seeks to force his attentions upon her. Meanwhile, her husband, having escaped from jail, seeks refuge in his home. Boland, who has been warned of Bowen's escape, notifies the police and the house is surrounded. Boland arrives at the house to find Mary struggling with Perry and when he seeks to rescue her, is knocked down and apparently killed by Perry. Threatening to turn him over to the police for murder, Mary extorts a confession from Perry. The police break into the house and arrest Perry, while Boland, who has recovered, goes surety for Bowen and pledges his political influence to the task of exonerating him.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet. The threes and the six bring out the cabaret scenes of the production. A one is dramatic fight scene, the other, head of star.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two column; two three-column.

ADVERTISING LAYOUTS:—The usual one, two and three-column layouts provided on all Paramount productions are available on "Quicksand."

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Aside from Dorothy Dalton, an emotional actress of the first water, you have a peculiarly fascinating story to advertise in connection with this production. Make an endeavor to get the "sob" angle into your copy. The heroine takes up the life of a cabaret girl in order to get the "goods on" the villain. Working with this as a basis you can use lines in your advertisements (you may find suitable ones among the catch lines furnished on this page) that bring out the fact that behind the glitter and tinsel of a cabaret performer's life there may, perhaps, be considerable tragedy.

If you can succeed in bringing this angle forcefully home in all your advertising you will stand a good chance of having unusual results. For the sort of picture that such lines will suggest, the unknown life of those who appear in public for purposes of entertainment, always holds a certain glamour for the people who work in offices and at routine jobs. Of course play Miss Dalton up to the limit for she is a worthy actress. Besides possessing an emotional ability that is praiseworthy she has an air of wholesomeness and good-nature about her that has earned her many friends among the picture fans.

THOMAS H. INCE
presents
Dorothy Dalton
IN
"QUICKSAND"
A Paramount Picture

By John Lynch
Scenario by R. Cecil Smith
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

One-Column Ad Cut

Pictures Reviewed In Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Spender"

(Metro—Five reels—Released Jan. 6)

METRO has a production it may well be proud of in "The Spender," Bert Lytell's latest picture. Taken from a *Saturday Evening Post* story by Orin Bartlett, it raises the quality of human interest to the *nth* degree and sets forth clear, wholesome philosophy in entertaining fashion. In New York at present there is a play called "Lightin'," generally acknowledged the hit of the season. "The Spender" is of the same calibre as this play. No fast and furious action but appealing, human action, action that is divided evenly between comedy, romance and that note of sincere human interest that never fails to appeal.

The story tells of the manner in which a crabbed old business man who has amassed a fortune through stint, is brought to a realization by his young nephew that he has found no happiness in life. Thereupon, under the guidance of his young nephew, he sets out to spend, and to enjoy life, to find happiness himself and to bring it to others. A simple idea indeed and a wholesome one and one which the producers have caught with a spirit that even the author must praise.

The comedy furnished by the old gentleman's rejuvenation is rich. Thomas Jefferson who appears in this important character part gives a performance that will linger in the memory. His character is one of the principal realistic ingredients that go to make the whole so thoroughly enjoyable. Bert Lytell's playing is even and subdued. He is a star who doesn't claim the center of the lens in every scene. We thank him for this! Mary Anderson as heroine fits well into the general surroundings of the picture and William V. Mong contributes another appealing character study. Clarence Burton and Rosemary Theby are a smooth pair of plotters.

To venture the opinion that "The Spenders" will score heavily for the exhibitors is by no means a hazardous statement. It is our opinion that it may be played as a "special," that is advertised more than the average, spoken of in superlatives and heralded with the prospect of an unusual run. Certainly it will not be disappointing for here in "The Spender" is the sort of story the great majority of the public has shown that it wants.—*Peter Milne.*

"The Great Victory, or Wilson or the Kaiser"

(Screen Classics—Five reels)

THE long heralded Screen Classic production which has been successively named "Wilson or the Kaiser," "The Fall of the Hohenzollerns" and "The Great Victory" makes its appearance at last, after the producers have succeeded in bringing it up to the minute by inserting a picture of the George Washington departing for France with President Wilson on board. The picture is in the way of a pictoral history of the war, a history made tensely dramatic by a liberal imagination. If the big fight was still in progress in Europe the picture would serve as propaganda of the best sort. It is a question now whether the public wants to see the outrages of the Germans enacted on the screen. Such things as murder, crucifixion and rape, vividly pictured, are not exactly pleasant.

As a piece of production "The Great Victory" stands as one of the best of its sort. The picture opens with the events of the ex-kaiser's birth and follows with the events of President Wilson's birth. A contrast between the ideals of democracy and autocracy is thus furnished at the outset. Entering on the war the picture shows individual episodes concerning the Edith Cavell case, the sinking of the Lusitania and other passenger ships, the deportation of Belgian citizens, the rape of the country's women, and an episode showing the outrages meted out to the owner of a French chateau, his wife and daughter.

Probably the Cavell episode is the most prominent in the entire picture. How the military governor of Belgium, Von Bissing and a captain proceeded to trap the nurse when she was innocent, court martialing and executing her despite American protest is all pictured dramatically. The execution details are morbid to an extreme degree. Joseph Kilgour as Von Bissing, Earl Schenck as the Captain and Margaret McWade as the martyr give memorable performances in this episode.

The film is brought to a close with the abdication of the kaiser and his flight into Holland, a few flashes of the boys coming home and of the peace ship departing and "The End" is written across the screen.

As the kaiser Henry Kolker contributes a performance in which arrogance and cruelty are the dominating factors. Frederick Truesdell appears as President Wilson and gives a sincere performance that is aided by some similarity of feature to the head of the nation. Again, though, it is a question as to whether the public will accept him. With your kaiser impersonator it is all right. An accomplished actor will makeup well for the part

"OH! JOHNNY!"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Characteristic Valse Lento), by Gaston Borch

1—"Hunkatin" (Half-Tone One Step), by Levy (2 minutes and 55 seconds), until—T: "Mine, I got no mine."
2—"Savannah" (a Western One Step), by Rosey (1 minute), until—T: "We follow Burke."
3—"Stampede" (for Western scene), by Simon (2 minutes and 40 seconds), until—T: "Two weary wayfarers."
4—"Adieu" (12/8 Dramatic Melodious), by Favarger (2 minutes and 45 seconds), until—T: "By Gawd, it's a girl."
5—Theme (2 minutes and 15 seconds), until—T: "I am going with you to buy."
6—"The Vampire" (Dramatic), by Levy (1 minute and 35 seconds), until—S: Interior of bar-room.
7—"A La Mode" (One Step), by Rosey (2 minutes and 10 seconds), until—S: Johnny entering Dolores' room.
8—"Agitato Appassionato," by Borch (1 minute and 45 seconds), until—T: "Colorado Claro, this is your night."
9—"Olla Podrida (Spanish Characteristic Dance), by Puerner (1 minute and 35 seconds), until—T: "Boys, give him a rail party."
Note—Watch shots.
10—Continue ff (25 seconds), until—T: "The Van Pelt Buttlers are."
11—"By the River" (12/8 Animato Dramatic), by Morse (2 minutes and 15 seconds), until—S: Johnny and girl near tree.
12—Theme (2 minutes and 5 seconds), until—T: "The difference a year can make."
13—"May Dreams" (Moderato Serenade), by Borch (2 minutes and 45 seconds), until—T: "Two soldiers of fortune."
14—"Sinister Theme," by Vely (3 minutes and 55 seconds), until—T: "Could you make a place."
15—Continue pp (20 seconds), until—T: "Twilight diversion of the idle rich."
16—"Babillage" (Allegretto), by Castillo (1 minute and 40 seconds), until—T: "Where can I get a saddle."
17—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 45 seconds), until—T: "If you wish to see."
18—"Three Graces" (Allegro Intermezzo), by Herman (2 minutes and 55 seconds), until—T: "The mine's booming."
19—"Mysterioso Dramatique No. 54," by Borch (1 minute and 35 seconds), until—S: Close-up of telegram.
20—"Valse Moderne (Valse Lento), by Rosey (4 minutes), until—T: "Mr. Bryson, he went for a smoke."
21—"Dramatic Recitative," by Levy (3 minutes and 25 seconds), until—T: "Tomorrow's Friday."
22—Theme (1 minute and 15 seconds), until—S: Close-up of burglars.
23—"Heavy Mysterioso," by Levy (3 minutes and 55 seconds), until—S: Exterior near automobile.
24—"Rustle of Spring" (Dramatic Agitato), by Sinding (1 minute and 50 seconds), until—T: "Let him now speak."
25—Continue pp (2 minutes and 5 seconds), until—T: "I had a terrible struggle."
Note—Tympany roll when Johnny jumps out of casket.
26—"Hurry No. 26," by Minot (1 minute and 45 seconds), until—T: "Here's your stock."
27—Theme ff (1 minute and 50 seconds), until * * * * END.

and his conception of the role will generally stand as authentic. We know too much of our President, we have seen him too often to seriously countenance an actor playing him and playing him presiding over the cabinet and in private life.

The picture was exceedingly well photographed and the subtitles well written. The story was written by Maxwell Karger, scenarioized by June Mathis and A. S. Le Vino while Charles Miller directed.

"The Fatal Marriage"

(Lehrman Comedy—Fox—Two reels)

HENRY LEHRMAN'S wild circus tricks were never more amply displayed than in his latest comedy "The Fatal Marriage." He starts out with a separate comedy in which dogs, a kitten and an orang' are the principals and then switches into a story of rivalry for a young lady's hand that entails wild chases, smashups, various skiddings and the final plunges of two automobiles off the end of a pier.

The cast is headed by Billy Ritchie, Hugh Fay and Sylvia Day. All of them enter into the comedy with a spirit that is remarkable. Miss Day is an ingenue who gives great promise.

"The Nature Girl"

(Bluebird—Five Reels—Released Jan. 6)

THIS offering may be classed as just above the average. The plot is not out of the ordinary; but it has been so constructed as to unfold itself steadily, thus holding the interest of the spectator fairly tense to the end.

The story has some sympathetic appeal. The feeling it leaves in you is that of compassion for the heroine; also that of pity for her father, who becomes deranged on account of the death of his wife. He later recovers his reason and is joined by his now grown daughter.

Some of the situations are fairly thrilling. Some others could have been made such, had they been handled logically; for instance, it seems rather incredible that the hero could have so easily beaten the Mexicans, in their own country, and rescued the heroine and her father. As the picture, on the whole, is fairly entertaining, however, the critical spectator may be inclined to overlook such conflicts with logic.

Most of the scenes have been taken outdoors. The dense growth of blooming trees and the lakes form a picturesque background that is very enchanting. They add to the entertaining qualities of the picture.

It is a clean offering.—*P. S. Harrison.*

FLORIDA
ST. AUGUSTINE
HOTEL MAGNOLIA

One block from the famous Ponce de Leon Hotel.
Accommodations for 300 guests.
50 rooms with private bath.
20 suites with private bath.
75 rooms with hot and cold running water.
All latest improvements including elevator, electric lights, steam heat, etc.
MUSIC twice daily, dancing every night.
Beautiful shaded lawns surround Hotel.
American and European plan.

Rates Reasonable

PALMER & MacDOWELL, Proprietors

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

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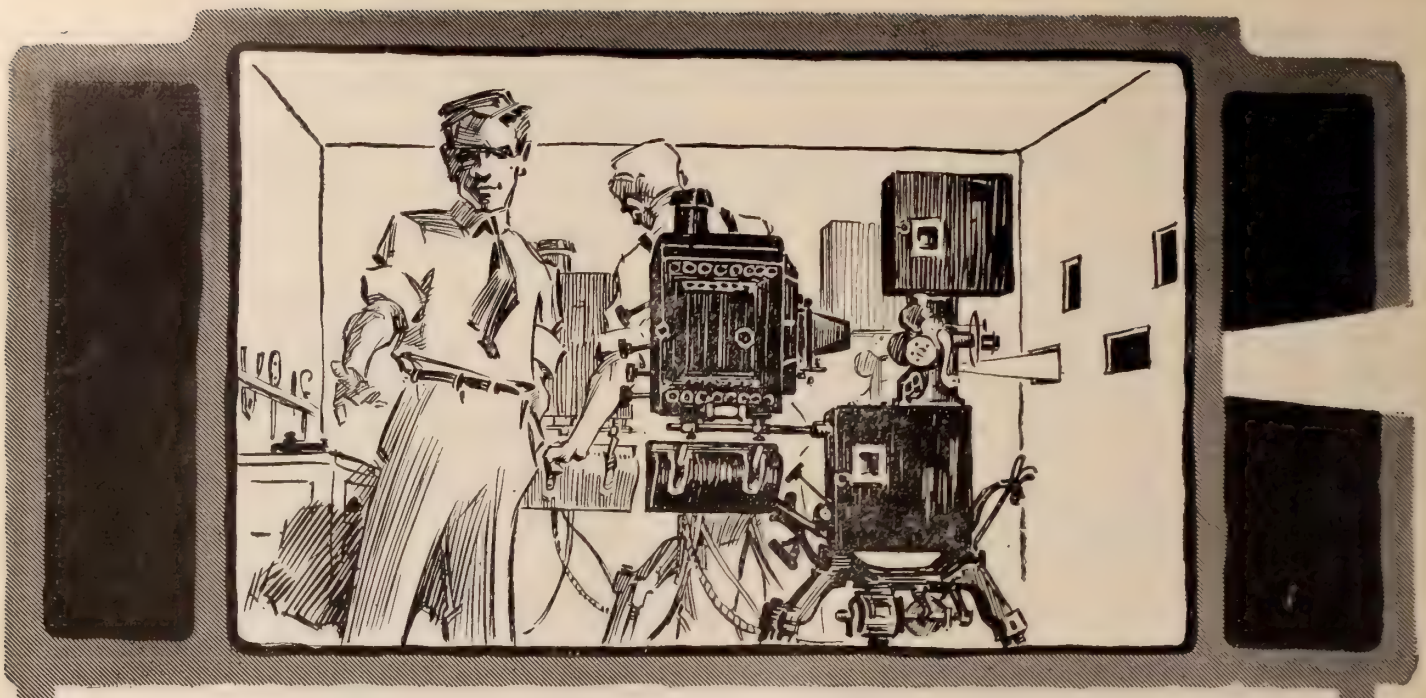

Projectionist Ray *says*

" This is the time when I want to put business in the background and say, more emphatically than ever before,

Merry Christmas

" It ought to be a mighty good one, too, for everybody. You may not be thankful for what this old world has gone through, but you're pretty thankful for how gloriously it has COME through; you're glad to be alive and you're some proud of your country. What?

" So here's to you! May there be no intermittent movement in the uplifting tide of your success and may you continue to project perfectly upon the screen of Life through many a

Happy New Year

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Nicholas Power Company
Incorporated

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Three Picture Theatres in Flint Adopt Plan to Cut High Costs

WHILE a movement inaugurated by the Flint Board of Commerce December 5 to cut the high cost of living was aimed to include only mercantile lines which handle such necessities of life as groceries, meats, baked goods, clothing and shoes, three local motion picture theatres have adopted the plan as a fine thing in which to co-operate and have announced reductions of five cents each in their admission charges.

The movement, according to the outline issued in a statement by the Flint Board of Commerce is "the outcome of a determination on the part of the commercial interests of Flint to start in this city a national movement to break if possible an upward trend in prices, not only in Flint but throughout the land and throughout the world—an upward trend in the prices of commodities that is justified neither by the law of supply and demand nor by economic conditions."

It followed a conference between manufacturers, for whom Walter P. Chrysler, head of the Buick Motor Co., and affiliated concern employing approximately 18,000 men, was spokesman. There were rumors that manufacturers were planning to lay off thousands of men and reduce the wages of those kept at work.

Mr. Chrysler declared that his company would do neither, but that in view of information which the welfare department investigators of his concern had obtained of the difficulties of the men to keep their families even on the increased wages paid during the war, a reduction of prices would be a good thing. He said the company planned to keep all its men at work during the reconstruction period from war work to peace production, though in reality it would be good business policy to lay off several thousand.

Subsequently merchants in 15 retail lines, representing 550 business houses, agreed to price reductions which have already been made, varying from 1 to 25 per cent, according to the line of business. Landlords of the city have announced a voluntary cut of 15 per cent in rentals of separate dwellings and apartments for 90 days. Milk and coal companies, neither of which were included in the lines volunteering to cut prices have joined the movemennt with substantial reductions.

And now the three motion picture houses, the Strand, operated by Lester Matt, and the Elite and Savoy, operated by Louis E. Sunlin, all downtown houses, have volunteered to join the movement and have used large display advertisements in the newspapers announcing their reductions.

In a full page advertisement printed in the Flint Journal December 7, Mr. Matt uses the following language:

"At the request of the Board of Commerce the Strand will do its share in helping to reduce the high cost of living."

Seery Rises from Exhibiting End to Exchange Management

R. E. SEERY, manager of the Chicago office of the First National Exhibitors' Circuit, has had many unique and interesting experiences.

Mr. Seery started back in 1908 in Allegon, Mich., where he conducted the Star theatre, which had a seating capacity of ninety wooden kitchen chairs, with an admission price of five cents, giving the populace a one-reel picture, with an illustrated song and a phonograph accompaniment.

His next venture was in Chicago at Sixty-ninth and Halsted streets, where he had the Majestic theatre, seating about two hundred people; his shows consisting of two reels, one act of vaudeville and an illustrated song for five cents. He figures that the vaudeville act must have been "too strong" as he went broke and was forced into the film game with the United States Film Exchange when he doubled in brass, so to speak, acting as salesman, shipping clerk and booker.

From there he cast his fortunes with George Hoke, operating under the name of the Calument Exchange. His next step was that as manager of this exchange.

He left this organization to take the management of the Standard Exchange, which was owned by Joseph Hopp, where he remained till January 1, 1912, when he became associated with C. J. Hite and several other capitalists, buying out the old Globe Exchange, owned by Baker and Miller, and opened up as a buying exchange under the name of the Majestic. At that time they bought the entire output of the Independent market.

Mr. Seery and his associates formed the Mutual Film Corporation, which absorbed the Majestic and through his efforts the Mutual developed in Chicago and was one of the largest and best equipped exchanges in the city.

Through his connection with the Mutual he became a stockholder in the Thanhouser Film Corporation, Mutual Film Corporation, New York Motion Picture Corporation, and several other of the leading corporations of that time.

About 1914 Mr. Seery was made District Manager of the Mutual Film Corporation, having under his jurisdiction about twelve offices in the Central West, and remaining in that capacity until the forming of the Triangle in 1915, at which time he took charge of their Chicago offices, which was then the largest in Chicago.

In 1917 he joined the Central Film Co. forces where he is at this time. Mr. Seery is the man who put through one of the most successful serial stories ever marketed—"The Million Dollar Mystery," made by the Thanhouser Company.

He figures that he has handled successfully more stars than any other film distributor in the business, and is credited with the successful booking of Charles Chaplin's recent picture.

THE CENTRAL STATES

December 28, 1918

Fond du Lac Theatres Put on New Red Cross Stunt

THE moving picture houses in Fond du Lac gave their rons a new stunt in the Red Cross membership roll campaign. It has been the custom of these theatres to co-operate with the drives in all the various wartime activities and one of these bits of co-operation consisted of providing a place on the program for four-minute speakers.

Heretofore these speakers have been lawyers and ministers. Not so this time. Instead of the speakers everyone had heard times without number there appeared a brand new list—members of the senior class at the Fond du Lac High School. And in keeping with the suffragette movement that is sweeping the country—the girls were included. On the first night two senior girls ventured on the stage. Their speeches made a real hit. The new plan had scored twice—first in a new list of speakers—second in giving the girls a chance. Moving picture house patrons enjoyed the novelty afforded by the change.

In the meantime it is worth noting that the moving picture house managers are ready to give the war time activities a lift "flu" or no "flu."

Harry Moir to Have Big Theatre in Chicago

WHEN the new addition of the Morrison hotel is completed, it will include a modern motion picture theatre, thoroughly up-to-date, with a seating capacity of twenty-six hundred.

Mr. Moir now controls the Alcazar, Rose and Boston theatres in the loop. At present the Alcazar and the Rose theatres are adjacent to the Morrison hotel. The new theatre will take their place.

The Alcazar theatre is one of the oldest and has been for years one of the best paying properties in the downtown district. Under the able management of Harry Miller it continues to flourish.

Mr. Miller also manages the Rose and Boston theatres for Mr. Moir, and his own house, the Acme theatre, located on the North side, which he contemplates enlarging.

The improvement will give the Acme a seating capacity upwards of two thousand.

Michigan Expects No Statewide Closing Order in New Ban

ACCORDING to reports from Detroit, the latest developments in the influenza situation in Michigan is that no state wide closing order will be issued by Dr. R. M. Olin, secretary of the State Board of health for the present. Dr. Olin has issued an order directing that all homes in which there are influenza cases be quarantined.

Violation is punishable by a fine of $100 or 90 days in jail. Reports of serious conditions continue from Northern counties in the state. Grand Rapids turned in 140 new cases in one day. At Pontiac, where the health authorities had been exercising their own quarantine, but 15 new cases developed.

What Milwaukee Is Doing

"ONE of the most constructive deals in the history of the motion picture industry was closed recently, when a long termed contract was signed between the Robertson-Cole Company, bankers and exporters, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation," said J. W. Semler, representing the merged companies, who spent a few hours in Milwaukee Saturday. "Under the terms of the new contract Robertson-Cole will furnish all pictures for the Exhibitors' Mutual Exchanges. It is a distinct step toward eliminating haphazard methods and establishing the country's fifth biggest industry upon a sane business basis. The Robertson-Cole Company will act as bankers and exclusive agents for manufacturers of high grade pictures, and for that reason they merged with the Mutual and Affiliated because they were considered to represent the best thought in the industry and have the most comprehensive plan of distribution." The company has acquired control of the world's rights to the series of de luxe features. The first Billie Rhodes de luxe Feature, "The Girl of My Dreams," will be released December 15. This photoplay marks the first appearance of Miss Rhodes as a feature star.

GEORGE FISCHER, manager of the Alhambra, has secured the celebrated Canadian Kiltie band for Christmas week. The Kilties will come directly to Milwaukee at the close of their world tour, which took them over 400,000 miles of territory. They will bring their entire personnel, including pipers and dancers.

MILWAUKEE will be the scene of a motion picture event of importance to the exhibitors and fans alike when the prerelease showing of Anita Stewart in "Virtuous Wives," will take place at the Alhambra theatre, Friday morning at 10:30 o'clock. This will be the first time in the history of the industry that a trade showing of such proportions has been given in any city before the customary New York trade show. Exhibitors from all over the state are expected to attend the showing at the Alhambra theatre, which will be staged in exactly the same manner as it would be on Broadway, that is, with the accompaniment of an orchestra of at least twenty pieces, and with all the embellishments of a production in a regular theatre.

REX WEBER, director of the Wisconsin-News' "Mile of Smiles," died Monday at his home in Chicago, a victim of pneumonia, giving his life as a glad sacrifice for the boys "over there."

"Thousands of people in Milwaukee have a vision of the young director, inspiring the great crowd in Juneau park to smiles and laughter a month ago for the sake of the Milwaukee boys in France. He was one of the leading motion picture directors of the country and age."

LYMAN B. HOWE's newest Travel Festival comes to the Davidson theatre for the week begining Sunday, December 15.

MILWAUKEE is at last to have a genuine repertoire theatre. The Harry McRae players now at the Pabst theatre are the incentive for the organization. Prominent Milwaukee capitalists have been enlisted to support the move. The idea is to raise an endowment fund of $10,000, which will put the company on a basis where it will be relieved of all financial worry. Due to the reorganization and the "flu" the Pabst theatre will be closed until after Christmas.

Springfield Watches Effect on Peoria

SPRINGFIELD theatre managers are watching the result of the closing order which went into effect in Peoria Monday, December 9. Theatre men in the distillery town decided that they would force the stores and factories to close if the ban was not lifted from the playhouses immediately. This is the same attitude taken by local playhouses on the closing order, which was frustrated by timely work here.

Central Film Co.

First National Exhibitors' Circuit Exchange

R. C. Seery
Harry Weiss

110 South State Street
CHICAGO

And The First National Stars

CHARLIE CHAPLIN, MARY PICKFORD NORMA TALMADGE, ANITA STEWART and JACK PICKFORD

WISH THE EXHIBITORS OF THE CENTRAL STATES

A Merry Christmas

and

A Happy and Prosperous New Year

Film Flashes from Flint

RE-OPENING of the Palace theatre, showing pictures and vaudeville, which was considerably damaged by fire the morning of December 2, is announced for Sunday, December 22. Manager Frank H. Butterfield will feature at the re-opening "Shoulder Arms," by and with Charlie Chaplin, which had been advertised for a week earlier at the theatre.

MOTION pictures of Flint's Victory parade on Thanksgiving Day which were secured by the Palace theatre management in co-operation with the Board of Commerce, and which were to have been shown for four days, beginning December 5, in that playhouse were transferred because of the closing caused by a fire to the Garden theatre, both houses being controlled by W. S. Butterfield of Battle Creek. The picture proved a fine drawing card in connection with "Come On In," with Shirley Mason and Ernest Truex, and packed houses were the rule all during the engagement. Though the pictures were photographed on a dark, rainy day, excellent close-ups of many of the participants in the parade in which 10,000 marched were procured. The picture was photographed by Jake Baker, cameraman for the Metropolitan Company of Detroit.

FOR the three days beginning December 9, the Strand showed the big William Fox submarine spectacle, "Queen of the Sea," with Annette Kellerman. The picture drew well.

Press and Clergy Unanimous on Unity Film

THE Unity Photoplay Co. who are distributing the picture "And the Children Pay," report that they are kept busy taking care of the bookings for the production.

The picture is now playing at the Bandbox Theatre at an admission price of fifty cents and doing a wonderful business.

The critics, the clergy, the attorneys, and judges are unanimous in the opinion that everyone should see this picture.

NEW BILLY WEST COMEDIES

"The Clown of the Screen"

Bigger — Better — Funnier

Because—

They are produced by an entirely new company with a special cast of Screen comedians.

Each one built on an elaborate scale and at enormous expenditure for cast, settings and atmosphere.

Each one is made under the personal supervision of two of the best Comedy Directors available.

Each story and scenario specially written to fit the character.

Each one full of original clever funny situations that will make a laugh in every foot.

Each one a sure fire Box Office attraction.

A new one every other week

BEE HIVE EXCHANGE

Milwaukee Chicago Indianapolis

They Say in Chicago That—

MAX ASCHER of the Ascher Bros. organization, has returned from Camp and is again in civilian clothes.

JACK JACOBY, the well-known Chicago manager, is now with the Fred Linick Enterprises, which controls five houses.

FRANK FLAHERTY, the well-known film man, has been appointed manager of the Chicago Office of the Film Clearing House, Inc. Mr. H. B. Brennan, the Traveling Auditor of the organization, is now in Chicago installing the system in the new office. Their first releases will be Evelyn Nesbit Thaw in "Her Mistake" to be followed immediately by Stewart Blackton's picture, "Life's Greatest Problem." They release about the same time, Elaine Hammerstein in "Wanted for Murder."

DADDY HINES, who presides over the destinies of the Auditorium and Oliver Theatres of South Bend, Indiana, has been spending a few days in Chicago looking over bookings.

FRANK ZAMBRENO, the president of the Unity Photoplay Co., Chicago, and C. Sanford Harrison, manager of the Bear State Film Co.'s production, "The Vigilantes," reported that the bookings are keeping up on that picture in this locality.

D. M. VANDERWALKER of the Doll-Van Film Co., is now on a trip through Illinois.

THE Government picture "Under Four Flags" continues to draw large houses at the Playhouse.

DOLL-VAN FILM CO. now has eighteen features working. "Wives of Men" will be put on the market the week of January sixth, opening at the Rose, Riviera and Central Park theatres at the same time. They will soon put out "The Still Alarm" and "Little Orphan Annie."

W. C. LAMOREAUX has returned to the Ascher Bros. Organization and is now managing the Adelphi theatre.

FROM all appearances Fred Aiken, manager Chicago Office, Select Pictures, and his able assistant, Ben Beddell, have their hands full—business good.

ANDREW KARZAS, owner of the Woodlawn theatre, has returned from West Baden entirely recovered from his recent illness and finds that his theatre has been doing a remarkable business in his absence due to the work of his able assistants.

NEXT to a Whirling Dervish comes the bounding manager, Bruce Gotschalk, who has bounced from the south to the north side is now doing his celebrated act "Get the Money" at the Calo theatre.

ROBINSON, of Robinson and Orr Alliance Film Co., is back from service and entertaining his friends as heretofore.

SYDNEY AINSWORTH, the well-known actor of the speaking stage, recently featured in a number of Essanay Productions, has just left for California in company with Rex Beach. Several of the Coast Producing Companies are flirting with Mr. Ainsworth for his services.

THE "BIRTH OF A RACE" is still running at the Blackstone to a good business. The consensus of opinion is that the picture's artistic beauty will carry it through to success.

BALABAN & KATZ, directors of the Riviera and Central Park theatres, have donated a booth for the sale of War Savings Stamps in the loop district where fans will be stopped by an army of saleswomen.

"AND THE CHILDREN PAY," is the new name of the picture put out some time back, called "The Sins of the Fathers," some of the settings of which are laid in the Chicago courts, and being shown at the Band Box.

CHERRY ABRAMS, Joe Brandt's assistant in the New York Universal Office, is expected in Chicago.

MRS. SAM SISKIN, the clever stenographer of the Doll-Van Organization, Chicago Office, is happy—hubby is home from France.

THE SILEE FILM EXCHANGE reports that repeat bookings on "Ashes of Love" are coming in fast; also that "A Bit of Heaven" is going big.

UNIVERSAL CHICAGO OFFICE is signing up all the large houses for their Hearst Weekly, which they are distributing.

MESSRS. KEEBER & BLAKE are in Chicago on behalf of the single reel, "Careless America or Safety First," which is to be out during the month of January in all Chicago houses under the auspices of the Secretary of State; also the commission of Public Safety. There will be fifty prints used in Chicago during the campaign.

I. L. LESSERMAN, manager Chicago office Universal, is enthusiastic over the prospects in his territory. He says the Universal's new releases are selling themselves.

HARRY WEISS, the rapid fire managing salesman for the Central Film Co., is now on a two weeks' cruise through all the small towns in the State of Illinois. Harry did not want to risk being stuck in the mud with his machine so is traveling by train.

Gathered in Green Bay

NAZIMOVA, Metro star, drew big crowds to the Colonial theatre while playing in "Eye for Eye" December 11-12.

"HEARTS OF THE WORLD" was presented for the second time this season at the Orpheum theatre December 9-10-11. The orchestra remained over night and played for a dance given for the benefit of the "Good Fellows" club fund of the Red Cross.

"HOW STARS TWINKLE," with a cast of ten stars of the film world, was produced at the Grand theatre December 9-10-11.

"THE DARE DEVIL," with Gail Kane in the lead, was screened at the Grand theatre December 9-10.

GERALDINE FARRAR proved decidedly popular in the Goldwyn film, "The Hell Cat," which was produced in the Colonial theatre December 13-14.

"ALL NIGHT," a comedy drama featuring Carmel Myers, was presented at the Royal theatre December 13-14.

DOUGLAS FAIRBANKS was a hit in "Mr. Fix It" while appearing at the Orpheum theatre December 12-13-14-15. The film is a Paramount.

"THE CLAW," with Clara Kimball Young in the leading role, won popular favor at the Grand theatre December 12-13-14-15. A Nestor comedy, Hearst-Pathe News and Universal Weekly were shown in the same program.

"CRASHING THROUGH TO BERLIN," a General production, was screened at the Royal theatre December 11-12.

"GIRL OF TODAY," a Vitagraph, was shown December 8 at the Colonial theatre. Corinne Griffith played the lead.

Elgin Items of Interest

THE Temple's "kwantity, kwality kombination" program for Monday, December 9, included an installment of "The Bull's Eye," Fatty Arbuckle in "Fatty's Busy Day," the O. Henry story, "Tobin's Palm," and the latest edition of the Animated Weekly. John Barrymore in "Raffles" opened the week on Sunday, December 8. On Tuesday and Wednesday the picture was Louise Glaum in "A Law Unto Herself," and with it was shown the Lyons and Moran comedy, "The Price of a Rotten Time." The Jajanese star, Sessue Hayawaka, came to the Temple Thursday and Friday in "The Temple of Dusk," shown with the Official War Review. William Desmond in "Deuce Duncan," and the Christie comedy, "Why Get a Divorce?" made the Saturday bill.

WHEN "America's Answer" was shown at the Grand theatre Friday and Saturday, December 6 and 7, his friends in this vicinity recognized Capt. Harry Yagle, a Dundee boy, as one of the men being awarded military honors and the Croix de Guerre by King George of England. Yagle can be plainly seen in the picture. Report of this discovery following the first day's showing was excellent advertising for the Saturday shows and Yagle's friends, who are many and with whom he is most popular, made a large part of the audiences that day.

LAST sight of her husband, Lieut. Fred Morgan, killed in France in October, was given his wife, Mrs. Helen McBride Morgan, prominent Elgin society girl, on the screen. At the time of the wedding of the two, celebrated in early spring in San Antonio, Texas, where Lieut. Morgan was training prior to leaving for France early in the summer, the bridal party of the two was snapped by news weekly photographers as it left the church. In midsummer, attending the theatre one evening at the Grand, Elgin, Mrs. Morgan saw the pictures flashed upon the screen.

FOLLOWING a second re-opening of the Crystal theatre, Dundee, twice closed on account of influenza epidemic, Manager Gus Cook announced an increased admission price.

In his program issued weekly, he makes the following explanation:

Owing to the advance in prices on films, advertising, express rates, in fact, everything connected with the moving picture business, we are making a slight change in our admission prices. We have done away with the 11c and 17c prices and have made straight prices of: Children under 12, 10c; all others, 15. This price includes the war tax and will do away with bothering with pennies.

FORCED twice to cancel his bookings for later fall, on account of "flu" closings, Manager Cook at last, after considerable difficulty, was able to offer the following program in the first week of December: December 3, Norma Talmadge in "Panthea"; December 4, serial night, the last three episodes of "The Lion's Claws" and the comedy, "Passing the Bomb"; December 6, Billie Burke in the Artcraft feature, "Arms and the Girl" and the comedy, "Cinders of Love," with Chester Conklin; December 7, Pauline Stark in "Shoes That Danced" and comedy, "His Hidden Shame"; Alma Rubens in "The Answer."

CLARA KIMBALL YOUNG in "The Easiest Way," opened the second December week's program at the Crystal, Dundee. With this picture was shown the Official War Review. The serial night feature on Wednesday was the Bluebird feature, "Fast Company," featuring Franklyn Farnum.

With Dubuque Exhibitors

DAINTY Bessie Barriscale was the star at the Liberty theatre, Dubuque, Ia., on Wednesday, December 4. The plaw was "Within the Cup," and proved a most taking vehicle for the Paralta star. There was a good attendance as Miss Barriscale is a general favorite.

"THE FALLEN ANGEL," starring Jewel Carmen, was the attraction at the Dreamland theatre two days during the week of December 2. Miss Carmen has been well liked here ever since the days when she played with William Farnum, and her plays always attract.

MARY PICKFORD played at the Family theatre on Wednesday, December 4, in "The Little American." The producers of this photoplay certainly had an eye to business when they starred the actress in this play, for a combination of the star and the title of the play is enough to fill any house, no matter how little the feature is advertised.

ALLA NAZIMOVA in "Toys of Fate" held the boards at the Grand for three days during the week of December 2. The picture drew famously—packed houses witnessed every performance. Alla Nazimova dominated the picture—it was her superb acting that placed this feature in the class of masterpieces.

"THE RAINBOW TRAIL," sequel to "The Riders of the Purple Sage," was shown at the Princess theatre Wednesday and Thursday, December 4 and 5. William Farnum proved himself the equal of any motion picture player by his splendid characterizations of Lassiter and Shefford in this picture; the author of the story could not wish for a more perfect portrayal of his characters. The director of "The Rainbow Trail" must be given credit for the attention he paid to the details—almost every incident in the book was filmed. This play can truly be classed as a screen classic.

ON Saturday, December 7, Douglas Fairbanks was shown at the Family theatre in "A Modern Musketeer." Doug was as comical as ever in this picture; his acting and that of his leading lady, Marjorie Daw, made a favorable impression on Family fans. The picture drew good houses both in the afternoon and evening.

THE Liberty had a big night Thursday, December 5, when Warren Kerrigan appeared in "The Turn of a Card." While it was a seven-reel Paralta picture, with a high priced star, Manager Wilbur did not increase his prices, and the result was a capacity house.

THE Family theatre offered "The Judgment House" for its Sunday, December 8, program. The usual Sunday crowd attended this picture.

CATHERINE CALVERT appeared at the Grand on Sunday, December 8, in "Out of the Night." Every one attending this photoplay commented favorably on the acting of the star, and the story. It drew an average house.

GLADYS BROCKWELL, that pleasing Victory player, was the attraction at the Dreamland theatre on Sunday, the 8th, in "The Strange Woman." Dreamland patrons, like the Liberty fans, are beginning to appreciate Miss Brockwell's acting, consequently, with each picture her drawing power increases.

New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

Central States Edition Brings Results Promptly and Plentifully

For the Pick of the Pictures
THE DOLL-VAN FILM CORPORATION
207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President
Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

News and Gossip of Springfield Theatres

"HER MAN," featuring Elaine Hammerstein, was the Princess attraction on Friday and Saturday, December 13 and 14. Frank Keenan followed for three days in "The Bells," Pathe production.

BUSINESS was great at the Savoy on Sunday, December 8, though not quite up to the high mark of the Sunday previous. The bill consisted of "A Fight for Millions," "Scars and Bars," and "The Silent Sentinel," a Helen Gibson picture. For Monday Manager Kerasotes had Edith Storey in "Captain Alvarez," and an Arbuckle comedy, "For Better or for Worse"; Tuesday, Edna Goodrich in "Treason"; Wednesday, "The Brass Bullet," a Star comedy with Lyons and Moran, and a two-reel Broadway Star feature; Thursday, Carmel Myers in "The Dream Lady"; Friday, "The City of Purple Dreams," with Fritzi Brunette and Thomas Santschi; Saturday, Lillian Walker in "The Lust of the Ages."

F. W. RINKS has returned as chief operator at the Vaudette after several months absence in the southland.

THE Royal opened with "The Lure of the Circus" on Sunday, December 8, and had a banner day. Gus Kerasotes had a fine bill with the new serial and folks thought the show immense. On Monday, "Together," a Violet Mersereau feature, was the attraction; Tuesday, Ethel Clayton in "The Man Hunt"; Wednesday, "Her Husband's Honor"; Thursday, "Tangled Lives"; Friday, "Miss Innocence"; "Love's Law." Since the installation of the new Minusa gold fiber screen, the pictures are looking great at the Royal.

MISS BESSIE WARE, cashier at the Majestic, is still confined to her home from influenza.

THE Gaiety was somewhat disappointed in its program for Sunday, December 8. Manager Thornton had extensively advertised for the week previous the new Fairbanks picture, "Arizona," but on Friday he was notified that the print had not reached Chicago, and that he would have to take W. S. Hart in "Branding Broadway" instead. Of course this was an excellent substitution, but the Gaiety was all set for a whirlwind four days with Fairbanks and Charlie Chaplin in "Shoulder Arms." Manager Thornton notified Motion Picture News' representative on Monday, December 9, that Chaplin and Hart came within a few dollars of the house record, established by Fairbanks and Chaplin some months ago. On account of the length of the program, it was necessary to turn hundreds away from the box office, the waiting line extending out into the street nearly all day and evening. A shorter show would have surely meant a new attendance record for the theatre. This too, in spite of the "flu."

THE Vaudette had a fair week with Ethel Clayton in "Women's Weapons," and Wallace Reid in "The Man from Funeral Range." Both plays were shown the week of December 1-7, and both gave universal satisfaction. The first of the new Burton Holmes travelogues and Bray pictographs were also on the program.

GUS KERASOTES has "The Yellow Dog" booked for Monday and Tuesday, December 9 and 10.

ED MAISEL, manager of the Capitol theatre, announces the booking of the new Pearl White serial, "The Lighting Raider." He will start in on January 5, and expects to secure a great deal of help from the advertising which will run in the Saturday Evening Post on January 4.

NEWMAN cancelled his Traveltalk at the Chatterton after playing two days to poor business. The cashier perpetrated a good joke when the police posted the influenza warning on the entrance to the playhouse. She asked what it was, and the bluecoat said it was a notice to keep crowds out. The lady replied that was unnecessary, as crowds never came to the Chatterton—especially to see war films.

THE Majestic is expecting great business with Chaplin's "Shoulder Arms," which started a four days' run on December 8. Manager Riordan has covered every billboard in town and has used the newspapers lavishly.

THE Gaiety had a good week December 1-7. For the first four days Griffith's "The Greatest Thing in Life," and Arbuckle in "The Sheriff," were the attractions, and for the last half Mabel Normand in "A Perfect 36" and "Smiling Bill" Parsons in "Bill's Opportunity." This last named comedy was so devoid of laughs that Manager Thornton secured another one, "King of the Kitchen," which was an improvement.

A STRIKE of interurban employes kept down the theatre attendance in Springfield the week of December 7-10. Not a car was run on the entire system for several days, and as this city is the hub for interurban lines, many thousands of regular visitors did not get in. Along with the "flu" scare, it's no wonder that business was "on the bum."

CAPTAIN HARRIS HICKOX, formerly of the Vogue theatre, has returned to Newport News after spending a furlough in this city. Captain Hickox left Paris the day the armistice was signed, and expected to take more troops to France. He may not return to Europe.

MANAGER HARRY LOPER of the Lyric, had three fine pictures booked for the week of December 8-14. Virginia Pearson in "Buchanan's Wife," was the attraction for Sunday and Monday; on Tuesday and Wednesday, Corinne Griffith in "Miss Ambition," a Vitagraph play; Thursday, Friday and Saturday saw Theda Bara in her most pretentious production, William Fox's "Cleopatra."

THE "flu" hasn't materially affected business at Ben Rovin's Amuse-U. Ben is playing most of William Fox's stuff, and making good. Tom Mix in "Ace High," Dustin Farnum in "North of Fifty-three," and Theda Bara in her new version of "A Fool There Was," are some of the plays that have brought big returns to Smiling Benny.

W. K. SINES, publicity manager for the Princess theatre, has been laid up for the past week with influenza. Reports at this writing say he is seriously ill. Mrs. Sines is also down with the malady.

LOUIS KERASOTES of the Savoy, had a fine day Saturday, December 7, with Grace Valentine in "The Unchastened Woman." On the same day brother Gus played "For Husbands Only," with Mrs. Charlie Chaplin, to satisfactory patronage at the Royal.

UNIVERSAL'S new serial, "The Lure of the Circus," had its premiere showing in this city at the Royal on Sunday, December 8. Eddie Polo is a great favorite here, and would have appeared in person had it not been for an accident.

A GREAT many Springfield theatre-goers seem to think the war tax is off now that the war is won, and some of them are obstinate enough to want to know why they should pay it. A fine thing to have to explain, with a crowd waiting in line.

MANAGER RIORDAN reports that Chaplin's "Shoulder Arms" drew many new faces to the Majestic during the four days' run, which begun on Sunday, December 8.

"CAUGHT IN THE ACT," Peggy Hyland's new Fox picture, comes to the Lyric on December 15 and 16. Bessie Love will follow in "The Dawn of Understanding," which in turn will be succeeded by Annette Kellermann in "Queen of the Sea."

THE Vaudette has booked the International Film Service's picture showing the surrender of the German fleet to the Allies. The pictures will come for four days, about December 15.

What Detroit Is Doing

THE Palace theatre, Flint, was partly destroyed by fire on December 1. Rebuilding was begun the following day and the house was in operation again before Christmas. The damage is estimated at $10,000. The house plays vaudeville and pictures and is part of the Butterfield circuit. Another Michigan theatre which recently suffered by fire was the Calumet in Calumet. It is to re-open next month.

OWING to the fact that the lessees of the Detroit on the Campus have been given 60 days to vacate, the deal whereby Marcus Loew was to establish a picture policy there has been called off. The old Detroit is to be torn down to make way for a modern store and office building. E. D. Stair had leased the property from R. E. Olds, Lansing automobile manufacturer, for five years, and it had been proposed to turn the house over to Mr. Loew.

IT is rumored that the Majestic theatre in Detroit, now that M. W. McGee, the managing director, has resigned, will change hands, the directors leasing the house. Several bidders for the property have appeared.

A NUMBER of changes are reported in Detroit theatre managements. Fred Shafer, who has been handling the Adams, one of the John H. Kunsky houses, resigned and his position was taken by Charles H. Darrekk of the Alhambra. Sid Lawrence, formerly of the Majestic, Grand Rapids, takes charge of the Alhambra. Jack Mowat has resigned as manager of the Lincoln Square theatre to take effect January 1. His successor has not been appointed.

ELMER BRIENT, up to a few weeks ago publicity manager for the Paramount Exchange in Detroit, has been sent to St. Louis to assist George Weeks, former Detroiter, who is now in charge of Paramount-Artcraft activities there. Mr. Brient was appointed city salesman for Paramount here only three weeks ago. Eddie Fontaine, assistant manager of the Fox Exchange, becomes supervisor of bookings for Paramount next Monday (December 16). T. J. Plank, advertising manager of the Logansport Daily Tribune, comes to Detroit to be publicity manager for Paramount.

Additional News of Dubuque

WILLIAM DESMOND is a favorite player at the Liberty theatre, and whenever his plays are shown, the loyal fans turn out in large numbers. On Friday, December 6, he was presented in "Beyond the Shadows," and according to his admirers, the picture was immense.

"A JAJANESE NIGHTINGALE," with Fannie Ward, was one of the plays that Manager Boyle of the Dreamland, had to cancel on account of the influenza quarantine in October. Ever since the re-opening of his theatre, he has been trying to rebook it, and finally succeeded in getting the play for Friday and Saturday, December 6 and 7.

CHARLES RAY played at the Princess theatre Friday and Saturday, December 6 and 7, in "The Family Skeleton. Mr. Ray added to his laurels by his good work in this picture.

THREE stars were shown at the Dreamland theatre Tuesday, December 10th, in "The Atom." They were Belle Bennett, Pauline Starke and Harry Mestayer, and the combination of three such popular stars drew a fine crowd to the Dreamland that evening.

ON Monday and Tuesday, December 9 and 10, Douglas Fairbanks was shown at the Princess theatre in "Mr. Fix It." Douglas was as good as usual; the play was a typical Fairbanks comedy, full of good, clean humor, clever athletic stunts and good acting.

FRANK J. FLAHERTY

Branch Manager

FILM CLEARING HOUSE, INC.

Film Building

207 South Wabash Avenue

Chicago

Wishes His Friends,
Customers
and all Exhibitors of
The Central States

A Merry Christmas
and a
Happy and Prosperous New Year

ASHES OF LOVE A BIT O' HEAVEN

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CONSUMERS BLDG. CHICAGO, ILL.

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Frank Zambreno, *President*

207 SO. WABASH AVE., CHICAGO

What They Say About

"AND THE CHILDREN PAY"

Mae Tinee, in the Chicago Tribune: "All parents should see this picture."

Kitty Kelly, in the Herald and Examiner: "The story is world-old and world-new and is needed as long as people shall flourish on the earth."

Virginia Dale, in the Journal: "The actors have been especially assembled and the direction is good."

Bishop Samuel Fallows: "I deem the presentation a most important and timely one."

Rev. M. P. Boynton: "In my opinion this picture ought to be given the right of way to be shown to all who come, including the children."

Charles N. Goodnow, Associate Justice of the Municipal Court (who acts in the picture): "The play is designed to crystallize public opinion on the necessity for sex instruction to children and should be shown to every man, woman and child in Chicago."

Harry B. Miller, City Prosecutor (who acts in the picture): "Our children should know the evils of loosed passion and have stamped on their memories the consequences of immorality. The picture in question is one of the best educational forces I have seen."

From the standpoint of genuine interest, perfect acting and masterful direction, "AND THE CHILDREN PAY" is the greatest picture ever screened. If Victor Hugo had been a motion picture producer he would have made just such a film as this

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Seattle and Northwest Meet Influenza More Than Halfway

THE "flu" has hit the Northwest again, but more care is being taken by the authorities to check it. The authorities are going about it in a more sensible manner. Instead of closing stores and movie houses, the cases are being quarantined in the homes. The moving picture men of Seattle and vicinity are cooperating with the officials to do all in their power to prevent its spreading. The larger houses are asking all those who sneeze or cough to use their handkerchiefs and some have announced that they will ask their patrons to leave if they sneeze, in case the "flu" scare keeps up. This will be voluntary on their part.

The smaller towns in the four Northwest states are not in a poor condition from the "flu" standpoint, but they are from an official standpoint. That is, the officials who are in "power" of the townlets, have announced that they will not allow the movie houses in their "cities" to open until every case of the "flu" or the grippe is wiped out. At least they must be closed till January, 1919. Letters to this effect have been written by managers to the exchange men along Seattle's Film Row. This ruling affects half the houses in the Northwest.

Jane Lee Recovers from Abscess

IN the West Jane and Katherine Lee have resumed work on their picture "Smiles" under the direction of Arvid E. Gillstrom. Work on this production was halted for a brief period because of Jane Lee's illness from an abscess. The little star is now fully recovered.

Another Fox star working in Hollywood is Peggy Hyland, who is in "The Girl With No Regrets," a forthcoming Excel Picture. Miss Hyland is being directed by Harry Millarde.

Ora Carew Gets Her Own Company

ORA CAREW is the latest film player to have her own company. Final arrangements were completed recently, and Ora started to work on her first picture this week.

Walter Wright will direct her productions. Ora was one of the first to be featured by Mack Sennett, and left because she preferred comedy-drama and drama to straight comedy. She recently finished playing opposite Wallace Reid and Tom Moore in their latest pictures.

Universal Service Branches Out for Exhibitors

THE Universal Film Exchanges, Inc., at Los Angeles this week inaugurated an innovation for the benefit of the exhibitor in the way of a booklet containing the name of every filmplay and comedy in the vaults of the exchange. The booklet is entitled "Universal Service," and was prepared under the supervision of Branch Manager David Bershon. Space for a booking record for a period of three months has been provided for the exhibitor, and the pamphlet will be re-edited and revised every three months, Mr. Bershon said.

He conceived the idea of preparing a comprehensive list of every play in the exchange during the time the theatres were closed in this district. Every film in the vaults was overhauled and retitled. They are classified as follows: "Butterflies," "Y. M. C. A. Official Films," "British War Films, single reels," "Nestor Comedies, single reels," "Finley Nature Studies," "Two-Reel Westerns," "Bluebirds," "Two-Reel L-Ko Comedies," "Two-Reel Century Comedies," "Single Reel Star Comedies," "Miscellaneous Nestor Comedies," "Miscellaneous Single Reelers," "Jewel Productions," "Universal Specials," "Other Specials," "Serials."

Explaining the releasing program of the exchange, the booklet shows that Universal special attractions are released one a week, also a single two-reel Western, L-Ko comedy, Lyons and Moran comedies, Nestor comedies each week. One Bluebird feature is released every week.

Mr. Bershon this week mailed several hundred of the bulletins to the trade.

Engle Gives Luncheon to Coast Trade Papers

JOSEPH ENGLE, treasurer of Metro Film Corporation, gave a luncheon Saturday, December 7, to representatives of the trade papers and dramatic writers of Los Angeles newspapers at Hotel Alexandria in honor of Maxwell Karger, manager of productions for the Metro Company.

The invitations announced that there would be no speeches, and this proved to be the programme followed, with the exception that Mr. Karger became the target for all sorts of questions and he was kept busy for two hours answering them. He prefaced his answers with a statement that, "This is just between us," and he told of the inside politics and the troubles of producing and convinced all the newspaper people that so long as pictures are made there will be good ones and many bad ones.

THE WEST COAST

What They Do in Seattle

"SHOULDER ARMS," Charlie's latest, which is being put on by the National Exhibitor's Exchange, broke all records for attendance when it was played at The Liberty, Seattle. In Everett, Wash., a city of 25,000 people, over 14,000 saw this screen. The manager of The Liberty, in Bellingham, wrote to the Seattle exchange that he "could not handle the crowds" that wanted to see Chaplin in "Shoulder Arms." F. V. Fisher, manager of the Exhibitor's Film Exchange, which is handling this feature in the Northwest, says that he has been asked for longer bookings on this picture by houses that originally booked it for a short period. Mr. Fisher also reports that great interest is being taken by exhibitors regarding the new Anita Stewart Super Features and the Mary Pickford plays that his company offers.

C. H. FELDMAN and A. Mallot, of the Exhibitors Film exchange, are in their territories, representing the firm and considering the "flu" conditions in the smaller towns, report good business.

T. G. RANDOLPH, a well known photographer of the Seattle, has been appointed the Northwest representative of the International News Service Exchange. This exchange now includes the former Hearst service, Universal Current Events and Screen tales. Mr. Randolph will be stationed in Seattle, but will travel to different sections of the Northwest to photo all important events. This is part of the policy of the new International to show 300 feet of coast "doings" on each of their news pictures, three times a week.

C. F. HILL, who recently resigned the management of the Goldwyn exchange to transact his private business, was presented with a gold watch and chain on his leaving Seattle by the Northwest Film Board of Trade. Mr. Hill was popular with the members of the board and all were sorry to see him leave.

GILBERT HEFFRON, formerly of Missoula, Mont., has purchased the "Queen Anne Theatre," one of Seattle's best suburban houses.

THE L. J. SCHLAIFER ATTRACTIONS COMPANY reports that Mona Darkfeather has taken well in the Dalles, Ore., and other places where she appeared.

FRANK MONTGOMERY, now traveling in Montana, is reporting good business with "The Fall of Barbary Coast." Grace Sanderson, the Northwest distributor of this picture, is doing even better with it now than before the "flu." Miss Sanderson, who also wrote the scenario, is expecting her husband, Lieut. Miche, to come back from the army in a short time.

MADAME PAUL, manageress of the Strand, Olympia, Wash., recently took a flying trip up to the Goldwyn offices in Seattle. Her object was to sign up all the Goldwyn Star Series before some one else from that neighborhood did.

GEO. RING, manager of the Society, Seattle, was in town for a few days, as he recently received a furlough from the camp in which he was training.

GREAT preparations are being made by exhibitors for Christmas week. Christmas music and special programmes are being prepared. "My Phantom Girl," the words and music of which were produced by Mr. Oliver, who plays the Wurlitzer at the Coliseum, was recently sung at that theatre, and the famous "Wallace on the Wurlitzer," interpreted his own piece. The audience was very pleased with it.

Flickers on the Screens of Butte

MONDAY, DECEMBER 9, the health board of Butte, Mont., modified the orders on closing, permitting stores to open so that the Christmas trade could be taken care of. Theatres were still closed and were said to be subject to the orders of the state board of health. About 40 new cases of influenza are officially reported daily.

WITH all houses in Butte dark again and no light on the question of reopening things theatrical are rather dead. Manager Bourke is supplying a number of Montana houses from the Universal exchange but in general business is considerably "shot."

ON TOP of the terrific blow given the exhibitors by the two shutdowns, which plucked many banner days from the theatrical calendar, came a demand on the part of the musicians' union for higher wages. The demand was pre-emptorily rejected and unless an unforeseen contingency arises between now and the reopening date, as it may be set by the health board, theatregoers will have to prepare themselves to enjoy the pictures with no orchestra accompaniment. The exhibitors state that they prefer to dispense with music rather than meet the demands.

VAUDEVILLE houses are included and thus it is likely that Pan and Hip acts will display their wares to Butte audiences before long to the accompaniment of a piano only.

THE THEATRE MANAGERS' reply to the union, which states the new scale demanded, and other conditions, in full follows:

"W. E. Vincent, Secretary Musicians' Mutual Protective Union, 116 Hamilton street, Butte, Mont.

"Dear Sir:—Replying to your communication of the 15th inst., notifying the amusement houses of an increase in wages as follows:

"Two or more performers, six or seven nights and six or seven matinees, per performer, per week, $42.00.

"Leader (same as above), $55.00.

"Two or more performers, six or seven nights and one matinee, per performer per week, $35.00.

"Leader (same as above), $45.00.

"Extra performer, per night, $5.00.

"Extra performer, per matinee, $2.00.

"Where Tuxedo or full dress is required on any steady engagement, a charge of $2.50 per week per performance shall be charged.

"Afternoon performance, 2 hours.

"Evening performance, 4 hours.

"When pianist plays alone afternoons and with orchestra at night, extra per week, $5.00 (except when leader). Orchestra shall take at least 15 minutes intermission for each two hours playing.

"In reply will state that under the circumstances and the adverse conditions under which the motion picture houses are now operating, the wage advances demanded by you cannot be met and we herewith reject them. The war is over, the uncertain reconstruction period is upon us, the epidemic of sickness is still in existence cutting into business, increased taxes have just been added to our burdens. These facts combined with the simple proposition that the demands are excessive and unjustified, make our position logical.

"Rather than be forced to meet these demands we prefer to dispense with music in our houses."

The reply is signed by every theatre manager in the city.

All the News of Portland

WHEN the French steam auxiliary schooner Belfort sails from this city, Walter W. Kofeldt, who has been prominent in the activities of the moving picture men of this city for some time, will be on board. Kofeldt sailed once before on the ill-fated Dumaru which was destroyed by lightning off Guam, last October. He made but one trip on this boat, having left it at San Francisco, the trip previous to the time that it was destroyed. The Belford will load for France, and will go to New York first, via the Panama Canal. It is expected that when the schooner arrives at New York the American crew will be discharged and a French complement assigned. Previous to preparing to leave this city, Kofeldt went to Seattle, for a few days, where he conferred with several moving picture men of that city. At one time he was manager of the Majestic theatre, at which time some clever advertising stunts were put over.

FRANK COFFINBERRY, formerly manager of local vaudeville theatres, now connected with the division of films in the United States Government Committee on Public Information, is in Portland arranging for the showing of war films here. The next big picture shown here by that committee will be "Under Four Flags." Mr. Coffinberry stated that the film department of the committee would be discontinued after December 15. The showing of the pictures will be continued by arrangements with private corporations. The work of the film division has been hampered greatly by the influenza epidemic, which resulted in the closing of 94 per cent of the motion picture houses throughout the country. Mr. Coffinberry said "America's Answer," which had just been offered to the Portland public, was expected to aid materially in the sale of Fourth Liberty Loan bonds. It had been shown in only five cities when the ban was placed on the "movies," and the presentation was stopped.

MANAGER HOLTZCLAW of the Circle theatre of this city, didn't have to wait a long time to see a big opportunity to draw a capacity house. As soon as the news of Mildred Harris's wedding to Charlie Chaplin was made known, he hopped in his car and went right down to book "For Husbands Only," the third of the big Lois Weber productions featuring Mildred Harris. The only reason that he did not grab "The Price of a Good Time" was because he had run that picture as well as "The Doctor and the Woman," in his house quite recently, and used the S. R. O. sign in both instances. At that he may possibly have to re-book 'em in order to take full advantage of the special advertising advantage of Mildred Harris' new name.

J. C. STILL, the live wire who directs the affairs of the People's and the Star theatres of this city, has the reputation that he grabs the right pictures at the right time. He showed "The Kaiser" at just the right minute, and made the biggest clean-up in the history of the theatre. His judgment was good again when he secured the big seven-reel series of official war pictures of Great Britain, "Fighting for Freedom," and at the present time they are running fine in both the People's and the Star theatres. "The public is eatin' 'em up," is the latest advice from headquarters.

JOE BRADT of the Echo theatre of this city, is another exhibitor who has been quick to catch the advertising possibilities in featuring the change of Mildred Harris' name to Mrs. Charlie Chaplin. He is running "The Doctor and the Woman" and reports that he is doing an excellent business

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Todd Opens Business at Los Angeles

A NEW institution for an entirely new line of work has been opened by R. L. Todd at the Sanborn Laboratories, Culver City. Todd is a film editor, formerly associated with Triangle and Douglas Fairbanks Company, and will do film editing for independent companies. He has had several years experience, and his work as editor has won him considerable praise.

Will M. Ritchey Writes on Selecting a Theme for Pictures

NOW that we have discussed the art of photoplay writing from its various angles, let us get right down to the actual starting of a story, which brings us face to face with one of the most important things to be considered—selecting a theme. It is right here that the majority of new writers make a big mistake, and it should be given careful thought before you start to write your story.

There are various ways of selecting a theme, but the most important one of all is to choose one which the writer understands thoroughly. Never try to write on any subject which you are not entirely familiar with, which the majority of beginners do. You can't expect a man who knows horses to write an authentic treatise on automobiles, can you? No more than a writer who does not know thoroughly the subject he is undertaking can write a convincing photoplay. If you write on a subject purely from your own imagination of it, the scenario editor will soon find it out, and your script will come back with the polite rejection slip—unavailable.

Keep well within your own field and write only that which you understand. If you know society life, write about it, but if you have never come in contact with it—DON'T, because you're only wasting your time. I don't mean by this that one is not supposed to use their imagination in writing their stories, because it is absolutely necessary. True stories are seldom interesting. Get a theme that you know, and use your imagination to its fullest extent in framing your story.

There are various ways of selecting a theme for your story. There is the theme which is spontaneous, one that comes to you and makes you say right away—"That's it!" A great many of our most prominent writers confess that they get few spontaneous ideas for stories. They have to "hunt the theme." Observation is one of the best ways to secure material for your photoplay. Watch the people and things that happen about you, closely, and soon something will strike you in what goes on about you that will suggest your story.

It is a good plan to have your pencil and notebook always on hand. Jot down things that you notice, the mind often forgets and much good story material may be lost in this way, but if you have it down in black and white, it is always at your command whenever you may have cause to use it. Successful writers always have their little book and pencil on hand. They are not willing to trust even their trained minds, so why should you?

Observation and imagination are the two great aids to successful photoplay writing. They run along hand in hand. Imagination will soon leave you with a few favorite images, but observation always is open for something new, and leaves an open way for your imagination to start work again.

Get your theme (one you understand); keep your little notebook jotting down the various things you observe; then start on your story and let your imagination "go to it."

Ervin Visits Butte on Way to Southern California

HARRY E. ERVIN, who is erecting a $120,000 picture theatre-opera house in Harlowton, Mont., spent a few days in Butte recently, while en route to southern California. Mr. Ervin has met with remarkable success in his oil ventures in the Wyoming fields, being reputed to have cleaned up several millions the past two years. When he left Harlowton less than two years ago he was a man of but moderate means and the story of his success reads like a fairy tale. Today he is the head of several large producing companies and owns thousands of acres of undeveloped, but favorably reported, oil land. He has started the construction of a 2,500 barrel refinery in Salt Lake.

Henry Meyers of Harlowton will manage the new theatre which will be known as the American. Plans are to open the house in the spring. Thus Harlowton will probably have the distinction of being the smallest city in the nation with a theatre of such class and cost.

Los Angeles Exchanges & Supply Houses

UNIVERSAL FILM EXCHANGES, INC.
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In and Around Denver

THERE is considerable encouragement in the influenza situation in Denver territory this week. Reports received by local exchanges indicate that better than 33 1-3 per cent of the theatres are open again. Among those recently opened are Grand Junction, Walsenburg, Trinidad and Pueblo. Colorado Springs is scheduled to open on Monday, December 16. Fear of the disease still prevents anything like normal patronage in practically all of the places that have opened again, most exhibitors reporting a 50 to 60 per cent business as an average. It is encouraging to note, however, that the epidemic is waning and that a normal business is surely on the increase, even though the return progress is slow.

ANNOUNCEMENT was received here this week that Warren J. Hazeltine, one of Triangle's salesmen in Denver territory, was wounded in action on November 6, five days before the signing of the armistice with Germany. He sustained a badly wounded hip from shrapnel fire, which killed his two comrades instantly. He is recovering nicely, the report says, which was forwarded from a base hospital in France. Mr. Hazeltine's wife died in Denver last winter, shortly before he entered the army.

PRESIDENT S. A. LYNCH of Triangle Distributing Corporation, and also president of the S. A. Lynch Enterprises, Inc., was recently stricken with influenza while visiting in Dallas, Texas. His brother, the late R. W. Lynch, vice-president of Triangle, was a victim of the epidemic at Omaha three weeks ago.

THE great Vitagraph war picture, "The Common Cause," has arrived in Denver and will be released in this territory within the next thirty days, according to Manager Edwards of the local exchange.

FRIENDS of Al H. Haagen, owner of the Iris theatre on Curtis street, will sympathize with him in the recent death of his mother. He was en route to New York State to spend Christmas with her, when he received a telegram at Omaha announcing her death.

WILLIAM BINFORD, a well-known local man, is in charge of the Iris during the absence of Mr. Haagen.

A COMMITTEE appointed last week at a meeting of local exchange managers to select a joint Christmas greeting to their exhibitor patrons, have agreed upon a fine Statue of Liberty design, the figure carrying a handsome peace wreath, and the card is engraved with the names of the senders. Messrs. Henry, Fair and Fish selected the design.

MANAGER L. E. SCHAEFFER of the Film Clearance House and Independent Sales Corporation, announces an early release in Denver of their first three pictures, "Wanted for Murder," "Her Mistake," starring Evelyn Nesbit, and J. Stewart Blackton's superfeature, "Life's Greatest Problem," starring Mitchell Lewis and Ruby De Remer. The latter was formerly a Denver woman and prominent in local society circles. They will all be released about January 1.

J. MACK DAVIS writes that he has sold his amusement hall in Hoffland, Neb., and is leaving for Broadwater, Ore., near Portland, where he expects to start another theatre. He does not give the name of the purchaser.

FRED ADAMEK of Holly, Colo., has sold his Opera House theatre there to a company of Holly men, and will engage in other lines at La Junta.

C. W. Hardwick, owner of the Lyceum theatre at Clovis, N. M., spent several days here recently arranging new service.

R. E. Andrews, well known in this territory as an ace salesman for Palm Olive soap, will shortly make his initial trip as a salesman for Exhibitors' Mutual Distributing Corporation.

BEN COHEN of Colorado Foursquare, announces a first run at the America theatre beginning Sunday, December 15, of "Nine-tenths of the Law," starring Mitchell Lewis.

THE local Goldwyn and Triangle Exchanges have adopted an innovation that is much appreciated by their employes, all of whom are given one afternoon of each week for their Christmas shopping.

Spokane News Condensed

THE theatrical situation prevailing in Spokane is the most unique in history and from all reports, the worst managers there ever had to contend with. Due to the lifting of the influenza ban, some three weeks ago, and the big peace celebration on Thanksgiving, the influenza epidemic took a sudden turn for the worse. Schools are again closed and school children under the age of 12 years are prohibited from attending theatres or any public gathering. Public sentiment brought pressure to bear on the board of health and a modified influenza quarantine in the form of new rules for theatres and public assemblages has been laid down.

NO THEATRE is to be allowed to put on a special program of any kind to attract a crowd and must admit no person beyond the seating capacity of the building. Churches are required to leave every other row of seats vacant, but so far this ruling has not been applied to the theatres. Theatres are required to close between the hours of 5 and 7 p. m., to air the building.

J. W. ALLENDER, who operates the Lyric and the Majestic, says the situation is the worst the theatre business ever went through. Since the ban was lifted, Spokane houses at best have not been doing more than a 60 per cent business, according to Mr. Allender, but with the modified ban which allows them to remain, there is the one hope Mr. Allender says, that the public will not entirely abandon the habit of theatre going.

Advertise in the West Coast

San Francisco News Condensed

WILLIAM RUSSELL, well known motion picture star and athlete, was a recent visitor to San Francisco. Mr. Russell is head of William Russell Productions, released by the American Film Co., Inc., through the Pathe and is working on a picture entitled "Little Boy in Blue," in which he is supported by Eileen Percy. He was accompanied to this city by a party of motion picture experts and came here to gather data for his big feature which will be filmed in and about San Francisco. E. B. Johnson, general manager of the T. & D. circuit, gave him an entertainment on the Saturday night during his stay, which brought together a lively bunch of film men. Among those present were: Eph. M. Asher, Tivoli manager; George Wenzell, publicity director of T. & D.; A. M. Bowles, the local American representative; Joe Langley, of the Hippodrome, Taft, Cal.; Newton E. Levi, branch manager of Exhibitors' Distributing Corporation; "Hoppie" of the San Francisco Call; E. H. Emerick, president of the Peerless Film Service, Inc.; Sam Edwards of the T. & D. theatre, Oakland, and "Tex," superintendent of maintenance of T. & D.

THE SPANISH INFLUENZA has a slight "flare-back" in this city and for a time the board of health considered the advisability of compelling the general resumption of wearing masks. That matter, however, has been held in abeyance. There has been no suggestion of closing the theatres, and even if masks are resumed, which now seems very unlikely, the theatres will be allowed to remain open.

ANNOUNCEMENT just made by Collector of Internal Revenue J. S. Wardell is to the effect that the Internal Revenue department lost approximately $220,000 through the closing of the theatres, motion picture houses, and the discontinuance of cabaret entertainments during the influenza epidemic in October and November. There are no figures to show what per cent of this loss accrued exclusively from the closing of the motion picture houses.

THE latest statistics of the Northern California territory show that there are 176 towns with 356 theatres. The population of the territory is placed at 1,438,300.

ONE of the biggest hits on the program of the California theatre last week was "The Finest on Four Feet," one of the travel pictures on the Mutual program.

J. L. BROWN, formerly of the Rialto theatre, Eureka, Cal., with associates has leased the Empire theatre of that city, formerly conducted by J. Van Sant. The playhouse has been thoroughly renovated and partly remodeled, and is preparing to re-open about January 1, featuring the output of the Exhibitors' Mutual Distributing Corporation.

LEWIS and his orchestra, who have been holding forth at the T & D theatre, Oakland, will shortly come to the Rialto theatre in this city.

A CONSIDERABLE interest has been awakened by a preview of Walter Johnson's first reel on the Cannibals of the South Seas, which was recently given at the headquarters of the Exhibitors' Mutual Distributors Corporation in this city to a number of exhibitors. The matter regarding the picture displayed in a recent number of the News has greatly increased the interest of the exhibitors.

FIVE hundred French soldiers who are visiting this city while en route to Siberia were entertained at the Strand theatre this week at a special matinee. "Shoulder Arms," in which Charlie Claplin is starring, was the principal picture. Chaplin was no stranger to the poilus and his appearance was greeted with roars of laughter.

A CONSIDERABLE delegation of the local film colony is planning to migrate to Los Angeles to attend the opening of the new California theatre in that city. They say they are going down for a "little time," and intend to make it as "little" as possible.

IT is announced at the All Star Features Distributors, Inc., that Sol Lesser has secured the rights for Northern California for the new picture, "Go See the Kaiser's Finish," produced by L. Warner. The same company has secured the rights in the same territory of the last six episodes in the Government pictures. These are labeled: "If Your Soldier's Hit," "Wings of Victory," "Bath of Bullets," "Making the Nation Fit," "Storm of Steel," and "Horses That Waged War." These pictures will be released December 23.

C. POST MASON, well known in Denver, where he was connected with the First National Exhibitors, and recently of San Francisco where he worked for Sol Lesser, died in this city last week as the result of an attack of influenza. Mr. Mason left a wife and four children.

WALTER S. RAND, division manager of the General Film Co., Inc., after spending several days at the local headquarters of the company, has just left for the South.

JOHN MORPHET, auditor of the General Film Co., Inc., of New York, has been in San Francisco this week on his first visit to California. He leaves for Los Angeles the latter part of the week and expects to reach his New York home in time to eat his Christmas dinner with his family.

THERE have been several changes in the office of the local headquarters of the Universal Film Exchange, Inc., this week. M. Epstein, formerly booker for the company, has been given the position of salesman in charge of the Bluebird department. J. H. Hart, who has been traveling representative, will take over the booking department. Harry Carney, at one time manager for the All Star Features Distributors, Inc., becomes connected with the company on December 15 as salesman of Jewels and special attractions, and A. S. Winterhode, formerly with the Mutual at Los Angeles, has made connections with the company as salesman.

(Continued on page 7)

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What Exchanges and Theatres Are Doing

MARY PICKFORD, now producing for the First National Exhibitors circuit, has purchased the screens rights to "Come Out of the Kitchen," the popular stage play, it was announced from T. L. Tally's office this week. The consideration was not given. Miss Pickford is now working on the screen version of "Daddy Long Legs," the picture rights of which cost her $40,000. She also purchased the rights of "Polly Ana" for the screen, and it is said that this transaction involved $40,000 also.

A. T. CONNARD, proprietor of the C. & C. theatre at Taft, Cal., was a visitor in Los Angeles this week, where he called on T. L. Tally, of the First National Exhibitors.

"THE KAISER'S FINISH," with the same cast that played former Ambassador Gerard's "My Four Years in Germany," was announced last Saturday by Branch Manager Knott, of the First National Exhibitors' exchange. A preview of the picture will be held soon in Los Angeles, he said.

AFTER being closed, reopened and closed again the health authorities clamped the lid on San Diego last Friday with the most drastic closing ordinance that has yet been enforced in any Southern California city. When it became apparent to the theatre owners of San Diego that the health authorities were about to close their places of business for the second time, they entered a vigorous protest, unless the same ban was placed on business of every character in the city, except restaurants and drug stores. After much argument pro and con, the health authorities adopted the theatre owners' plans, or suggestions, and the town was ordered closed for a period of seven days. It was urged from many quarters that a strict quarantine be maintained against visitors from outside cities, but this feature of the closing plan was defeated.

ALL motion picture theatres were open in Phoenix, Ariz., Sunday, Dec. 8, it was learned in Los Angeles this week. The Plaza theatre of Phoenix opened with "Over the Top," the Guy Empey Vitagraph production. This is the fourth time the picture has been shown in Phoenix according to announcement by Vitagraph Branch Manager W. H. Hepburn.

THE theatres in Santa Barbara were opened Sunday, Dec. 8, and shows from the Universal, Paramount and Select exchanges were sent to the resort city to fill various bills of the various houses opening their doors.

MISS IDA DICKSON, proprietor of the Dickson theatre at Ventura, was a visitor in Los Angeles last week. She made some bookings from the Universal, Pathe and Vitagraph exchanges.

THE Film Clearing House exchange is rapidly being fitted up in the former Kleine System offices in the Knickerbocker, and booking releases will be announced from the exchange within a few weeks. Branch Manager H. J. Roberts, who was formerly sales manager with the Fox exchange in New York, is in charge. Before coming to Los Angeles to take charge of his new work he established a reputation for executive ability with the Fox offices. Four years ago he was attached to the Fox Los Angeles office.

J. SLIPPER AND COMPANY this week shipped two Simplex machines to A. A. Lloyd, proprietor of the Lloyd theatre at Santa Barbara. Other similar orders will be filled next week, it was announced from the Slipper shop this week.

RAY BRANDON, of Brandon Bros., owners of the Brandon and other theatres in Phoenix, motored to Los Angeles this week. He was accompanied by Pat Stephens. Mr. Brandon has completely overhauled the American theatre, which now has a seating capacity for 900 people. This theatre was formerly the Empress. He will open the house with the Universal special, "Crashing Through to Berlin."

MESSRS. TRUSSER AND NEWTON, who are now looking after the interest of the late W. Markus, of Santa Barbara, were in Los Angeles this week arranging bookings for the various Markus theatres which opened again Sunday, Dec. 8.

GUY DOUTHWIT, of Oxnard, proprietor of the Lyric, Victory and Opera House in Oxnard, was a visitor on film row this week.

IT BECAME KNOWN in Los Angeles this week that Douglas Yarmouth, who has been in the aviation service of the United States army, will return soon to San Bernardino, where he will resume the management of the Strand theatre of that city.

JAMES A. COOK, owner of the Palace theatre at El Centro, in the Imperial Valley, was in Los Angeles this week arranging bookings. He called on the Vitagraph, Triangle, Pathe, Paramount, Universal and Goldwyn exchanges.

C. E. ELLIOTT, special representative of Select Pictures, who arrived in Los Angeles from the Middle Western territory last week, has already become enamoured with the film capital of the world. He asserts vigorously that Los Angeles is the most wonderful city in the United States, and adds that he will endeavor to swing much business in the general direction of the Los Angeles Select exchange so that his stay here will be made for just as long a period as possible.

B. E. LOPER, branch manager of the Select exchange, returned last Friday from a three days' visit at San Diego. He said the motion picture men in the southern city are very much worked up over the influenza situation and its attendant closing orders.

"THE CAVEL CASE," in which Julia Arthur plays the role of Miss Cavel, the English nurse who was murdered by the Germans in the early stages of the war, has been received by the Select Exchange in Los Angeles. An early preview of the picture will be held, Branch Manager Loper said this week.

H. W. SCHMIDT, the new branch manager of General exchanges, who came to Los Angeles from the San Francisco offices, predicted this week that Los Angeles within a few days will be back in its old stride in the matter of theatre patronage. Although all theatres were opened in Los Angeles last week, business did not get back to normal, he said.

M. J. COHN, formerly manager of the Kleine exchange in San Francisco, succeeded Branch Manager H. W. Schmidt as manager of the San Francisco General Film exchange.

GEORGE EKRE, who was manager of the General exchange in Los Angeles before he was succeeded by H. W. Schmidt, said this week that he had not made any definite plans for the future other than he expected to be attached to one of the Los Angeles exchanges within a short time.

BRANCH MANAGER H. W. STUBBINS, of M. & R. features, announced that he will soon begin releasing the new M. & R. program of Screencraft productions, which will be one production every month. The first releases have not as yet been announced, he said.

"BORROWED CLOTHES," starring Mildred Harris, a Universal production, will be shown at the Superba theatre during the week, beginning December 28, according to announcement by Branch Manager David Bershon of the Universal exchange.

San Francisco News Condensed

(Continued from page 5)

THE Universal has just booked "Borrowed Clothes" on the T & D circuit. As Mildred Harris, the star of the play, is now Mrs. Charlie Chaplin, she is expected to shine with reflected glory in addition to her previous popularity.

GEORGE DENNY has just bought the Circle theatre at Fruitvale from I. Israel.

THE Casino theatre has announced a change of policy for the future. It will run a stock musical comedy in connection with its vaudeville and will eliminate feature pictures, running only travelogues, news features and the lighter forms of screen plays.

NEWS has reached here that Harry Hicks, formerly manager of the local office for the Select Pictures Corporation and later in charge of the Seattle office, had received another promotion by being called to the company headquarters where he will act as special representative. There is no information here regarding his successor.

WILLIAM H. BERNARD, salesman for the Select, who has been ill for some time with an attack of influenza, has so far recovered that he is able again to report at the office.

HARRY LEE KNAPPEN, manager of the Select in this territory, is proud of the fact that he placed two first run pictures in San Francisco last week and two more this week. The latter are "The Code of the Yukon," featuring "Big Mich," at the Tivoli, and "A Pair of Silk Stockings" at the Portola. He says that his office broke all rental records of the San Francisco office, with one exception, with its business last week. Inasmuch as the city is just recovering from the influenza epidemic and was threatened with another dose of the same thing he feels that he has a right to boast.

THE many friends of E. O. Child, manager of the San Francisco Pathe Exchange, Inc., will be shocked to learn that he met with an accident last week which is apt to leave its mark on Mr. Child's face perhaps for all time. While shaving the keen blade suddenly became unwieldly and before the unfortunate man could regain control of it the razor had swooped down upon his lip and totally annihilated his moustache.

GILBERT MOYLE, auditor of the Pathe Exchange, Inc., was in San Francisco this week on his way over the entire circuit.

SAMUEL GOLDFISH, president of the Goldwyn Distributing Corporation, is expected here the latter part of the week on his way to Los Angeles from the East.

WILLIAM DUNCAN, Vitagraph director and star, arrived in San Francisco from Los Angeles last week, with his secretary, Walter L. Rodgers, and his leading lady, Miss Edith Johnson. Other members of the cast of the "Man of Night," were busy during their stay and several pictures were filmed. The spots selected were in the lobby of the St. Francis hotel and in Chinatown.

THE new Hayakawa series, released through the Mutual, is receiving big praise from all exhibitors.

IT is reported that J. L. Merrick, Coast representative of the Exhibitors' Mutual Distributing Corporation, will be in San Francisco next week en route home from the Chicago conference.

J. B. SPARKS of the Liberty theatre at Condon, Ore., has purchased a fotoplayer for his house and intends to depend exclusively on this instrument for music.

Directory of San Francisco Exchanges

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Director Clifton Works on New Gish Feature

DIRECTOR Elmer Clifton has put the finishing touches on his propaganda picture for the Government and has now started rehearsals for his forthcoming Dorothy Gish production. The story is laid in England and some special street scenes have been built. Clifton likes the scenario and has selected an excellent supporting cast for Miss Dorothy, it is said.

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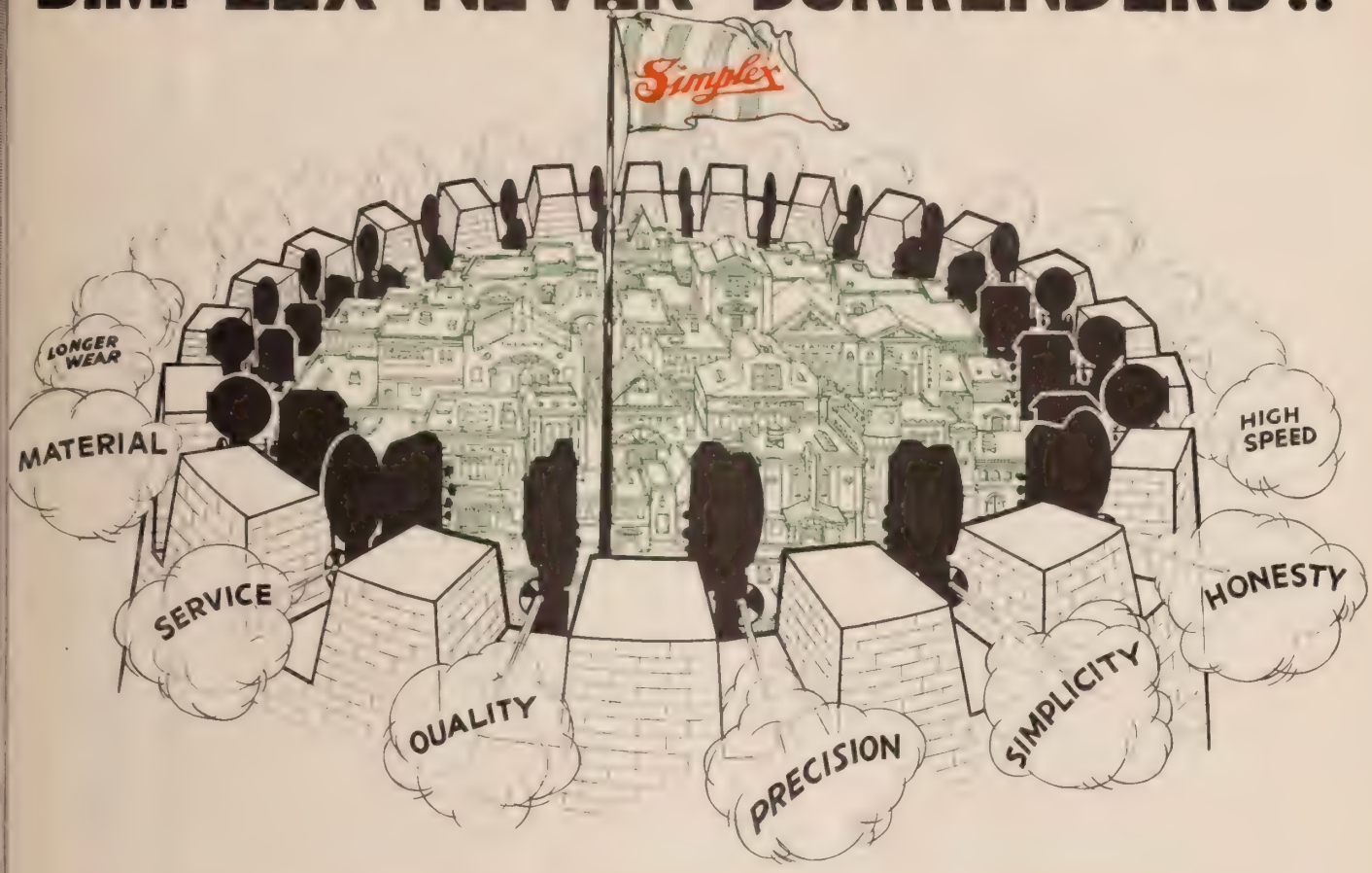

——NOTE——

In the city of Chicago, the business and theatre district is centered in what is called "The Loop." This section is entirely encircled by the Elevated, which forms a structure of steel all around it, thereby giving it its name. There are nineteen Theatres within the Loop running pictures, and each one uses the Simplex, making it 100% strong: some of them run twenty-four hours a day.

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